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GENDER REPRESENTATIONS

IN THE EFL COURSE BOOK YES YOU CAN A2.1

Filiz EGEMEN

MASTER THESIS

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THE UNIVERSITY OF ÇUKUROVA
THE INSTITUTE OF SOCIAL SCIENCES
THE DEPARTMENT OF ENGLISH LANGUAGE TEACHING

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Supervisor   **: Asst. Prof. Dr. Adnan BİÇER**
Jury Member   **: Asoc. Prof. Dr. Hasan BEDİR**
Jury Member   **: Asst. Prof. Dr. Eser ÖRDEM**

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Çukurova Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne;

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Üye: Yard. Doç. Dr. Hasan BEDİR

Üye: Yard. Doç. Dr. Eser ÖRDEM

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bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim. …/…/…..

Filiz EGEMEN

ABSTRACT

GENDER REPRESENTATIONS IN THE EFL COURSE BOOK
YES YOU CAN A2.1

Filiz EGEMEN

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School textbooks transmit not only an understanding of history and a world view but also models of social behaviors, norms and values (Brugeilles and Cromer, 2009). These models of behaviors, norms and values of the society not only direct students' attitudes towards their own gendered adult role but also their present and future relationships with the opposite gender.

The first course book analyses in terms of gender representations and women's presence dates back to the 70s and the 80s (e.g. Hartman, Judd 1978; Porreca 1984; Schmitz 1975, 1984; Stern 1976) showing that in most of the course books analyzed, men have been overemphasized while women have been neglected. Despite the fact that studies on course book analyses on gender have multiplied noting some desirable results within decades, there still seems to be a need for a more detailed and methodological study on the gender representations in English course books for Turkish learners of English.

This study is a detailed gender analysis of the EFL course book "Yes You Can A2.1", designed and published by The Ministry of National Education in Turkey. The analysis of gender representations has been based on the data collection framework introduced by Brugeilles and Cromer (2009). The focus is on how gender is represented in addition to gender bias, stereotyping or imbalance. Quantitative data was collected through five sections: the general frame of the course book, the cover, typology of the characters, texts and illustrations. Each of the characters in the course book was examined in different databases in terms of social representations of male and female characteristics. The results have put forward that females have been underrepresented in many categories like occupational, educational and social actions.

Key Words: Gender, gender representations, gender stereotyping

ÖZET

YABANCI DİL OLARAK ÖĞRETİLEN İNGİLİZCE DERS KİTABI YES YOU CAN A.2.1'DE CİNSİYET TEMSİLLERİ

Filiz EGEMEN

Yüksek Lisans Tezi, Eğitim Bilimleri Anabilim Dalı
Danışman: Yard. Doç. Dr. Adnan BİÇER
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Okul ders kitapları yalnızca tarih ve bir dünya görüşü değil; aynı zamanda toplumun sosyal davranış, norm ve değerler modelini de aktarırlar. (Brugeilles and Cromer, 2009). Toplumun bu davranış, norm ve değer modelleri öğrencilerin yalnızca kendi yetişkin cinsiyet rollerini değil; karşıt cinsle olan mevcut ve gelecekteki münasebetlerine karşı tutumlarını da yönlendirebilir.

Ders kitaplarındaki cinsiyet kavramı ve kadının yeri üzerine yapılan ilk analizler 70 ve 80'li yıllara dayanır ve bu analizlerin birçoğu ders kitaplarında kadınlar ihmal edilmişken erkeklere daha fazla yer verildiğini ve yüceltildiğini ortaya çıkarmıştır. Yıllar geçtikçe bazı istendik sonuçların da içinde olduğu cinsiyet üzerine ders kitabı analizlerinin artmasına rağmen hala Türk öğrenciler için hazırlanmış İngilizce ders kitaplarında daha kapsamlı ve sistemli bir cinsiyet temsili araştırmasına ihtiyaç duyulduğu gözlemlenmektedir.

Bu çalışma, Türk Milli Eğitim Bakanlığı tarafından hazırlanıp basılan Yes You Can A.2.1 İngilizce ders kitabının detaylı bir karakter analizidir. Cinsiyet temsili analizleri Brugeilles ve Cromer'in 2009 yılında ortaya koyduğu veri toplama çerçevesini temel almıştır. Odak noktası cinsiyet üzerine önyargılar, klişeler ve dengesizliklere ek olarak iki cinsiyetin kitapta nasıl ele alındığıdır. Nicel veriler kitabın genel yapısı, kapak, karakterlerin tipolojisi, metinler ve resimler olmak üzere beş bölümde toplanmış; toplanan tüm veriler farklı veri tabanlarına aktarılmış; kitapta geçen her bir karakterin sosyal cinsiyeti incelenmiştir. Sonuçlar kadınların mesleki, eğitsel ve sosyal eylemler gibi birçok kategoride yetersiz temsil edildiğini ortaya koymuştur.

Anahtar Kelimeler: Cinsiyet, cinsiyet temsilleri, cinsiyet tektipleyiciliği

ACKNOWLEDGEMENTS

stand by him, but inevitably had to direct some time and energy to the preparation of this work. I promise to catch up with the time my family has lent me…

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CHAPTER I

INTRODUCTION

1.1. Introduction

The most commonly applied ELT materials in Turkish state schools are surely course books. Students receive the open and hidden messages reflecting the gender roles of the society thanks to the texts and illustrations in these materials. Wharton (2005) claims that children are curious about gender and suggests that course books serve some images of gender to students. He categorizes the books as sexist which include more males than females and/or present stereotypical images of males and females and has a masculine perspective.

The course books are to be prepared and evaluated very carefully before being published and distributed to the students because students accept all school materials used in the classes as reliable. Studies on gender representations have been carried out both worldwide and in Turkey for more than 50 years noting some more desirable results over years. However, there still exists an absence of a more detailed and methodological study on the representations of male and female characters in English course books published in Turkey.

The components of the current study such as statement of the problem, purpose of the study, research questions and the limitations are introduced in this chapter.

1.2. Statement of the Problem

The significance of the textbooks in learning have widely been emphasized as they are often viewed by learners as authoritative (Foshay, 1990; Robson, 2001). The content of a textbook is also crucial. Mustedanagic (2010) indicates the importance of the content of the textbooks by saying whenever a learner reads a text, the learner constructs an interpretation and meaning. Teaching is compared to building a house: "the text represents the material... therefore, bad material, bad building" .

Course books are the most commonly used ELT materials in Turkish state schools reflecting the society both explicitly and implicitly. Sivaslıgil (2006) claims students usually eagerly absorb knowledge represented by the textbooks without

judging according to relevant standards since materials utilized in schools are historically regarded as trustworthy and reliable sources of information.

Although some studies have been carried out on gender representations in course books by Helvacıoğlu (1996), Arslan, Tan (2000), Arıkan (2005), Sivaslıgil (2006) in Turkey; there still seems to be a need for a more detailed and methodological study on the social representations of male and female in English course books published in Turkey.

The significance of this study is that unlike the studies mentioned above, it has investigated not only singular male and female characters but also groups and dominance of either gender. Contrary to those studies which focused mainly on stereotypes in gender roles (domestic, occupational, educational etc.), the present study has also focused other personal characteristics of the characters such as age, role, action, posture and identification in order to understand how the genders are imposed to adolescent students via the selected material.

1.3. Purpose of the Study

Reuter (2000) states the character is fundamental to every story as a Maths exercise shows: "*Mum goes to the market. She buys six eggs for 2 Euros. How much does each one cost?*" and adds "*characters allow actions, take them on, are subjected to them, link them together and give them meaning*". According to Brugeilles and Cromer (2009), the character is the bearer of qualities, rules, status, actions and activities. Being aware of the direct and indirect impact of the characters on students' perspective of gender identities, this study will focus on how genders are represented via characters.

The most precise objective of this study is to discover the hidden curriculum directed to the students by examining the gender representations in the 9th grade English course book "Yes You Can A2.1", designed and published by the Ministry of National Education in Turkey. Another point is to put forward the drawbacks and mistakes related to gender representations in the current course book and to contribute positively to further studies on the topic.

1.4. Research Questions

Within the general frame of the study on how male and female characters are represented in the English course book "Yes You Can A2.1" published and studied in Turkey; the following research questions will be answered:

1. Does the textbook in general tend to represent genders equally?
2. How are roles (actor, extra, identifying person) and actions (domestic, leisure time, social, emotional, daily routine, occupational, educational) distributed to genders?
3. What age is dominant in the texts and illustrations of genders?
4. How is gender positioned in the illustrations?
5. How are characters identified in the texts? (by forename, courtesy title, kinship or other bonds)

1.5. Limitations of the Study

The present study is limited to the analysis of one course book. In order to develop an insight towards how genders are introduced to 9th graders in Turkey, examining all the materials in the curriculum would be more tangible. Also, a questionnaire could be applied to students and teachers to discover the impacts of the hidden curriculum on them.

CHAPTER II

REVIEW OF LITERATURE

2.1. Introduction

This chapter presents a literature review of gender representations in ELT course books. Firstly, a review of the difference between the terms "gender" and "sex", the terms "gender roles" and "gender stereotypes" are explained. Afterwards, the role of school, education, course books and curriculum in the construction of gender identity is presented. Finally, a literature review of relevant studies on the topic is documented.

2.2. Gender vs. Sex

Regarding history, the terms "sex" and "gender" have been used alternately; however, nowadays, their meanings are becoming increasingly distinct. According to American Psychological Association (APA) (2012), while the term "sex" refers to biological differences like chromosomes, internal reproductive organs and hormonal features, "gender" refers to being male or female with all social characteristics, roles, behaviours and feelings, a society attribute to the biological sexes.

Sociologist Ann Oakley (1972, p.16) distinguishes *sex* from *gender* by the words: " *'Sex' is a word that refers to the biological differences between male and female(...) 'Gender' however is a matter of culture: it refers to the social classification into 'masculine' and 'feminine'* ". Supporting this view, Goldstein (2003) notes that while sex is fixed and based in nature; gender is fluid and based in culture, considering the society's perspective. According to West and Zimmerman (1987), gender is not something we are born with, and not something we *have*, but something we *do*– something we *perform.* (Butler 1990)

Gender is commonly related to the society. In order to emphasize the impact of society on gender, West and Zimmerman (1977) suggest that gender is not a personal trait; it is "an emergent feature of social situations: both as an outcome of and a rationale for various social arrangements."

2.3. Approaches to Gender Development

Akerlof and Kranton (2000) describe identity as one's sense of self, or one's sense of belonging to one or multiple social categories. Although the development of gender identity has not been fully comprehended, there are a few theories and approaches in the field of gender development, namely how young children acquire their gender roles. The main ongoing argument is whether gender is innate or it is learnt. These two different perspectives represent one of the famous debates that occurs throughout psychology: the nature (biological) - nurture (socialization) debate. (Ruble et al., 2006). The nature side of the debate states that gender is biological whereas the nurture side focuses on environmental factors such as social and cultural influences. Four major theories attempting to explain gender development are biological, behavioral, psychoanalytical, cognitive and social learning based.

Four Perspectives on Gender Development (Martorell, Papalia & Feldman, 2013, p.273)

Theories	Major Theorists	Key Processes	Basic Beliefs
Biological Approach		Genetic, neurological, and hormonal activity	Many or most behavioural differences between the sexes can be traced to biological differences.
Psychoanalytic Approach			
Psychosexual theory	Sigmund Freud	Resolution of unconscious emotional conflict	Gender identity occurs when child identifies with same-sex parent.
Cognitive Approach			
Cognitive-developmental theory	Lawrence Kohlberg	Self-categorization	Once a child learns she is a girl or he is a boy, child sorts information about behaviour by gender and acts accordingly.
Gender-schema theory	Sandra Bern, Carol Lynn Martin, & Charles F. Halverson	Self-categorization based on processing of cultural information	Child organizes information about what is considered appropriate for a boy or a girl on the basis of what a particular culture dictates, and behaves accordingly. Child sorts by gender because the culture dictates that gender is an important schema.
Socialization Approach			
Social cognitive theory	Albert Bandura	Modelling, reinforcement, and teaching	Gender-typing is a result of interpretation, evaluation, and internalization of socially transmitted standards.

One of the major approaches attempting to explain the gender development of an individual is biological approach. The biological approach of gender development examines the influence of genes and chromosomes, sex hormones, and brain

organization on sex differences in physical functioning and behaviour. (Hoyenga & Hoyenga, 1993) This approach suggests the gender role differences are solely the result of the biological processes and rejects all means of cultural affects. In human beings, there are 23 pairs of chromosomes. 23rd pair of chromosome is called sex chromosome in females it is XX and in males it is XY. According to biological theory differences in chromosomes (X/Y) and hormones (testosterone/estrogen) determine the behavioral differences between boys and girls. (Zeepediacom, 2017)

Another approach to identify gender development is behavioral approach which stresses upon "nurture". According to Skinner (1938), all behavior and personality is a result of learning via reinforcement and punishment in a way that desired behavior is rewarded, while the undesired behavior is punished. The development of the gender behaviour is shaped by "operant conditioning", continually reinforcing desired behaviours and punishing undesired behaviours. Boys are more likely to be rewarded for showing male behaviour, and girls for female behaviour. Paralelly, they are sometimes punished for showing inappropriate gender-specific behaviours. In this way, gender behaviour is learned through punishments and reinforcements. (Gardenpsychologycouk, 2017)

Psychoanalytic theory emphasizes interpersonal relationships within the subconscious influence of the family that affect a child's sense of identity, particularly his or her gender. Originally advanced by Sigmund Freud (1957), this theory focuses on family and psychic dynamics that influence individuals' development of gender identity. Initially, both boys and girls are believed to identify with their mothers. However, between 3 to 5 years of age this changes and children identify with the same-sex parent. Identification with the same-sex parent is presumed to resolve the conflict children experience as a result of erotic attachment to the opposite-sex parent and jealousy toward the same-sex parent. The conflicting relationship is resolved through identification with the same-sex parent. (Bussey & Bandura, 1999 p:3)

According to social learning theory, the development of gender occurs as a result of the child's social experiences; suggesting that the sexes behave differently as a result of direct tuition (sex typing) by their parent. (Smith & Lloyd, 1978). By observing others and then imitating that behavior, children receive reinforcement from significant others for "sex-appropriate behavior" (Bandura, 1977).

Kohlberg's (1966) cognitive-developmental theory focuses on the child as the primary agent of his or her own gender-role socialization. According to Owens (2008),

cognition involves the mental activities of comprehending information and the processes of acquiring, organizing, remembering, and using knowledge. In gender development process, Lewis and Brooks-Gunn (1979) state that it is the child who realizes what gender he or she is, and in what behaviors he or she should engage. Children classify themselves as male or female and then organize their behaviour around that classification. They actively think about and construct their own gender-typing by adopting behaviours they perceive as consistent with their gender.

A second cognitive approach, which combines elements of cognitive-developmental and social learning theory, is gender-schema theory. The theory was first introduced by psychologist Sandra Bem (1981). Bem asserts that children build their gender identities with the help of the associations they develop from their culture. Society's beliefs and behaviors about "male traits" and "female traits" influence the development of a gender schema of the child. That's to say, gender schema is a cultural framework that organizes and guides a child's understanding of gender. According to Gender Schema Theory, children first learn what sex they are: boy or girl. Then, they develop an insight towards what it is to be a girl or a boy; a woman or a man in their culture. They choose their toys, their clothes, their acts, their roles in the games accordingly. While they go on observing their environment, what is to be a mother or father; a sister or a brother, they go on categorizing and conducting associations with feminity and masculity. For instance, if a child observes it is the mother who always cooks and does the housework whereas the father who always fixes things or takes care of the garden, then he/she develops a categorisation that women are the ones to do the household chores whereas the men are to do outdoor chores.

All of these theoretical approaches have an important role in understanding the milestones of children's gender development. Nevertheless, none should be regarded as purely right, or better than the others since they all provide important insights into gender development.

2.4. Gender Roles

Gender roles are "socially and culturally defined prescriptions and beliefs about the behavior and emotions of men and women" (Anselmi & Law, 1998, p. 195). Being attributed to a gender, these roles are learned and set by a society. They vary within and between cultures, and therefore they are likely to evolve through years. For instance, a role may be attributed to a gender in a culture, and just the opposite in another. The distribution of gender roles may also differ in the same culture as the years pass.

Starting from the 1970s, studies conducted in Western countries have shown that women and men are displayed in 'conventional' roles; e.g. showing women as sensitive, obedient and vulnerable beings, while men are presented with strong character traits having more diverse vocational positions. (Cincotta, 1970; Hartman and Judd, 1978; Hellinger, 1980).

2.5. Gender Stereotypes

The concepts of gender role and gender stereotype tend to be related and interchangeable, yet with a little distinction. Gender roles are defined by behaviours; on the other hand, gender stereotypes are beliefs and attitudes about masculinity and femininity. Martorell, Papalia and Feldman (2013) define gender stereotypes as preconceived generalizations about male or female role behaviour. Noting the impact of the culture, Mkuchu (2004) describes gender stereotyping as the tendency of a given culture to assign particular traits, characteristics and roles distinctly to women or men, and these attributed traits of men enclosed all men, and those of women enclose all women. Simone de Beauvoir's worldwide known saying (1949): "One is not born, but rather becomes, a woman." emphasizes the unnatural journey of gender and the power of gender stereotypes in shaping one's gender identity.

Yılmaz (2012) states gender stereotypes begin when a baby's sex is first found out. As soon as it is learned that it's a female, most parents immediately begin decorating a pink baby's room filled with bright furniture, butterflies, flowers and beautiful dolls in pretty dresses. They fill her wardrobe with showily dresses and her toy box with tea sets, make up sets and Barbie dolls. Stereotyping does not differ much when it's found out that the baby's sex is a male. In this case, the baby's room is decorated in blue, his wardrobe is filled with small suits, trousers, shirts, trainers, and the theme is usually something like jungle animals or super heroes. Boys' toys are usually trucks, cars, trains, planes, dinosaurs, action figures, and video games. From the beginning boys are taught to be tough, protective, daring and to defend themselves. As a result, children are taught that father goes to work whereas mother stays at home to take care of the house and the children.

Durkin and Nugent (1998) claim that gender stereotyping follows age-related trends as younger children show less gender stereotyping than older children Studying gender stereotyping in individuals ranging from kindergarten children to college

students, Biernat (1991) comes to a conclusion that application of gender stereotypes increases with age: men are subject to harsher stereotyping than women, and girls stereotype less strongly than boys.

In most societies, males are expected to be independent, competitive, assertive and aggressive; whereas females are expected to be more sensitive, supportive and passive. (Wordpresscom, 2015) lists classical gender stereotypes as:

- ü -men are the breadwinners/women stay at home to take care of the family
- ü -men are tall and muscular/women are petite and slender
- ü -boys play with trucks/girls play with dolls
- ü -boys play football/girls play volleyball
- ü -boys are good at Math and Science/girls are good at English and Literature
- ü -men become doctors/women become nurses

In many cultures, women are associated with speaking more than needed. At this point, bitter gender stereotypes can be detected in proverbs from all over the world. Coates (1993) compiled some of them in her book "Women, Men and Language".

A woman's tongue wags like a lamb's tail. (England)
Foxes are all tail and women are all tongue. (England – Cheshire)
The North Sea will sooner be found wanting in water that a woman at a loss
for a word. (Jutland)
Many women, many words; many geese, many turds. (England)
A woman's tongue spreads gossip fast. (China)
Men talk like books, women lose themselves in details. (China) (p.14)

Above are proverbs making fun of a group of people, only due to stereotyping their gender. All in all, education is the key point which makes a person learn more of a certain gender, teaches how to show tolerance and proper behavior towards others.

2.6. School and Education in the Construction of Gender Identity

Socialization starts in the family, where the basic principles of the society and accepted behaviour patterns are taught. The school is another environment in which children are given the basic skills to live in society (Arslan, 2000).

Talim Terbiye Kurulu Başkanlığı (Board of Education) (2013) officially announces "there needs to be a reasonable balance in the examples given and characters presented in the course books in terms of gender" (p.2). In accordance, the principles of Course books and Training Tools introduced by MONE (2012a) affirm that course books should reject any kind of discrimination against females or males.

Wen-Cheng et al. (2011) suggest instructional materials should be up to date (e.g. published within the past 10 years), contain relevant content and take into account the linguistic and cultural diversity of the student population.

Despite all the requirements in theory, some course books still lack the gender equality in practise. Wharton (2005, p.239) claims that children are curious about gender and suggests that course books serve some schemas of gender to students. He categorizes the books as sexist which include more males than females and/or present stereotypical images of males and females and has a masculine perspective. Rover (1987) states, sexism occurs in the educational process in three main ways:

1. the content and subject matter taught neglects women. This occurs often in the way of excluding them and their contributions completely
2. the educational process which takes place in the schools, colleges and universities is conducted through the rules of the male culture and interactional system,
3. in classroom environment or in other interactions with teachers women experience interactional and conversational discrimination. (p.207)

Education with its primary function of transmitting the cultural heritage of a society to new generations, also transmit the sexist perspective of the society. According to Brugeilles and Cromer (2009), an exhaustive examination of the characters of the course books helps to avoid the transfer of this perspective. Ersöz (2005) points out that teachers should observe themselves carefully and evaluate the materials they use in order not to encourage sexism at school.

2.6.1. Curriculum (A Road Map)

Braslavsky (2003) states that curriculum defines "why, what, when, where, how, and with whom to learn". Communities, educational professionals, and the State come to an agreement on the way students are taught.

In the English Language Curriculum for Primary Education prepared by the Turkish Ministry of National Education (2006), curriculum is defined as:

> A curriculum is a statement that specifies learning objectives, the selection and sequencing of linguistic data and a way to evaluate the set objectives. It contains a broad description of general goals which reflect an overall educational-cultural philosophy. In a way, it is the reflection of the national education policy. A curriculum is the result of the social factors which covers four interrelated element: objectives, content, methods and evaluation. (p.22)

According to Smith (1996, 2000), curriculum can be ordered into a procedure. Firstly, the needs should be diagnosed. Then, the objectives should be formulated. After selecting and organizing the content, learning experiences should be selected and organized. Finally, the evaluation procedure (what to evaluate and the ways of doing it) should be determined.

2.6.2. Hidden Curriculum

The hidden curriculum can be defined as all the things learnt during schooling accompanying the formal curriculum. Giroux and Penna (1983) state hidden curriculum is the transmission of norms, values, and beliefs conveyed in the classroom and the social environment. Parallelly, Martin (1976) claims that hidden curriculum exists in the structure of the classroom, the teacher's authority, and the rules governing the relationship between teachers and students. According to Kelly (2009), hidden curriculum is not limited with only teachers and students; even authorities in the charge of planning and organizing the school arrangements, are a part of the hidden curriculum directed to the students.

> Curriculum refers to all the things learnt in school. As an addition to the formal curriculum it also covers the hidden curriculum that deals with all the socializing practices not included in the formal curriculum and contributes to the reproduction of the culture (Meighan&Harber, 2007 p.75).

Sadker & Sadker (1994) emphasizes the roles and effects of the hidden curriculum on the educational experience of many students by saying "sitting in the same classroom, reading the same textbook, listening to the same teacher, boys and girls receive very different educations" (p.1).

Talking about the effect of hidden curriculum on students' developing insights through gender roles, Stromquist *et al*. (1998, p.398) noted that the informal curriculum, popularly called hidden curriculum covers the roles men and women play in the staffing of schools, the way teachers treat male and female students, and the manner adults interact with others in texts. Lee and Collins (2009) suggest gender representations in teaching materials affect social values, behaviour; and messages conveyed through gender roles presented in the course books influence the development of students' self-esteem and their attitudes towards genders.

Once the hidden curriculum of a course book has been designed within gender stereotypes, the course book gives subliminal messages to students instead of conveying academic content. A typical argument for such negative effect is given by Britton & Lumpkin (1977) as follows:

> This subliminal repetitious implanting of bias influences their lifelong aspirations; indeed it leaves a permanent distorted imprint upon our children's most precious feature. It not only limits their choices of life styles and career selections but it distorts their self-image and the images of the opposite sex as well as of ethnic minority groups. In essence, it encourages sex / race stereotyping and career role selection. (p.3)

The term is not always necessarily meant to be negative. Hidden curriculum, if its potential is realized, could benefit learners in educational systems. Healthy and neutral perception of gender can also be perceived from the course books utilized in the lessons.

2.7. Previous Studies on Gender Representations in Course books

Studies in gender representations in school course books are expanding all around the world. The results are almost the same, favorable compared to last decades; nevertheless, it is still not possible to mention a complete equity between genders.

2.7.1. Related Studies

The literature involves various studies which were carried out so as to investigate gender representations in course books. Some notable studies have been introduced below in chronological order.

Hellinger (1980) examined 131 passages from three ELT textbooks used in German schools and found that men took place in over 93% of the passages, while not even 30% of the texts included women. Moreover, 80% of the speakers were male and women were rarely dealt with "challenging, interesting, or successful" activities, while male roles represented a broad range of occupational options.

In another study, Porreca (1984) carried out a study on sexism in ESL textbooks. She found that "there is evidence that sexism continues to flourish in ESL textbooks" (p. 718). She claimed that "although females comprise slightly over half the population of the United States, they are represented only half as often as males in both texts and illustrations."

Similarly, Peterson and Kroner (1992) examined gender biases in textbooks for psychology and human development. With a content analysis of 27 current textbooks in introductory psychology and 12 for human development courses, it was implied that "representation of work, theory, and behavior of males significantly exceeds the representation of females; and females are frequently portrayed in negative and gender-biased ways".

Bahman and Rahimi (2010) studied gender representations in EFL textbooks of Iranian high schools. Three volumes of English textbooks were analyzed by the researchers using linguistic and content analyses and the gender representation was found to be unfair.

Mustapha (2013) also focused on gender representations in learning materials in Nigeria by selecting studies from the 70s to date. After reviewing these studies under three phases, he suggested that learning materials and classroom interaction studies would help facilitate the achievement of the goal of gender equality in education.

In a more recent study, Nofal and Hanadi (2015) investigated the gender representations in the EFL textbook Action pack 10, in Jordan. A content analysis was carried out, including linguistic and visual analyses. The results revealed that the estimated ratio of male characters was almost as triple as female characters both in texts and pictures.

2.7.2. Related Studies in Turkey

Course books are the most commonly used ELT materials in Turkish state schools reflecting the society both explicitly and implicitly. With the recognition of influence of gender roles in course books on students, a great many of studies have been carried out in Turkey, especially for the last two decades.

Helvacıoğlu (1994) analyzed one thousand various primary school course books taught between 1928 and 1995 to see how females and males were represented. She examined both visuals and texts and found clear differences between the representation of women in course books during the first years of the Turkish Republic and the beginning of the twentieth century. While women were represented as the ones helping the foundation of the Turkish society in the course books before 1945, they adopted passive roles of housewife and mother after 1945. Helvacıoğlu (1994) emphasized that after 1945 these course books systematically started to teach students how to be a man and a woman. Men had active roles of decision makers and breadwinners in society; on the other hand, women were represented as passive characters whose only concerns were their housework, child raising and helping their husbands.

Another study was conducted by Arslan (2000) on stereotyped gender role representation in 337 primary school course books used between 1995 and 2000 (cited in Sivaslıgil, 2006, p. 24). She reported that while men were represented as dominant characters, women were shown as domestic and subservient ones.

In his research Arıkan (2005) studied two intermediate level English coursebooks in terms of three categories: age, social class and gender representation. He concluded that numerically, both coursebooks show similar results in terms of the number of visual materials showing the two genders. The results clearly show that women are underrepresented in these visual materials (29.80 % females versus 70.20 % males).

Another study in the field of ELT was carried out by Sivaslıgil (2006), who investigated gender ideology in 6th, 7th and 8th grade English course books published by the Turkish Ministry of National Education: *Quick Step 6, Let's Speak English 7* and *Let's Speak English 8.* She employed both content analysis and discourse analysis, and analyzed her data qualitatively and quantitatively. Sivaslıgil (2006) set six categories for content analysis: appearance of characters, amount of talk, family roles and other social and occupational roles, occupational activities, activities related to household

responsibilities, spare time and leisure activities. In addition, she analyzed all the dialogues in the course books in terms of speech acts based on Speech Act Theory of John Austin and Searle. She revealed gender imbalance across all examined categories. Her content analysis revealed that the female characters were represented as family members more frequently than the male characters mostly shown in occupational and social settings. Besides, the examined conversational turns revealed that the female characters were underrepresented in 7th and 8th grade course books when compared to the male ones.

Söylemez (2010) carried out a very detailed study with the aim to find out whether there is any sexism in ELT coursebooks used in the state schools of primary and secondary education, written by Turkish authors and published by the Ministry of national Education. Data was gathered in two ways, by using two questionnaires, "Coursebook visuals evaluation scale" and "student's perception of gender in occupations inventory" and by the content analysis of 11 coursebooks. Questionnaires were applied to 779 students in 15 schools. The results of the analysis revealed that coursebooks used in secondary education have more sexist viewpoint compared to primary education coursebooks.

Yılmaz (2012) investigated "whether writers and publishers take the gender issue into consideration while they are revising the course books". In order to address this issue, three recently revised English language course books were compared with their first editions. Throughout the whole study it was observed that the representations of female and male characters in the first editions were closer to the stereotypical representations. By contrast, in the last editions the representations of the genders have ideally become more balanced in all investigated categories of gender stereotypes.

CHAPTER III

METHODOLOGY AND DATA COLLECTION

3.1. Introduction

In this chapter, the methodology of data collection has been given. First, the chosen course book and the data collection tool have been introduced. Afterwards, the data collection and analysis procedure have been explained in detail.

3.2. Research Design

This study aims to analyze the characters in detail in the 9th grade EFL course book "Yes You Can A2.1", designed and published by The Ministry of National Education in Turkey. The analysis is based on the new approach to capture social representation through the character, introduced by Brugeilles and Cromer (2009). The focus is on how gender is represented and whether gender bias, stereotyping or imbalance exists through texts and/or illustrations considering the fact that "hidden curriculum" plays a crucial role in students' insight towards values and norms of the society.

A quantitative method has been used to capture, to count and then to compare gender representations quantitatively. Quantitative data will be collected through five sections covering the general frame of the course book, the cover and typology of the characters, texts, illustrations and occupations. Afterwards, each of the characters in the course book will be examined in different databases in terms of social representations of male and female characteristics (character's social sex).

For the general framework of the study the systematic method of textbook gender analysis proposed by Brugeilles and Cromer (2009) has been applied. Their method addresses the character aspect of textbooks, which is a new approach to capture social representation through the character. The method involves detailed examination of characterization techniques in text passages and dialogues (Mustapha, A. S., 2013).

According to Brugeilles C., Cromer S. (2009), personal characteristics of the character in a textbook are as follows (p. 34-45):

1- Gender: characters are most often gendered:

- either through a proper noun: a surname with courtesy title, or a forename – Mrs White, Mr Brown, Mary, Peter; - or through a common noun that refers:

- to an individual: a market trader, father, a neighbour;

- or a collective of people, shown through the use of a plural or of a generic term: the little girls, the children, the family or the class.

− For collective characters:

> § "Collective male characters": *boys*, *men*;
>
> § "Collective female characters": *girls*, *saleswomen*;
>
> § "Collective ungendered characters": *the pupils*, *the children*, *the class*;

Six categories have been identified to analyse the collective ungendered characters:

> § "Male characters only";
>
> § "Female characters only";
>
> § "Males dominate";
>
> § "Females dominate";
>
> § "Neither dominant";
>
> § "Most characters ungendered".

2- Age:

− For individual and collective characters, there are three categories in both pictures and texts:

> § "Child";
>
> § "Adult";
>
> § "Age unspecified" category that brings together characters when neither text nor picture is explicit.

For groups of characters with more than four people in the pictures six categories are identified. The concept of "dominance" is applied. Distinctions are made as follows:

> § "Child characters only";
>
> § "Adult characters only";
>
> § "Child characters dominate";
>
> § "Adult characters dominate";
>
> § "Neither dominant", where there are equal numbers of children and adults

§ "Impossible to determine dominance", if most characters are of unspecified age.

3- Identifications:

A forename, or a surname accompanied by a courtesy title

A family bond or function: *cousin*

A status evoked by a social function, an occupation, or by ownership: a *workman*

A generic noun (*person, child*)

4- Roles: Actors, Extras, Identifying Characters

-"Actors": They perform an action or possess something. They are the

"main characters". In the example "*Peter is playing marbles*", Peter is a main character;

- "Extras": They do not perform the action, but take part in the situation. In the

example "*Peter buys a book from the bookseller*", the bookseller is an extra;

- "Identifying characters": They do not take part in the situation, but help to define

the identity of the main character. They put the main characters or the extras into

context by involving them in various bonds. In the example, "*Fatou's father is

reading*", the father is the actor: he is performing the action of reading, and Fatou,

in the possessive form, is an identifying character who plays no part in the

situation.

5- Actions: Daily Life Activities, Domestic Roles, Occupational Roles, Leisure Time-

Hobbies, Educational Roles-school, Emotion-State of Mind, Social- Conversational, No

Actions

6- Posture in Picture: Head & Shoulders, Standing, Lying down, Sitting, Kneeling or

Unknown

3.3. Material

"Yes You Can A2.1" is a widely used EFL course book for high school students designed and published by the Turkish Ministry of National Education. This book is incorporated with Communicative Approach, consisting of 121 pages with 8 themes.

The main reason why this course book has been chosen is that it is studied by 9th graders (15-16 years old) who may be influenced while establishing their gender identities in adolescence. At this age, students are at the genital stage (puberty to adult)

and according to Freud's psychosexual theory of personality development (1905), puberty is a time of adolescent sexual experimentation, the successful resolution of which is settling down in a loving one-to-one relationship with another person.

3.4. Data Collection Tool

With the assistance of the data collection process introduced by Brugeilles and Cromer (2009, 47:48), the initial aim is to record general information about the textbook, to describe the cover and to outline the typology of characters used in the textbook, then to record all the characters in the text and/or the pictures, following the order of the pages. The data collection framework consists of texts and illustrations sections. Microsoft Office Excel was used for this purpose.

The "Text" section is devoted to studying all the characters who appear in the text, It consists of a single module, applicable to both individual and collective characters and allows all the information relating to each person to be recorded. Each line of the table is allocated to one character, whether individual or collective.

The "Illustrations" section enables the study of characters in the pictures, whether these are ordinary, substitute or pilot characters. It consists of three modules: one module for individual characters, another for groups of characters and a third for recording occupations explicitly represented in the illustrations.

3.5. Data Collection Procedure

The data collection procedure consists of six sections in total following the order of the pages. These sections are:

- recording general information about the textbook
- describing the cover
- making an outline of the typology of characters used in the textbook
- examining all the characters in the texts
- examining the pictures
- examining the occupations

3.6. Data Analysis Procedure

Information collected using the research tool has been processed as follows:

- a general information on the textbook: its "identity card"; cover; typology of characters in the textbook.
- a database of information relating to individual or collective characters encountered in the texts;
- a database of information relating to the individual characters encountered in the pictures;
- a database of information relating to groups of characters encountered in the pictures;
- a database of occupations identified in the pictures.
- Traditional quantitative survey analysis method was used in data analysis: frequency distribution tables, cross-tabulation, and descriptive statistics.

CHAPTER IV

FINDINGS

4.1. Introduction

This chapter presents the statistical analysis of the databases gathered via data collection tool introduced by Brugeilles and Cromer (2009), and the results of the content analysis of the book.

This study puts forward a detailed character analysis of the 9th grade English course book "Yes You Can A2.1", designed and published by The Ministry of National Education in Turkey, on the basis of gender representations following the new approach to capture social representation through the character, introduced by Brugeilles and Cromer (2009). The focus is on how gender is represented and whether gender bias, stereotyping and imbalance exist through texts and/or illustrations considering that "hidden curriculum" plays a crucial role in students' insight towards values and norms of the society. Quantitative data will be collected through five sections covering the general frame of the course book, the cover, and typology of the characters, texts, illustrations and occupations. Afterwards, each of the characters in the course book will be examined in different databases in terms of social representations of male and female characteristics.

4.2. Research Question 1 Gender Distribution through Texts, Illustrations and Jobs in General

In order to answer the first research question "Does the textbook in general tend to represent genders equally?" the genders of the characters in texts, illustrations, group module and jobs in the course book have been listed in tables below and introduced in detail.

4.2.1. Gender Distribution in the Texts

Table 1 shows the frequencies and percentages of female, female collective, male, male collective, ungendered singular and ungendered collective characters depicted in the texts.

Table 1

Gender Distribution in the Texts

Gender	Frequency	Percent
Female	317	40,2%
Female Collective	2	0,3%
Male Collective	2	0,3%
Male	327	41,5%
Ungendered	66	8,4%
Ungendered Collective	74	9,4%
Total	788	100%

As seen in Table 1, there are 788 characters in the texts. Of 788 characters 327 are males (41,5%), 317 are females (40,2%). The percentages of male and female characters are close to each other (1,3 % difference) which means that the genders of the characters are represented almost equally in the texts. 74 are ungendered collectives (9,4%), 66 are ungendered singulars (8,4%). Considering the (1%) difference among ungendered characters; ungendered collectives such as "they", "them", "their", "theirs", "themselves" etc. can be seen more often than ungendered singulars such as he, she, him, his, her, hers, himself, herself etc. in the texts. Collective characters are equal. Two are male collectives (0,3%) and two are female collectives (0,3%).

4.2.2. Gender Distribution in the Illustrations

The frequencies and percentages of gender distribution through illustrations are shown in Table 2.

Table 2

Gender Distribution in the Illustrations

	Frequency	**Percent**
Female	140	46,2%
Male	150	49,5%
Unspecified	13	4,3%
Total	303	100%

Table 2 shows there are 303 characters in the illustrations. Of these 303 characters, 150 are males (49,5%), 140 are females (46,2%), and 13 are unspecified characters (4,3%). Male characters appear 3.3 % more times than female characters which indicates male dominance in the illustrations.

Figure 1. An example of unspecified character

Figure 1 is an example of unspecified character. As seen above, it is not possible to determine the gender of the character.

4.2.3. Group Module in Illustrations

The illustrations including more than four characters are examined in group module. Figure 2, 3, 4, 5, 6 and 7 are examples how the genders are decided on group module.

Figure 2. An example for "Female Characters Only" (pg.16)

As seen in Figure 2, all the characters are female.

Figure 3. An example for "Male Characters Only" (pg. 17)

All the characters in Figure 3 are male.

Figure 4. An example for "Female Characters Dominant" (pg.63)

The group module in Figure 4 consists of 5 characters, 3 female and 2 male characters.

Figure 5. An example for "Male Characters Dominant" (pg. 38)

On the contrary to Figure 4, there are 3 male and 2 female characters in Figure 5.

Figure 6. An example for "Most Characters Ungendered" (pg. 44)

It is not possible to determine the gender of the characters in Figure 6 as they have turned their backs. That's why this group module is categorized as "Most Characters Ungendered".

Figure 7. An example for "Neither Dominant" (pg.100)

Figure 7 is a good example of gender balance in group module illustrations. The number of male and female characters is equal, neither gender is dominant.

Table 3 above shows how the groups are set up in the illustrations.

Table 3

Gender in Group Module

	Frequency	Percent
Female Characters Only	7	13,7%
Females Dominant	7	13,7%
Male Characters Only	4	7,8%
Males Dominant	11	21,6%
Most Characters Ungendered	13	25,5%
Neither Dominant	9	17,6%
Total	51	100%

As seen in Table 3, (25,5%) of the group characters are "Most Characters Ungendered", followed by "Males Dominant" (21,6%).

In a gender balanced course book, it is expected to come up with "Neither Dominant" characters most with equal quantities of both genders. However, in this course book (17,6%) of the groups are "Neither Dominant". (13,7%) of the group module involves "Females Dominant" illustrations .

In group modules, we see that female characters only (13,7%) outnumber the male characters only (7,8%). There are almost two times more female characters than male characters. However, the dominance of male characters (21,6%) exceeds that of female characters (13,7%). Males dominate in most of the groups. It can be concluded that females are not represented in group modules equally.

4.2.4. Jobs

To find out whether there is a gender imbalance in the presence of female and male characters, the occupational activities/jobs were counted. Figure 8 indicates the working rates of male, female and ungendered characters in the course book.
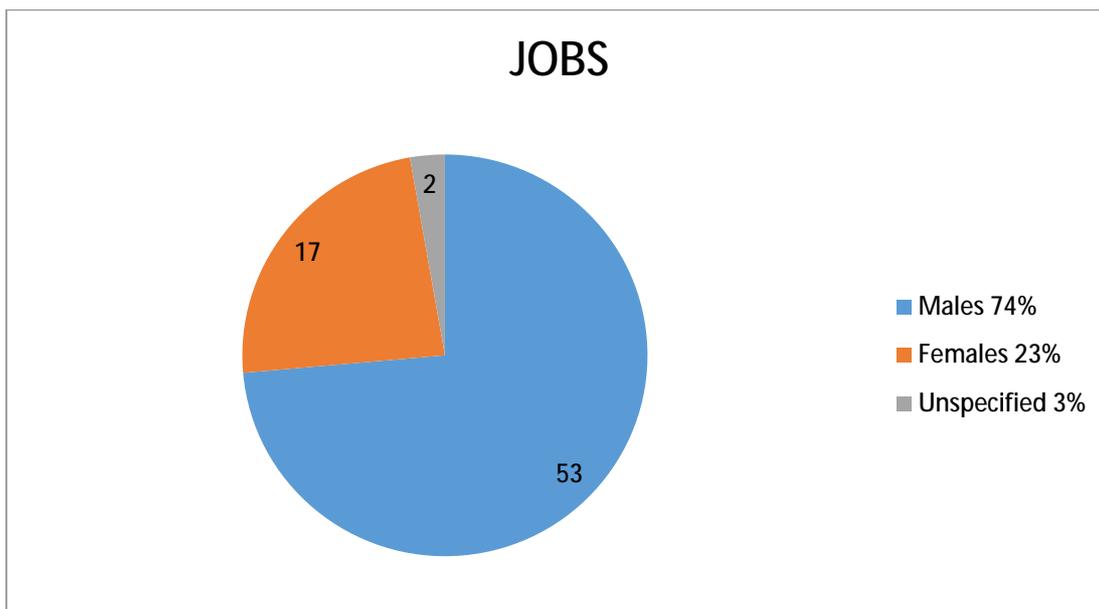
Figure 8. Job / Gender Distribution

Figure 8 shows the distribution of 72 jobs. We see that there is a great gap in the distribution of the jobs between males and females. 74% of the jobs are allocated to the males and 23% are allocated to the females. Only two jobs are assigned to unspecified characters (3%). It is clearly seen that there is a great gender imbalance in the working rates. 51% difference indicates that males have more economic power than females. Females are seen to be less active (seen rare) in business life.

Extract 1

Extract 1 is an instance for the imbalance between genders in business life. A misleading perception is introduced to the students.

4.2.4.1. Distribution of Jobs among gender

The jobs assigned to females and males in the course book are listed in a random order in Table 4.

Table 4

Jobs List

Occupation	Male	Female	Unspecified	TOTAL
Teacher	1	1		2
Doctor	4			4
Soldier	2			2
Footballer	5			5
Coach	1			1
Pilot	1			1
Nurse	1	2		3
Painter		1		1
Babysitter		1		1
Model		1		1
Actor-actress	9	2		11
War Reporter	1			1
Tennis Player	1			1
Cook		1		1
Astronaut		1		1
Scuba-diver		1		1
Surfer			1	1
Miner	1			1
Carpenter	2			2
Worker	2			2
Alligator Wrestler	1			1
Window Cleaner	2			2
Fisher		1		1
Fire Extinguisher	1			1
Reporter	2			2
Cameraman	1			1
Clown	6	1	1	8
Artist	1	1		2
Waiter	2			2
Photographer	1			1
Musician	1	2		3
Motor Racer	1			1
Golf Player	1	1		2
Manager	2			2
TOTAL	53	17	2	72

As listed in Table 4, there are 34 jobs listed in the course book. In addition to the great difference in the working rates (mentioned above related to Chart1), male characters also work at 26 different jobs with the highest diversity while female characters work at 14 different jobs and unspecified characters work at two different jobs. That is to say, male characters are presented at a broader range of occupational options.

While 20 male characters work at prestigious and well-paid jobs (e.g. doctor, teacher, pilot, reporter, manager, actor/actress, model, war reporter, golf player), 5 female characters work at these kinds of jobs. This indicates male characters take role in prestigious jobs more often than female characters. Another finding is that 12 male characters appear on the television (actor, war reporter, reporter) while 2 female characters appear on the television.

11 male and only two female characters work at jobs requiring physical strengths, competitive traits and sportive activities (e.g. soldier, footballer, coach, tennis player, alligator wrestler, motor racer, scuba diver and fisher). This may lead gender bias among students as if males are superior to females at situations requiring energy and physical power.

Not surprisingly, domestic jobs such as babysitters and cooks are assigned to female characters. This results and reflects the conception "mothers take care of the children, cook and do the housework".

4.2.4.2. General Overview of the 1st Research Question

In an attempt to answer the first research question "Does the textbook in general tend to represent genders equally?", all the characters referred in the texts, illustrations, group modules (which represent illustrations more than four people) and jobs were counted under gender categories (female, male, unspecified, female collective, male collective etc.)

Table 5 represents total gender presence in the course book showing up in texts, illustrations, group module and jobs.

Table 5

Gender Presence in Total

	TEXTS	ILLUSTRATIONS	GROUP MODULE	JOBS	TOTAL
Female	317	140	-	17	
Female Collective	2	-	-	-	490
Female Only			7		40,3%
Female Dominant			7		
Male	327	150	-	53	
Male Collective	2	-	-	-	
Male Only			4		547
Male Dominant			11		45,1%
Ungendered	66	13	-	2	
Ungendered Collective	74	-	-	-	
Most Ungendered	-	-	13	-	177
					14,6%
Neither Dominant	-	-	9	-	
Total characters	788	303	51	72	1214

As can be seen in Table 5, 1214 characters have been detected in texts, illustrations, group module and jobs. Although gender frequencies may seem close to each other considering the frequencies under categories, the difference is noticeable when all frequencies in Table 5 are added together. If done so, (45,1%) are male characters, (40,3%) are female characters and (14,6 %) are ungendered characters. In respect to overall view of gender presence, male dominance and priority is concluded.

4.3. Research Question 2- Roles and Actions

To answer "How are roles (actor, extra, identifying person) and actions (domestic, leisure time, social, emotional, daily routine, occupational, educational) distributed to genders?", all the roles and actions carried by the characters in the course book were counted.

4.3.1. Roles

Table 6 shows how roles such as actors, extas and identifying characters are distributed to genders.

Table 6

Gender / Character's Role

| | Character's role | | | |
| | | | Identifying | |
	Actor	Extra	Character	Total
Female	239	45	33	317
	42,6%	32,8%	36,7%	40,2%
Female Collective	1	1	0	2
	0,2%	0,7%	0,0%	0,3%
Male Collective	1	1	0	2
	0,2%	0,7%	0,0%	0,3%
Male	232	45	50	327
	41,4%	32,8%	55,6%	41,5%
Ungendered	41	23	2	66
	7,3%	16,8%	2,2%	8,4%
Ungendered Collective	47	22	5	74
	8,4%	16,1%	5,6%	9,4%
	561	137	90	788
Total	100,0%	100,0%	100,0%	100,0%

As shown in Table 6, of 788 total characters in the texts, 561 appear as "actors" (71,2%), 137 appear as "extras" (17,4%) and 90 appear as "identifying characters" (11,4%).

4.3.1.1. Actors

The great majority of the characters take on the role of "actors", which means they are the main characters performing an action or possessing something. The number of the male and female actors in the texts are close to each other; 239 (42,6%) females and 232 (41,4%) males. There are 47 (8,4%) ungendered collective, 41 (7,3%) ungendered singular, 1 (0,2%) male collective and 1 (0,2%) female collective actors.

4.3.1.2. Extras

Extras do not directly perform an action but take part in situations. It can be said that "actors" are the subject and "extras" are the object of the sentences. The number of

female and male extras are equal; 45 (32,8%) resulting a complete balance. There are 23 (16,8%) ungendered singular, 22 (16,1%) ungendered collective, one (0,7%) male collective and one (0,7%) female collective extras.

4.3.1.3. Identifying Characters

"Identifying characters" do not take part in the situation, but help to define the identity of the main character or an object with various bonds in the possessive form. There is a significant gap between male and female identifying characters. While 50 (55,6%) males are in the role of identifying characters, 33 (36,7%) female characters are applied to refer another person. It is clear that male references (such as his girlfriend, his neighbours, his job etc.) are more commonly preferred than female references (such as being her classmates, her life, her father etc.) in the texts of the course book.

4.3.2. Actions in the Texts

Table 7 shows the distribution of actions among genders in the texts.

Table 7

Actions / Gender Crosstabulation

				Gender			
	F	**F Collective**	**M Collective**	**M**	**Ungendered**	**Ungendered Collective**	**TOTAL**
Daily Life	76	0	1	49	13	28	167
	45,5%	0,0%	0,6%	29,3%	7,8%	16,8%	100%
Domestic	5	0	0	5	0	1	11
	45,5%	0,0%	0,0%	45,5%	0,0%	9,1%	100%
Education & School	9	0	0	19	0	0	28
	32,1%	0,0%	0,0%	67,9%	0,0%	0,0%	100%
Emotion-State of Mind	37	0	0	20	6	4	67
	55,1%	0,0%	0,0%	29,9%	9,0%	6,0%	100%
Leisure Time-Hobbies	17	0	0	12	2	2	33
	51,5%	0,0%	0,0%	36,3%	6,1%	6,1%	100%
No Actions	92	1	1	103	23	25	245
	37,6%	0,4%	0,4%	42,0%	9,4%	10,2%	100%
Occupation	17	1	0	34	7	7	66
	25,8%	1,5%	0,0%	51,5%	10,6%	10,6%	100%
Social-Conversational	64	0	0	85	15	7	171
	37,4%	0,0%	0,0%	49,7%	8,8%	4,1%	100%
Total	317	2	2	327	66	74	788
	40,2%	0,3%	0,3%	41,5%	8,4%	9,4%	100%

Table 7 shows how actions distribute among genders in the texts. The findings are given under subtitles actions related to daily life, domestic life, education & school, emotion- state of mind, leisure time- hobbies, occupation, social- conversational life.

4.3.2.1. Actions Related To Daily Life

After the analysis of the couse book in respect to actions related to daily life (e.g. washing face and hands, getting dressed, eating something, going somewhere, buying, opening the door), 167 daily life activities have been found out to appear in the texts. As can be seen in Table 7, 76 (45,5%) females, 49 (29,3%) males, 28(16,8%) ungendered collectives, 13 (7,8%) ungendered singulars and one (0,6%) male collective take part in daily life activities. Throughout the book, female characters are more frequently involved in basic daily life activities than their counters.

4.3.2.2. Actions Related To Domestic Life

In the analysis of the course book with particular attention to actions related to domestic life such as cleaning, cooking, taking after children, making shopping list and doing shopping, 11 actions have been detected in the texts. The findings in Table 7 show that there is a complete balance between male and female characters for the distribution of domestic roles. 5 (45,5%) male and 5 (45,5%) female characters, 1 (9,1%) ungendered collective take part in domestic activities.

I am visiting a fisherwoman today. Her name is Zahra. She usually works with her husband but today she is working alone. She is sitting and fishing on her small boat. She isn't cooking or cleaning the house. Her husband is doing the housework today. This is a lovely job. But sometimes it is dangerous because Zahra usually sails long hours alone. And also, the weather is sometimes windy and stormy.

Figure 9. A fisherwoman (p.32)

The text in Figure 9 is an extremely satisfying example for the balance of domestic roles. The female character, Zahra is a fisherwoman and on the 4th and 5th line it says: "She isn't cooking or cleaning the house. Her husband is doing the housework today."

The following dialogue is another extreme gender stereotype example from the course book. (pg.54)

B. Work in pairs and talk about your daily habits.
e.g. **Tracey :** I sometimes do housework. I don't like it at all.
Simon : Oh, I see. I never do housework but I tidy up my room every weekend.

As seen in the dialogue above, the female character, Tracey sometimes does housework even if she doesn't like doing it at all. On the other hand, doing housework is not a "must" for the male character, Simon. Tidying up only his personal space once a week is enough for him.

Unlike the text in Figure 9, this dialogue shows the fact that in some families, it is an obligation for female adults to be responsible for the housework and dependingly female children have to help their mothers do the housework.

4.3.2.3. Actions Related to Education

Educational roles are often related to school (e.g. state of being lazy or hardworking, studying, doing homework, learning a language and going to school). There are 28 educational activities in the course book Yes You Can A2.1. Of 28 characters carrying educational roles, 19 (67,9 %) are males and 9 (32,1 %) are females. There is a substantial imbalance between male and female characters considering educational activities. The results reveal that male characters have performed educational activities (35,8%) more frequently than female characters.

4.3.2.4. Actions Related to Emotion and State of Mind

The analysis of the chosen course book in terms of actions related to emotion and state of mind such as thinking, feeling, liking, hating, being happy/angry/surprised etc. show that there are 67 activities in this category. Female characters perform 37

(55,1%) actions presenting their emotions and states of mind while male characters perform 20 (29,9%), ungendered singulars perform 6 (9%) and ungendered collective characters perform 4 (6%) actions reflecting their emotions.

Considering the percentages in Table 7, one can infer that females are more often introduced as sensitive and emotional characters compared to other counterparts; yet this is not the reality. The texts have to be examined very carefully before coming to a conclusion. Figure 10 proves that qualitative majority is much more meaningful than quantitative majority.

Figure 10. Emotion-State of Mind (p.57)

Figure 10 is an exercise that students are supposed to fill in the missing statements of an interview taken from a film. Despite the fact that the exercise is derived from an original well-known movie, it is still an example of imbalance in

gender roles. The male character stars as a strong, well-behaved, romantic and caring family man. Despite struggling with cancer and an inconsiderate wife, he is determined to reunite his family. On the other hand, the female character, Marambra, who has psychological disorders, is seen as a depressive, reckless and selfish mother causing problems for the family.

As seen in Figure 10, the adjectives used to describe the emotions of the characters in this exercise are too partial. Owing to the fact that course books influence students' gender perception, another dialogue without gender bias should have replaced the one in Figure-3.

4.3.2.5. Actions Related to Leisure Time and Hobbies

Throughout the texts in the course book, 33 actions related to leisure time activities and hobbies have been counted. These actions are generally related to sports-activities such as playing football, skiing, sailing or hobbies such as painting, taking photographs, writing blogs, birdwatching, playing a musical instrument etc.

Table 8

Distribution of Leisure Time Activities- Hobbies

Activities	Female	Male	Ungendered	Ungendered Collective
Diving		1		
Sailing	1			
Playing golf	1			
Bungee jumping	1			
Skiing	1			
Playing football		1		
Climbing	1			
Dancing				1
Watching TV / film	1	1	1	1
Going to parties / concerts	2	2		
Bird watching		1		
Playing sudoku		2		
Singing	1			
Playing the keyboard		1		
Going to the cinema		1		
Shopping	2			
Going to the zoo			1	
Writing a Blog	1			
Travelling / going on holiday	5	2		
Total	17	12	2	2

The distribution of leisure time activities and hobbies in the texts are listed in Table 8. As presented in the table, both female and male characters are diversely involved in sportive, outdoor, indoor, cultural and artistic leisure time activities.

As can be seen in Table 7, 17 (51,5%) females, 12 (36,3%) males, two (6,1%) ungendered singulars and two (6,1%) ungendered collectives perform actions related to leisure time and hobbies. It is seen that female characters have performed such actions (15,1%) more frequently than male characters. Table 8 illustrates the distribution of leisure time actvities and hobbies among genders in the course book Yes You Can A2.1.

4.3.2.6. No Actions

The characters who do not perform any means of acts have been analyzed under the subtitle "No Actions". The results show that 245 characters out of 788 exist in the texts without performing an action. Table 7 reveals that of 245 characters with no actions 103 (42%) are males, 92 (37,6%) are females, 25 (10,2%) are ungendered collectives, 23 (9,4%) are ungendered singulars, 1 (0,4%) is female collective and 1 (0,4%) is male collective. The results do not imply a sharp difference (4,4%) between male and female characters with no actions.

4.3.2.7. Actions Related to Occupations

The analysis of the texts by means of actions related to occupations such as working, taking order, interviewing, selling tickets, having a meeting etc. has revealed that there are 66 occupational actions in the texts. As shown in Table 7, of 66 acts, 34 (51,5%) are performed by male characters, 17 (25,8%) are performed by female characters, 7 (10,6%) are performed by ungendered singulars, 7 (10,6%) are performed by ungendered collectives and 1 (1,5%) is performed by a female collective. Since the number of male characters (51,5%) doubles the number of female characters (25,8%), male dominance in labor life is explicit. Put another way, female characters, performing only 17 acts related to occupations, are underrepresented in labor life.

4.3.2.8. Social and Conversational Actions

171 acts related to social and conversational actions such as asking, answering, introducing, ordering, telling, saying etc. have been detected through the analysis of the

texts in the corse book. As seen in Table 7, 85 (49,7%) of these 171 actions are performed by male characters; with a difference of 12,3%, 64 (37,4%) are performed by female characters, 15 (8,8%) are performed by ungendered singulars, 7 (4,1%) are performed by ungendered collectives.

The findings indicate that male characters are represented as "the most interpersonal and sociable" characters in the texts since they perform conversational actions more frequently than their counterparts (49,7%). Here are controversial quotations against this finding from two writers, comprising gender stereotypes as if females are the ones who talk more:

Weeks (2008): "Why did women always believe that talking about a problem would fix it?"

Bukowski (1978): "She could talk. If she was a sphinx she could have talked, if she was a stone she could have talked. I wondered when she'd get tired and leave. Even after I stopped listening it was like being battered with tiny pingpong balls."

4.3.3. Actions in the Illustrations

After analysing the texts in terms of actions, it is time to analyse the illustrations to see the distribution of actions among genders. The cross tabulation of all the act categories and genders has been listed in Table 9.

Table 9.

Distribution of Actions Among Genders in Illustrations

	Gender			
	F	**M**	**Unspecified**	**Total**
Daily Life Activities	23	28	3	54
	42,6%	51,9%	5,6%	
Domestic Roles	1	1	0	2
	50,0%	50,0%	0,0%	
Educational Roles-school	10	5	0	15
	66,7%	33,3%	0,0%	
Emotion-State of Mind	9	8	0	17
	52,9%	47,1%	0,0%	
Leisure Time-Hobbies	30	25	6	61
	49,2%	41,0%	9,8%	
No Actions	43	54	2	99
	43,4%	54,5%	2,0%	
Occupational Roles	5	22	2	29
	17,2%	75,9%	6,9%	
Social- Conversational	19	7	0	26
	73,1%	26,9%	0,0%	
Total	140	150	13	303
	46,2%	49,5%	4,3%	100,0%

Table 9shows how actions distribute among genders in the illustrations. The findings are given under subtitles actions related to daily life, domestic life, education & school, emotion- state of mind, leisure time- hobbies, occupation, social- conversational life.

4.3.3.1. Actions Related to Daily Life Activities

The analysis of the course book put forward that there are 54 daily life actions illustrated. 28 (51,9%) of them are performed by male characters, 23 (42,6%) of them are performed by female characters and 3 (5,6%) are performed by unspecified characters. The difference (9,3%) between male and female characters indicates there is an imbalance considering the distribution of daily life activities among genders in the illustrations.

4.3.3.2. Actions Related To Domestic Life

Throughout the course book, there are only two illustrations related to domestic life. Both of them illustrate cooking. One is a female and the other is a male character. Therefore, a complete balance is seen in the illustrated actions related to domestic life.
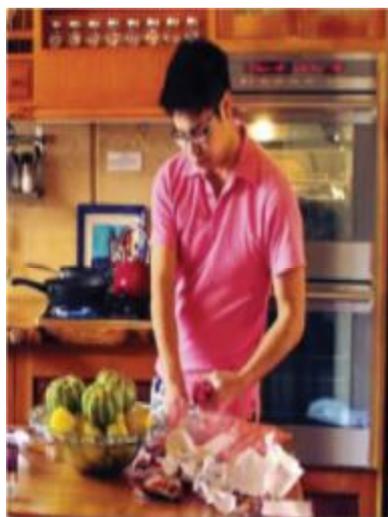
Figure 11. (pg. 20)   *Figure 12.* (pg.53)

Figure 11 and 12 is a good example for gender equality. Both female and male characters are seen cooking as a means of household activity.

4.3.3.3. Actions Related To Education

As presented in Table 9, through the couse book, there are 15 illustrations showing educational actions. 10 (66,7%) of them involve female characters while 5 (33,3%) of them involve male characters. Female characters perform educational actions 30,9% more often than males in the illustrations unlike the texts (in which male characters are 35,8% more dominant in educational activities).

4.3.3.4. Actions Related to Emotion and State of Mind

The analysis of the illustrations by means of actions related to emotion and state of mind has revealed that there are 17 illustrations in this category. In most of these illustrations, the characters are smiling which is a sign of being happy. In other pictures, they seem to be shocked, sad or thoughtful. Of 17 illustrations related to emotion and state of mind, 9 (52,9%) illustrate female characters, 8 (47,1%) illustrate male characters. Considering the very little difference, it can be said there is a gender balance in the illustrations of emotions.

4.3.3.5. Actions Related To Leisure Time and Hobbies

As presented in Table 9, through the course book there are 61 actions illustrating leisure time actions and hobbies. Half of them involve female characters (49,2%), 25 involve male characters (41%) and the rest, 6 involve unspecified characters (9,8%). With 8,1% difference, female characters are more often illustrated in leisure time activities than males.

4.3.3.6. No Actions

Throughout the analysis of the course book, there are 99 illustrations detected in the category of no actions. 54 male (54,5%) , 43 female (43,4%) and two unspecified characters (2%) are found out to be illustrated without an action. The findings reveal that male characters with no actions are portrayed more often than female characters.

In these pictures, characters are not performing any acts or thoughts. They are portrayed in half or full size. Such illustrations without any action are generally used to introduce well-known politicians, musicians and artists. Surprisingly, all these celebrities who are successful role models are "males" as seen in the pictures below.

Pg.26   pg.26   pg.37   pg.37
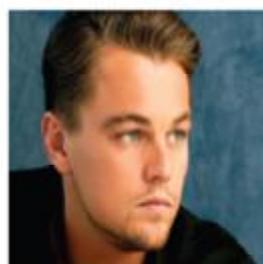
pg.57   pg.58   pg.58   pg.70
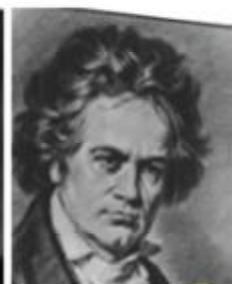
Pg.73   Pg.73   Pg.73   Pg.73   Pg.74

|Pg.78   pg.92

Successful male celebrities (Mustafa Kemal Atatürk, Leonardo Di Caprio, Al Pacino, Bach, Mozart, Vivaldi, Beethoven, Shakespeare) are portrayed as characters without an action through the course book. It would be too optimistic to suppose that the absence of "female celebrities" is only due to a coincidence.

4.3.3.7. Actions Related To Occupations

The analysis of the illustrations in the course book Yes You Can A2.1 has shown that there are 29 illustrations that are related to occupational actions. Male characters have been illustrated 22 times (75,9%) carrying occupational roles whereas female characters have been illustrated only 5 times (17,2%) and unspecified characters have been illustrated 2 times (6,9%).

Findings for the illustrations related to occupations are quite similar to those for the texts in that male characters are seen much more active and dominant in business life in the illustrations as well (75,9%).

4.3.3.8. Social and Conversational Actions

As presented in Table 9, there are 26 illustrations containing social and conversational actions. 19 (73,1%) of them involve female characters while 7 (26,9%) of them involve male characters.

Contrary to the findings for the texts (49,7% of social and conversational actions are performed by male characters whereas 37,4% are performed by female characters), female characters have taken part well ahead more social and interpersonal than males in the illustrations.

4.4. Research Question 3 - Age

In order to find an answer "What age is dominant in the texts and illustrations of genders?", the texts and the illustrations have been examined. The tables and the findings are given below.

4.4.1. Age in the Texts

The cross tabulation of gender and age in the texts have been clearly put forward in Table 10.

Table 10

Gender / Age Crosstabulation in the Texts

Gender	Adult	Child	Age Unspecified	Total
F	34	62	221	317
	10,7%	19,6%	69,7%	100,0%
F Collective	0	2	0	2
	0,0%	100,0%	0,0%	100,0%
M Collective	2	0	0	2
	100,0%	0,0%	0,0%	100,0%
M	54	23	250	327
	16,5%	7,0%	76,5%	100,0%
Ungendered	31	1	34	66
	47,0%	1,5%	51,5%	100,0%
Ungendered Collective	12	8	54	74
	16,2%	10,8%	73,0%	100,0%
Total	133	96	559	788
	16,9%	12,2%	70,9%	100,0%

It is apparent from Table 10 that there are 788 characters in the texts. The ages of 559 characters (70,9%) are unspecified. They are referred to as "he, she, they or they are mentioned with a forename etc.) without any signs of their ages. 133 characters (16,9%) are adults and 96 characters are children (12,2%).

As presented in Table 10, the ages of 221out of 317 female characters (69,7%) are unspecified in the texts. There are 62 female children (19,6%) and 34 female adults (10,7%). There is a great gap between the percentages of children and adult females. In addition, there are 2 female collective characters both of whom are children (girls). According to the findings, the readers have double chance to come across a female child rather than a female adult.

Table 10 also shows that the ages of 250 out of 327 male characters (76,5%) are unspecified in the texts. 54 (16,5%) are male adults and 23 (7%) are male children. In addition to the 8,5% difference between the percentages of male children and adults , both of 2 male collective characters are adults.

The ages of 34 (51,5%) of 66 ungendered singular characters are unspecified, 31 (47%) are adults and only one (1,5%) is a child. The ages of 54 (74%) out of 74 ungendered collective characters are unspecified, 12 (16,2%) are adults and 8 (10,8%) are children.

The findings put forward a noteworthy outcome. Putting aside the characters whose ages cannot be specified, age distribution is completely opposite regarding the female and male characters. The majority of females (19,6%) are children whereas the majority of males (16,5%) are adults.

4.4.2. Age in the Illustrations

Table 11 displays the gender and age cross tabulation of the illustrations detected in the course book.

Table 11

Gender / Age Crosstabulation in the illustrations

Gender	Age			
	Adult	Child	Unspecified	Total
F	48	78	14	140
	34,3%	55,7%	10,0%	100,0%
M	106	37	7	150
	70,7%	24,7%	4,7%	100,0%
Ungendered	10	0	3	13
	76,9%	0,0%	23,1%	100,0%
Total	164	115	24	303
	54,1%	38,0%	7,9%	100,0%

As presented in Table 11, of 140 total female illustrations, 78 (55,7%) are female children and 48 (34,3%) are female adults. The ages of 14 (10%) are unspecified. Similar to the findings of the texts (in the texts, 62 are female children (19,6%) and 34 (10,7%) are female adults), female children take part in the illustrations more often.

There are 150 male characters in the illustrations. 106 (70,7%) are male adults while 37 (24,7%) are male children. The ages of 7 (4,7%) are unspecified. Similar to the findings of the texts, male adults are more frequently seen than male children in the illustrations (in the texts, 54 (16,5%) are male adults and 23 (7%) are male children).

Of 13 ungendered characters in the illustrations, 10 (76,9%) are adults and the ages of 3 (23,1%) are unspecified. There are no ungendered children in the illustrations. Therefore, the genders of all children illustrated can be specified clearly.

4.4.3. Age in the Group Module

Table 12 presents the gender and age dominance in group modules (more than four people) in the illustrations.

Table 12

Dominance By Gender / Dominance By Age Crosstabulation

	Dominance By Age					
Gender	**Adult Characters Only**	**Adult Dominate**	**Child Characters Only**	**Child Dominate**	**Impossible to Determine**	**Total**
Female Characters Only	1	0	5	1	0	7
	14,3%	0,0%	71,4%	14,3%	0,0%	
Females Dominate	1	0	2	2	2	7
	14,2%	0,0%	28,6%	28,6%	28,6%	
Male Characters Only	1	0	0	2	1	4
	25%	0,0%	0,0%	50%	25%	
Males Dominate	3	3	1	4	0	11
	27,3%	27,3%	9,1%	36,3%	0,0%	
Most Characters Ungendered	2	0	0	1	10	13
	15,4%	0,0%	0,0%	7,7%	77%	
Neither Dominant	4	0	0	5	0	9
	44%	0,0%	0,0%	56%	0,0%	

According to Table 12, the findings on the gender dominance and age in group module reveal that, of 7 pictures where only female characters exist, 5 (71,4%) contain only children, 1 (14,3%) contains only adults and 1 (14,3%) is a mixture of both with a children dominance.

Of 7 pictures which involve more females than males, 2 (28,6%) contain only children, 2 (28,6%) contain more children. In 2 of them (28,6%) it is not possible to determine the dominance by age. One (14,2%) contains only adults.

Of 4 pictures containing only male characters, 2 (50%) involve more children than adults, 1 (25%) involves only adults; in one of them (25%) it is not possible to determine the dominance by age.

Of 11 pictures which contain more males than females, 4 (36,3%) contain more children, 3 (27,3%) contain only adults, 3 (27,3%) contain more adults than children and 1 (9,1%) contains only children.

There are 13 pictures where most of the characters are ungendered. In 10 (77%) of them it is not possible to determine the dominance by age. Two of them (15,4%) contain only adults and one (7,7%) contains more children than adults.

There are 9 pictures that neither gender is dominant. Children are dominant in 5 pictures (56%) while there are only adults in 4 of them (44%).

4.5. Research question 4 - Posture of the Characters

The fourth research question is "How is gender positioned in the illustrations?". It focuses on the posture of the characters in the illustrations because how a character appears physically can tell a lot about him/her. Table 13 shows the characters' postures considering genders.

Table 13

Character's Posture / Gender Crosstabulation

Character's Posture	Gender			
	F	M	Ungendered	Total
Head & Shoulders	47	43	3	93
	50,5%	46,2%	3,2%	100,0%
Kneeling	5	8	0	13
	38,5%	61,5%	0,0%	100,0%
Lying down	4	8	0	12
	33,3%	66,7%	0,0%	100,0%
Sitting	32	34	1	67
	47,8%	50,7%	1,5%	100,0%
Standing	51	55	9	115
	44,3%	47,8%	7,8%	100,0%
Unknown	1	2	0	3
	33,3%	66,7%	0,0%	100,0%

As can be seen in Table 13, most of the characters are "standing", which means they are represented full-length. Of 115 standing characters, 55 (47,8%) are males, 51 (44,3%) are females and 9 (7,8%) are ungendered characters.

Full-length pictures are followed by 93 "head and shoulders" pictures. Of 93 head and shoulders pictures, 47 (50,5%) are female characters, 43 (28,7%) are male characters and 3 (3,2%) are ungendered characters.

67 characters are in "sitting" position in the illustrations. 34 (50,7%) of them are male characters, 32 (47,8%) of them are female characters and one of them (1,5%) is an ungendered character.

There is a significant difference in "kneeling" characters. A kneeling person is usually busy with something such as planting, fishing, repairing, cleaning, investigating, taking photo etc. There are total 13 kneeling characters of whom 8 (61,5%) are males whereas 5 (38,5%) are females.

There are 12 "lying down" characters in the illustrations. 8 (66,7%) of them are males while 4 (33,3%) of them are females. These percentages show the general overview; however, the reason why the characters are lying down is important to see if they are relaxing, enjoying, sleeping or being treated in bed etc. Table 14 shows in which situations and mood the characters are lying down.

Table 14

"Lying Down" Characters

Due to…	Female	Male	Ungendered
joy	1	6	None
illness	3	1	None
sleeping	-	1	None
Total	4	8	None

The findings in Table 14 show that males more often lie down reading a book, watching TV, listening to music etc. as a sign of joy and relaxing compared to females. On the other hand, females more often lie down because of an illness or accident.

4.6. Research Question 5 – The Identification of the Characters

The fifth research question is "How are characters identified in the texts? (by forename, courtesy title, kinship or other bonds?)". The focus is on how the characters are introduced to the readers.

Table 15

Gender / Identification Crosstabulation

	F	F Collective	M Collective	M	Ungendered	Ungendered Collective	Total
Gender							
Not	93	1	1	116	9	56	276
Identified	29,3%	50,0%	50,0%	35,5%	13,6%	75,7%	35,0%
Courtesy title	2	0	0	6	0	0	8
	0,6%	0,0%	0,0%	1,8%	0,0%	0,0%	1,0%
Forename	193	0	0	184	16	1	393
	60,9%	0,0%	0,0%	56,3%	24,2%	1,4%	49,9%
Kinship bond	27	1	0	18	0	1	47
	8,5%	50,0%	0,0%	5,5%	0,0%	1,4%	6,0%
Neighbour	0	0	0	2	1	1	4
	0,0%	0,0%	0,0%	0,6%	1,5%	1,4%	0,5%
Status	2	0	1	1	40	15	59
	0,6%	0,0%	50,0%	0,3%	60,6%	20,3%	7,5%
Total	317	2	2	327	66	74	788
	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

As presented in Table 15, of 788 total characters in the texts, 276 (35%) are not identified whereas 512 (65%) are identified. The identification types through genders are given in detail below.

193 (60,9%) of 317 female characters are identified by their forenames, 93(29,3%) are not identified at all, 27(8,5%) are identified by their kinship bonds, 2(0,6%) are identified by their courtesy titles and 2(0,6%) are identified by their

statuses. Of two female collective characters, one (50%) is not identified whereas the other (50%) is identified by kinship bond.

184 (56,3%) of 327 male characters are identified by their forenames, 116 (35,5%) are not identified at all, 18(5,5%) are identified by their kinship bonds, 6 (1,8%) are identified by their courtesy titles, 2 (0,6%) are identified as neighbours and 1 (0,3%) is identified by his status. Of two male collective characters, one (50%) is not identified whereas the other (50%) is identified by status.

Of 66 ungendered singular characters, 40 (60,6%) are identified by their statuses, 16 (24,2%) are identified by their forenames, 9 (13,6%) are not identified at all and 1 (1,5%) is identified as a neighbour.

Of 15 ungendered collective characters, 56 (75,7%) are not identified at all, 15 (20,3%) are identified by their statuses, 1 (1,4%) is identified by their forenames, 1 (1,4%) is identified by their courtesy title, 1 (1,4%) is identified by a kinship bond and 1 (1,4%) is identified as a neighbour .

CHAPTER V

DISCUSSION

5.1. Introduction

This chapter first summarizes the whole study by describing the overall purpose of the study, research questions and methodology. Then, the findings and the previous studies have been discussed in relation to research questions.

5.2. Overview of The Study

This study was carried in order to examine each of the characters in the course book Yes You Can A2.1 published by the Turkish Ministry of National Education and used at state schools.

With a general framework how the genders are represented, the study intended to answer the following research questions as well:

1. Does the textbook in general tend to represent genders equally?
2. How are roles (actor, extra, identifying person) and actions (domestic, leisure time, social, emotional, daily routine, occupational, educational) distributed to genders?
3. What is the correlation between age and gender throughout texts and illustrations?
4. How is gender positioned in the illustrations?
5. How are characters identified in the texts? (by forename, courtesy title, kinship or other bonds?)

The data collection tool proposed by Brugeilles and Cromer (2009) (Appendix I) was exerted to analyse the gender characteristics of each character in the textbook and the collected data was analysed via cross tabulation in SPSS 22.

5.2.1. Discussion on the Findings

The results have been found to be parallel with previous studies on this field.

According to the findings, the percentages of male and female presence in the texts and illustrations are close to each other; however, the percentage of male presence is greater. Plural forms of male and female characters were totally equal in numbers. It is satisfactory to see that in Yes You Can A2.1, female characters are not underrepresented as much as in the EFL course book Action Pack 10 analyzed by Nofal and Hanadi (2015).

Contrary to the little differences in the texts and in the illustrations, male dominant illustrations surpassed female dominant illustrations in group module. In other words, a group of male characters were more often pictured than a group of female characters.

As an overall view of gender presence through the course book, it can be inferred that the gender percentages are close to each other when evaluated separately. Nevertheless, when these percentages are added to each other, the number of the male characters outnumbers the female characters throughout the course book resulting similarities to the studies conducted by Helvacıoğlu (1996), Arslan (2000), Sivaslıgil (2006), Bahman and Rahimi (2010).

5.2.2. Jobs

The findings revealed that male characters took part in labour life almost four times more frequently than female characters. The great imbalance between male and female characters in business life showed male characters had a greater economic power than females in the course book. The same case was observed by Hellinger (1980) in a way that male characters were more frequently represented in occupational life.

Considering the distribution of the job diversity, male characters were observed to be working at more diverse jobs. This finding is in line with findings of Sivaslıgil (2006). She put forward that the male had a wide range of occupational choices.

The male were also more likely to work at "prestigious" jobs such as doctor, manager, pilot while female characters were often detected to be working at "domestic" jobs such as babysitter and cook. Helvacıoğlu (1996) distincts the occupations as "traditional" and "non-traditional" jobs. According to her findings, females could only take part in traditional jobs.

5.2.3. Gender through roles

In the lights of the findings, the percentages of male and female actors were almost equal with a notice of a little female dominance. The numbers of male and female extras were precisely the same. However, a great difference was obtained between the percentages of male and female identifying characters. Male references were much more commonly observed than female references.

5.2.4. Gender Through Actions

As mentioned in the literature review, the choice of actions attributed to genders reflects the society and affects the students' choices in terms of gender identity in the future.

The findings on the texts revealed that the only complete balance of actions between male and female characters was seen in actions related to domestic life. Yılmaz (2012) compared the first and the last editions of three EFL course book and found out genders were ideally more balanced in the last editions. The findings revealed that the percentage of the male taking part in household activities rose from 18% to 27% compared to the first editions. Also, Söylemez (2010) found that Time For English for 4th graders was less sexist than secondary school books because both female and male characters were seen in doing housework. In parallel to Yılmaz and Söylemez's satisfactory results, this study have shown that male and female characters have taken part in domestic roles equally.

In accordance with studies conducted by Peterson and Kroner (1992) and Mustapha (2013), male dominance in educational, occupational and social actions have been detected. These kinds of actions can be defined as superior actions in perpetuating one's life. On the other hand, there was a female dominance in actions related to daily life, emotions - state of mind and leisure time, which are more ordinary actions to perpetuate one's life.

The findings on the illustrations put forward that male characters outnumber female characters in daily life and occupational actions while female characters outnumber male characters in educational, emotional, leisure time and social actions.

5.2.5. Gender - Age Distribution

The findings on the distribution of age and gender revealed that not only in the texts but also in the illustrations, most of the male characters were by far adults while most of the female characters were by far children. This may be a sign of the patriarchal culture in Turkey, and lead to a misunderstanding and generalization by the students such as "Men are the authority and girls are to obey!".

5.2.6. Postures in the Illustrations

The analysis of the illustrations exhibited that male characters were portrayed more diversely than female characters considering the postures. They were more often pictured in sitting, standing, kneeling and lying down positions while female characters were only more often pictured in head and shoulders posture. It can be inferred that female characters were more formally pictured without an action while male characters were more informally pictured doing an action.

CHAPTER VI

CONCLUSION

6.1. Introduction

The current study has investigated gender presentations of the 9th grade English course book "Yes You Can A2.1", designed and published by The Ministry of National Education in Turkey. The conclusions, implications and suggestions for further studies have been presented in this chapter.

6.2. Conclusion

The findings on the detailed character analysis on the basis of gender representations of the 9th grade English course book "Yes You Can A2.1", designed and published by The Ministry of National Education in Turkey revealed that there was a gender imbalance through many categories in the course book. Female characters were underrepresented in terms of frequency of appearance both in the texts and in the illustrations, representations in educational, occupational and social actions. The male had a wider range of occupation list than their counters. Moreover, there was a sharp distinction between age and gender distribution. Adults were mostly male while children were mostly female; that is to say, being elder and/or more mature, the male are seen as the authority. On the other hand, there was a ideally complete balance regarding the frequency of domestic roles both in the texts and illustrations, which gives hope for the future publications.

6.3. Implications for English Language Teaching

The Ministry should have strict regulations on authors, course book writers, publishers and editors to avoid gender imbalance, bias and stereotypes in the new course books. The course book evaluation committee of the Board of Education should check gender stereotyping, the balance between male and female characters in texts and illustrations, gender related discourse, and other related issues while evaluating the new course books to be approved.

The choice of the characters may vary according to the genders of the authors. Teams with both male and female authors may have a better visibility compared to only male or female authors.

6.4. Limitations and Suggestions for Further Studies

This study can be repeated with some changes. Firstly, this study has focused on only one course book. To develop this study further, a more extensive amount of course books could be scrutinized and compared in order to make the study more reliable. The study could even be universalized to all the curriculums to obtain a more detailed view on the gender representations directed to the students. Finally, a questionnaire can be applied to students and teachers to discover the impacts of the hidden curriculum on them.

6.5. Chapter Summary

In this chapter a general conclusion of the study has been given, implications for English language teaching field have been highlighted and some suggestions for further research have been introduced.

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APPENDIX I

Data collection framework
SECTION I: IDENTITY CARD

Identification number:
Title:
Publisher:
Collection:
Educational level:
Year first published:
Year of edition studied:
Country of publication:
Target country:
Author(s):
Cover illustrations by:
Textbook illustrations by:
Number of pages:
Number of sections:

Is there the same number of lessons in each section? :   Yes   No
 	
                    if *yes,* number of lessons per section:
 	
if *no,* give exact number in each case:

Are there appendices that are not included in these sections: Yes   No
If *yes*: What is the nature of these appendices?

SECTION II: COVER

Module: Title

Does **the title of the book** mention **a human character**?   Yes   No

If **yes**, include this character in **the following table**:

Characters	Male			Female			Sex unspecified		
	adult	child	age unspecified	adult	child	age unspecified	adult	child	age unspecified
Number									

Module: Cover illustration

Does **a human character** appear in **the cover illustration**?   Yes   No   If *yes*,

complete the **following table**:

Total number of pictures on the cover		
Total number of pictures **with human characters**		
Number of pictures **that include 1 to 4 human characters**		*-> Complete ind. Char.*
Number of pictures **that include more than 4 human characters**		*-> Complete group of Char.*

Module: Cover illustration, individual character

For pictures that include **1 to 4 characters**, complete the **following table**, recording the
number of characters and specifying the topic of the illustration:

Illustration 1 Topic: _____	Characters	Male			Female			Sex unspecified		
		adult	child	age unspecified	adult	child	age unspecified	adult	child	age unspecified
	Number									
Illustration 2 Topic: _____	Characters	Male			Female			Sex unspecified		
		adult	child	age unspecified	adult	child	age unspecified	adult	child	age unspecified
	Number									
Illustration 3 Topic: _____	Characters	Male			Female			Sex unspecified		
		adult	child	age unspecified	adult	child	age unspecified	adult	child	age unspecified
	Number									

Module: Cover illustration, group of characters

For pictures that include **more than 4 characters,** complete the **following table:**

Illustration, "Scene" 1	Topic	Male characters only	Child characters only
		Female characters only	Adult characters only
		Males dominate	Child characters dominate
		Females dominate	Adult characters dominate
		Neither dominant	Neither dominant
		Most characters ungendered	Impossible to determine dominance
Illustration, "Scene" 2	Topic	Male characters only	Child characters only
		Female characters only	Adult characters only
		Males dominate	Child characters dominate
		Females dominate	Adult characters dominate
		Neither dominant	Neither dominant
		Most characters ungendered	Impossible to determine dominance
Illustration, "Scene" 3	Topic	Male characters only	Child characters only
		Female characters only	Adult characters only
		Males dominate	Child characters dominate
		Females dominate	Adult characters dominate
		Neither dominant	Neither dominant
		Most characters ungendered	Impossible to determine dominance

SECTION III: TYPOLOGY OF CHARACTERS WHO APPEAR IN THE TEXTBOOK

Module: learning icon characters

Does the textbook use **learning icon characters**?   Yes   No

If *yes*, include them in this table:

Character nº.	Sex	Age	How used
1	Male Female Unspecified	Child Adult Unspecified	Course material Exercise Other *Specify*:
2	Male Female Unspecified	Child Adult Unspecified	Course material Exercise Other *Specify*:
3	Male Female Unspecified	Child Adult Unspecified	Course material Exercise Other *Specify*:
4	Male Female Unspecified	Child Adult Unspecified	Course material Exercise Other *Specify*:
5	Male Female Unspecified	Child Adult Unspecified	Course material Exercise Other *Specify*:

Module: Pilot characters

Does the textbook use **recurring pilot characters**?   Yes   No

If *yes*, include them in this table:

Character no.	Sex	Age	Identity
1	Male Female	Child Adult Unspecified	
2	Male Female	Child Adult Unspecified	
3	Male Female	Child Adult Unspecified	
4	Male Female	Child Adult Unspecified	
5	Male Female	Child Adult Unspecified	
6	Male Female	Child Adult Unspecified	
7	Male Female	Child Adult Unspecified	
8	Male Female	Child Adult Unspecified	

Module: Well-known personalities

Are any **well-known personalities** mentioned?   Yes   No

If *yes*, record them here, giving their names:

	Male	Female
In text		
In illustrations		

SECTION IV: TEXT

For course material and exercises mentioning a human character, whether individual or collective, complete the following table (one character per line):

Ch(s) nº	Sec nº	L nº.	Course material/ Exercise nº	Sex	Age	Identified	If "yes", identified by*	Character's role	Actions (max. 2)	Attributes (max. 3)	Character's relationships	Compared/ Interacting with Character no. ?	Symbolic coefficient	Pilot character?
				M F Ungendered M collective F collective Ungendered collective Grammatical masculine plural Unspecified	Child Adult Unspecified	Yes No	Forename Courtesy title Kinship bond Other bond Status *Specify*	Actor Extra Identifying character	- - -	- - -	Character alone? Yes No *If* no, *is the character**: Co-existing Compared. *Object*: Interacting. Nature:	Relationship 1: - - Relationship 2: - -	Positive Negative Neutral No basis	Yes *Who*: No
				M F Ungendered M collective F collective Ungendered collective Grammatical masculine plural Unspecified	Child Adult Unspecified	Yes No	Forename Courtesy title Kinship bond Other bond Status *Specify*	Actor Extra Identifying character	- - -	- - -	Character alone? Yes No *If* no, *is the character**: Co-existing Compared. *Object*: Interacting. Nature:	Relationship 1: - - Relationship 2: - -	Positive Negative Neutral No basis	Yes *Who*: No
				M F Ungendered M collective F collective Ungendered collective Grammatical masculine plural Unspecified	Child Adult Unspecified	Yes No	Forename Courtesy title Kinship bond Other bond Status *Specify*	Actor Extra Identifying character	- - -	- - -	Character alone? Yes No *If* no, *is the character**: Co-existing Compared. *Object*: Interacting. Nature *:*	Relationship 1: - - Relationship 2: - -	Positive Negative Neutral No basis	Yes *Who*: No

* More than one possible response

SECTION V: ILLUSTRATIONS

Individual character. For each character represented **in a picture that includes at least 1 but no more than 4 characters**, complete the following table (one character per line):

Ch(s) no	Sec no	L no	Pic no	Course material/ Exercise	Sex of character	Age of character	Type of character	Character's posture	Place	Actions (max. 2)	Attributes (max. 3)	Character's relationships	Compared/ Interacting with Character no:	Character identified in text?	Pilot character?
	Who:			Course material Exercise	M F Unspecified	Child Adult Unspecified	Substitute Ordinary	Head & shoulders Full-length *Specify:* Standing Lying down Sitting Kneeling Unknown	Identifiable: Yes No *If* yes, *state where*:	- -	- - -	Character alone? Yes No If *no**: Co-existing Compared Interacting	- - -	Yes No *If* yes**:* Forename/surname Status/bond Ungendered name Generic term that indicates sex/generic noun	Yes *Who*: No
	Who:			Course material Exercise	M F Unspecified	Child Adult Unspecified	Substitute Ordinary	Head & shoulders Full-length *Specify:* Standing Lying down Sitting Kneeling Unknown	Identifiable: Yes No *If* yes, *state where*::	- -	- - -	Character alone? Yes No If *no**: Co-existing Compared Interacting	- - -	Yes No *If* yes**:* Forename/surname Status/bond Ungendered name Generic term that indicates sex/generic noun	Yes *Who*: No
	Who:			Course material Exercise	M F Unspecified	Child Adult Unspecified	Substitute Ordinary	Head & shoulders Full-length *Specify:* Standing Lying down Sitting Kneeling Unknown	Identifiable: Yes No *If* yes, *state where*::	- -	- - -	Character alone? Yes No If *no**: Co-existing Compared Interacting	- - -	Yes No *If* ye**:* Forename/surname Status/bond Ungendered name Generic term that indicates sex/generic noun	Yes *Who*: No
	Who:			Course material Exercise	M F Unspecified	Child Adult Unspecified	Substitute Ordinary	Head & shoulders Full-length *Specify:* Standing Lying down Sitting Kneeling Unknown	Identifiable: Yes No *If* yes, *state where*::	- -	- - -	Character alone? Yes No If *no**: Co-existing Compared Interacting	- - -	Yes No *If* yes**:* Forename/surname Status/bond Ungendered name Generic term that indicates sex/generic noun	Yes *Who*: No

* More than one possible response

Module: Group of characters

Is **a group of characters** – *i.e.* more than 4 characters – **represented** in the **same** picture?

Yes   No   If *yes*, complete the following table:

Group nº	Section nº	Lesson nº	Course material or Exercise	Topic	Dominance by sex	Dominance by age	Is at least one character identified in the text?
			Course material Exercise		Male characters only Female characters only Males dominate Females dominate Neither dominant Most characters ungendered	Child characters only Adult characters only Child characters dominate Adult characters dominate Neither dominant Impossible to determine dominance	Yes How? No
			Course material Exercise		Male characters only Female characters only Males dominate Females dominate Neither dominant Most characters ungendered	Child characters only Adult characters only Child characters dominate Adult characters dominate Neither dominant Impossible to determine dominance	Yes How? No
			Course material Exercise		Male characters only Female characters only Males dominate Females dominate Neither dominant Most characters ungendered	Child characters only Adult characters only Child characters dominate Adult characters dominate Neither dominant Impossible to determine dominance	Yes How? No
			Course material Exercise		Male characters only Female characters only Males dominate Females dominate Neither dominant Most characters ungendered	Child characters only Adult characters only Child characters dominate Adult characters dominate Neither dominant Impossible to determine dominance	Yes How? No
			Course material Exercise		Male characters only Female characters only Males dominate Females dominate Neither dominant Most characters ungendered	Child characters only Adult characters only Child characters dominate Adult characters dominate Neither dominant Impossible to determine dominance	Yes How? No
			Course material Exercise		Male characters only Female characters only Males dominate Females dominate Neither dominant Most characters ungendered	Child characters only Adult characters only Child characters dominate Adult characters dominate Neither dominant Impossible to determine dominance	Yes How? No

Module: Occupations

Record all the occupations of adults explicitly represented **in the pictures** throughout the whole book**, by characters' sex**

Occupations	Of adult males		Of adult females		Of adults whose sex is unspecified	
List	Count	Total	Count	Total	Count	Total

Ch(S)	Sec	Page	Sex	Age	Identified	If "yes", identified by	Character's role	Actions	Character Alone?
1	1-A	17	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
2	1-A	17	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
3	1-A	17	M	Unspecified	Yes	Neighbour	Extra	No Actions	No
4	1-A	17	M	Unspecified	Yes	Neighbour	Extra	No Actions	No
5	1-A	17	F	Child	Yes	Forename	Actor	Educational Roles-school	No
6	1-A	17	M	Child	Yes	Forename	Actor	Educational Roles-school	No
7	1-A	17	F	Child	Yes	Forename	Actor	Social- Conversational	No
8	1-A	17	M	Adult	Yes	Courtesy title	Actor	Social- Conversational	No
9	1-A	18	F	Child	Yes	Forename	Actor	Social- Conversational	No
10	1-A	18	M	Child	Yes	Forename	Actor	Social- Conversational	No
11	1-A	18	M	Adult	Yes	Forename	Actor	Social- Conversational	No
12	1-A	18	M	Adult	Yes	Forename	Actor	Social- Conversational	No
13	1-A	18	M	Child	Yes	Forename	Actor	Social- Conversational	No
14	1-A	18	M	Child	Yes	Forename	Actor	Social- Conversational	No
15	1-A	18	M	Child	Yes	Forename	Actor	Social- Conversational	No
16	1-A	18	M	Child	Yes	Forename	Actor	Social- Conversational	No
17	1-A	18	M	Child	Yes	Forename	Actor	Social- Conversational	No
18	1-A	18	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
19	1-A	18	F	Adult	Yes	Status	Extra	No Actions	Yes
20	1-A	19	F	Child	No	Forename	Actor	Daily Life Activities	No
21	1-A	19	F	Child	Yes	Forename	Actor	Daily Life Activities	No
22	1-A	19	F	Adult	Yes	Kinship bond	Identifying Character	No Actions	Yes
23	1-A	19	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No

24	1-A	19	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
25	1-A	20	F	Child	Yes	Forename	Actor	Domestic Roles	No
26	1-A	20	F	Child	Yes	Forename	Actor	Domestic Roles	No
27	1-A	21	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
28	1-B	21	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
29	1-B	22	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
30	1-B	22	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
31	1-B	22	F	Unspecified	Yes	Status	Actor	Occupational Roles	No
32	1-B	22	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
33	1-B	22	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
34	1-C	23	F	Child	Yes	Forename	Actor	Daily Life Activities	No
35	1-C	23	F	Child	Yes	Forename	Actor	Daily Life Activities	No
36	1-C	24	F	Child	Yes	Forename	Actor	Social- Conversational	No
37	1-C	24	F	Child	Yes	Forename	Actor	Social- Conversational	No
38	1-C	24	F	Child	Yes	Kinship bond	Identifying Character	No Actions	Yes
39	1-C	25	M	Child	Yes	Forename	Extra	No Actions	Yes
40	1-C	25	F	Child	Yes	Forename	Actor	No Actions	No
41		26	M	Adult	Yes	Courtesy title	Identifying Character	No Actions	Yes
42		26	F	Unspecified	Yes	Kinship bond	Identifying Character	No Actions	Yes
43		26	M	Adult	Yes	Courtesy title	Actor	No Actions	Yes
44		26	M	Adult	Yes	Courtesy title	Actor	Daily Life Activities	Yes
45		26	M	Unspecified	No		Identifying Character	Educational Roles- school	Yes

46	2-A	28	F	Child	Yes	Forename	Actor	Social- Conversational	No
47	2-A	28	F	Child	Yes	Forename	Actor	Social- Conversational	No
48	2-A	28	F	Adult	Yes	Forename	Actor	Occupational Roles	Yes
49	2-A	29	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
50	2-A	29	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
51	2-A	30	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
52	2-A	30	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
53	2-A	30	M	Unspecified	Yes	Forename	Extra	Occupational Roles	Yes
54	2-B	31	Ungendered	Unspecified	No		Actor	Occupational Roles	Yes
55	2-B	31	M	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
56	2-B	31	F	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
57	2-B	31	F	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
58	2-B	31	F	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
59	2-B	31	M	Adult	Yes	Forename	Actor	Occupational Roles	Yes
60	2-B	31	M	Adult	Yes	Forename	Actor	Occupational Roles	Yes
61	2-B	32	F	Adult	Yes	Forename	Actor	Occupational Roles	Yes
62	2-B	32	M	Adult	Yes	Kinship bond	Actor	Domestic Roles	Yes
63	2-B	32	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
64	2-B	32	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
65	2-B	32	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
66	2-B	32	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
67	2-B	33	F	Child	No		Extra	No Actions	Yes
68	2-B	33	M	Adult	No		Extra	No Actions	Yes
69	2-B	33	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
70	2-B	33	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No

71	2-B	33	F	Adult	No		Extra	No Actions	Yes
72	2-B	33	M	Unspecified	Yes	Forename	Extra	Emotion-State of Mind	Yes
73	2-B	33	F	Child	No		Extra	No Actions	Yes
74	2-B	33	M	Unspecified	Yes	Forename	Actor	Occupational Roles	Yes
75	2-C	34	M	Adult	Yes	Forename	Actor	Occupational Roles	No
76	2-C	34	Ungendered Collective	Child	No		Extra	No Actions	No
77	2-C	35	F	Child	Yes	Forename	Actor	Emotion-State of Mind	Yes
78	3-A	39	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
79	3-A	39	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
80	3-A	39	M	Child	Yes	Forename	Actor	Social- Conversational	No
81	3-A	39	Ungendered	Unspecified	Yes	Status	Actor	Occupational Roles	No
82	3-A	40	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
83	3-A	40	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	Yes
84	3-A	40	F	Child	Yes	Kinship bond	Extra	No Actions	Yes
85	3-A	41	Ungendered	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
86	3-A	41	Ungendered	Unspecified	Yes	Forename	Actor	Social- Conversational	No
87	3-B	42	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
88	3-B	42	F	Child	No		Extra	No Actions	No
89	3-B	42	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
90	3-B	43	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
91	3-B	43	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
92	3-B	43	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
93	3-B	43	Ungendered	Unspecified	Yes	Status	Actor	Occupational Roles	No
94	3-B	43	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
95	3-B	43	F	Unspecified	Yes	Forename	Actor	Occupational Roles	No
96	3-B	43	M	Unspecified	No		Actor	Daily Life Activities	No

97	3-B	43	F		Unspecified	Yes	Forename	Extra	No Actions	No
98	3-B	44	M		Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
99	3-B	44	F		Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
100	3-B	44	M		Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
101	3-B	44	F		Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
102	3-B	44	M		Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
103	3-B	44	M		Unspecified	Yes	Forename	Identifying Character	Daily Life Activities	Yes
104	3-B	44	F		Unspecified	Yes	Forename	Identifying Character	Daily Life Activities	Yes
105	3-B	44	F		Unspecified	Yes	Forename	Identifying Character	Leisure Time-Hobbies	Yes
106	3-B	44	F		Unspecified	No		Actor	Emotion-State of Mind	Yes
107	3-B	44	M		Unspecified	No		Actor	Emotion-State of Mind	Yes
108	3-B	44	F		Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
109	3-B	44	F		Unspecified	No		Actor	No Actions	Yes
110	3-B	44	F		Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
111	3-B	44	M		Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
112	3-C	45	M		Unspecified	Yes	Forename	Actor	Social- Conversational	No
113	3-C	45	Ungendered		Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
114	3-C	45	M		Unspecified	Yes	Forename	Actor	Social- Conversational	No
115	3-C	45	F		Unspecified	Yes	Forename	Actor	Social- Conversational	No
116	3-C	45	F		Unspecified	Yes	Forename	Actor	Social- Conversational	No
117	3-C	45	M		Unspecified	Yes	Forename	Actor	Social- Conversational	No
118	3-C	45	M		Unspecified	Yes	Forename	Actor	Social- Conversational	No

119	3-C	48	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
120	3-C	48	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
121	3-C	48	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
122	3-C	48	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
123	3-C	48	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
124	3-C	48	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
125	3-C	48	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
126	3-C	48	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
127	3-C	48	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
128	3-C	48	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
129	3-C	48	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
130	3-C	48	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
131	4-A	50	Ungendered	Adult	Yes	Status	Extra	Occupational Roles	Yes
132	4-A	50	M	Unspecified	No		Actor	No Actions	No
133	4-A	50	Ungendered	Unspecified	No		Extra	No Actions	No
134	4-A	50	M	Unspecified	Yes	Forename	Extra	No Actions	No
135	4-A	50	M	Unspecified	No		Actor	No Actions	No
136	4-A	50	Ungendered	Unspecified	No		Extra	No Actions	No
137	4-A	51	F	Child	Yes	Forename	Actor	Social- Conversational	No
138	4-A	51	F	Child	Yes	Kinship bond	Actor	Social- Conversational	No
139	4-A	51	F	Child	Yes	Forename	Actor	Social- Conversational	No
140	4-A	51	F	Child	Yes	Kinship bond	Actor	No Actions	No
141	4-A	51	F	Child	Yes	Forename	Actor	No Actions	No
142	4-A	51	F	Child	Yes	Forename	Actor	No Actions	No
143	4-A	51	F	Child	Yes	Forename	Actor	Educational Roles- school	No

144	4-A	51	F		Child	Yes	Forename	Actor	Educational Roles-school	No
145	4-A	51	F		Child	No		Actor	Occupational Roles	Yes
146	4-A	51	F		Child	Yes	Forename	Actor	No Actions	No
147	4-A	51	F		Child	Yes	Forename	Actor	Occupational Roles	Yes
148	4-A	51	F		Child	Yes	Forename	Actor	Leisure Time-Hobbies	Yes
149	4-A	51	F		Child	Yes	Forename	Actor	Daily Life Activities	No
150	4-A	51	F		Adult	Yes	Kinship bond	Identifying Character	Domestic Roles	No
151	4-A	51	F		Child	Yes	Forename	Actor	No Actions	No
152	4-A	51	F		Child	Yes	Forename	Actor	Daily Life Activities	No
153	4-A	51	F		Adult	Yes	Kinship bond	Extra	No Actions	No
154	4-A	51	F		Adult	Yes	Kinship bond	Actor	Emotion-State of Mind	Yes
155	4-A	51	F		Child	Yes	Forename	Extra	No Actions	Yes
156	4-A	51	F		Child	Yes	Forename	Identifying Character	No Actions	Yes
157	4-A	51	F		Adult	No		Actor	Daily Life Activities	No
158	4-A	51	F		Child	Yes	Forename	Extra	Daily Life Activities	No
159	4-A	51	F		Adult	No		Actor	Emotion-State of Mind	Yes
160	4-A	51	F		Child	Yes	Forename	Actor	Emotion-State of Mind	Yes
161	4-A	51	F		Adult	Yes	Kinship bond	Actor	Daily Life Activities	No
162	4-A	51	F		Child	Yes	Forename	Extra	No Actions	Yes
163	4-A	51	F		Child	Yes	Forename	Actor	Daily Life Activities	No
164	4-A	51	F		Adult	Yes	Kinship bond	Extra	No Actions	No
165	4-A	51	F		Child	No		Actor	Emotion-State of Mind	Yes

166	4-A	51	F	Adult	Yes	Kinship bond	Actor	Social- Conversational	No
167	4-A	51	F	Child	Yes	Forename	Actor	Social- Conversational	No
168	4-A	51	F	Child	Yes	Forename	Actor	Social- Conversational	No
169	4-A	51	F	Adult	Yes	Kinship bond	Extra	Social- Conversational	Yes
170	4-A	52	F	Child	Yes	Forename	Actor	No Actions	No
171	4-A	52	F	Child	Yes	Forename	Actor	No Actions	No
172	4-A	52	F	Child	Yes	Forename	Actor	No Actions	Yes
173	4-A	52	F	Child	Yes	Forename	Actor	No Actions	Yes
174	4-A	52	F	Child	No		Actor	No Actions	Yes
175	4-A	52	F	Child	Yes	Forename	Actor	Daily Life Activities	No
176	4-A	52	F	Child	Yes	Forename	Actor	Daily Life Activities	No
177	4-B	53	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
178	4-B	53	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
179	4-B	53	M	Child	Yes	Forename	Actor	No Actions	No
180	4-B	53	M	Child	No		Actor	Emotion-State of Mind	Yes
181	4-B	53	M	Unspecified	Yes	Forename	Extra	Social- Conversational	Yes
182	4-B	53	M	Unspecified	No		Actor	No Actions	No
183	4-B	53	M	Unspecified	Yes	Forename	Actor	Domestic Roles	Yes
184	4-B	53	M	Unspecified	No		Identifying Character	No Actions	Yes
185	4-B	53	M	Unspecified	Yes	Forename	Actor	Educational Roles-school	No
186	4-B	53	M	Unspecified	No		Actor	No Actions	No
187	4-B	53	M	Unspecified	No		Actor	Domestic Roles	Yes
188	4-B	53	M	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
189	4-B	53	M	Unspecified	No		Actor	Leisure Time-Hobbies	Yes

190	4-B	53	M	Unspecified	Yes	Forename	Actor	No Actions	Yes
191	4-B	53	M	Unspecified	No		Actor	No Actions	Yes
192	4-B	53	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
193	4-B	53	M	Unspecified	No		Actor	Emotion-State of Mind	Yes
194	4-B	54	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
195	4-B	54	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
196	4-B	54	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
197	4-B	54	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
198	4-B	54	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
199	4-B	54	M	Unspecified	Yes	Forename	Actor	Social- Conversational	Yes
200	4-B	54	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
201	4-B	54	F	Unspecified	Yes	Forename	Extra	No Actions	Yes
202	4-B	54	M	Unspecified	Yes	Forename	Actor	No Actions	No
203	4-B	54	F	Unspecified	Yes	Forename	Actor	No Actions	No
204	4-B	54	F	Unspecified	Yes	Forename	Actor	Domestic Roles	No
205	4-B	54	M	Unspecified	Yes	Forename	Actor	Domestic Roles	No
206	4-B	55	F	Unspecified	Yes	Forename	Actor	Educational Roles-school	Yes
207	4-B	55	M	Unspecified	Yes	Forename	Actor	Occupational Roles	Yes
208	4-B	55	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	Yes
209	4-B	55	M	Unspecified	Yes	Forename	Actor	Social- Conversational	Yes
210	4-B	55	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
211	4-B	55	M	Unspecified	No		Actor	No Actions	Yes
212	4-C	56	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
213	4-C	56	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
214	4-C	56	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
215	4-C	57	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No

216	4-C	57	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
217	4-C	57	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
218	4-C	57	F	Unspecified	No		Actor	No Actions	Yes
219	4-C	57	F	Unspecified	No		Actor	No Actions	Yes
220	4-C	57	M	Unspecified	Yes	Forename	Actor	Occupational Roles	No
221	4-C	57	M	Unspecified	Yes	Forename	Actor	No Actions	No
222	4-C	57	M	Adult	Yes	Kinship bond	Extra	No Actions	Yes
223	4-C	57	M	Adult	No		Identifying Character	No Actions	No
224	4-C	57	F	Adult	Yes	Kinship bond	Extra	No Actions	No
225	4-C	57	F	Child	Yes	Kinship bond	Extra	No Actions	No
226	4-C	57	M	Adult	Yes	Forename	Actor	Emotion-State of Mind	No
227	4-C	57	F	Adult	Yes	Forename	Actor	Emotion-State of Mind	No
228	4-C	57	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
229	4-C	57	F	Unspecified	Yes	Kinship bond	Identifying Character	No Actions	No
230	4-C	57	M	Adult	Yes	Kinship bond	Extra	No Actions	No
231	4-C	57	M	Unspecified	Yes	Forename	Actor	Occupational Roles	Yes
232	4-C	57	M	Unspecified	No		Actor	Occupational Roles	Yes
233	4-C	57	M	Unspecified	No		Actor	Daily Life Activities	Yes
234	4-C	57	M	Unspecified	No		Actor	No Actions	Yes
235	4-C	57	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
236	4-C	57	M	Unspecified	No		Actor	Occupational Roles	Yes
237	4-C	57	M	Unspecified	No		Identifying Character	No Actions	Yes

238	4-C	57	M		Adult	Yes	Kinship bond	Extra	No Actions	Yes
239	4-C	57	M		Unspecified	No		Actor	No Actions	Yes
240	4-C	57	M		Adult	No		Actor	No Actions	No
241	4-C	57	M		Adult	No		Identifying Character	No Actions	Yes
242	4-C	57	F		Adult	Yes	Kinship bond	Actor	No Actions	No
243	4-C	57	M		Adult	No		Actor	Daily Life Activities	Yes
244	4-C	57	M		Adult	No		Identifying Character	No Actions	No
245	4-C	57	F		Adult	Yes	Kinship bond	Extra	No Actions	No
246	4-C	57	M		Unspecified	No		Actor	No Actions	Yes
247	4-C	57	F		Child	Yes	Forename	Actor	No Actions	No
248	4-C	57	M		Adult	Yes	Forename	Identifying Character	No Actions	No
249	4-C	57	F		Adult	Yes	Forename	Identifying Character	No Actions	No
250	4-C	57	F		Child	No		Actor	Emotion-State of Mind	No
251	4-C	57	F		Child	No		Extra	No Actions	Yes
252	4-C	57	M		Adult	Yes	Kinship bond	Extra	No Actions	Yes
253	4-C	57	F		Child	No		Actor	No Actions	Yes
254	4-C	57	F		Child	No		Actor	Emotion-State of Mind	Yes
255	4-C	57	F		Child	No		Identifying Character	No Actions	Yes
256	4-C	57	M		Child	Yes	Forename	Actor	No Actions	Yes
257	4-C	57	M		Child	No		Actor	No Actions	Yes

258	4-C	57	M	Child	No		Actor	Daily Life Activities	Yes
259	4-C	57	M	Child	No		Identifying Character	No Actions	Yes
260	4-C	57	F	Adult	No		Extra	No Actions	Yes
261	4-C	57	F	Adult	Yes	Forename	Actor	No Actions	Yes
262	4-C	57	F	Unspecified	No		Actor	Emotion-State of Mind	Yes
263	4-C	57	F	Unspecified	No		Actor	Emotion-State of Mind	Yes
264	4-C	57	F	Unspecified	No		Actor	Daily Life Activities	No
265	4-C	57	M	Unspecified	Yes	Forename	Extra	No Actions	No
266	4-C	57	F	Unspecified	Yes	Forename	Extra	No Actions	No
267	4-C	58	M	Adult	Yes	Forename	Extra	No Actions	No
268	4-C	58	M	Adult	Yes	Forename	Extra	No Actions	No
269	4-C	58	M	Adult	Yes	Forename	Actor	Educational Roles-school	No
270	4-C	58	F	Adult	Yes	Forename	Extra	No Actions	No
271	4-C	58	F	Adult	Yes	Forename	Extra	No Actions	No
272	4-C	58	F	Adult	Yes	Forename	Actor	Educational Roles-school	No
273	4-C	58	M	Unspecified	Yes	Forename	Actor	No Actions	No
274	4-C	58	F	Unspecified	Yes	Forename	Actor	No Actions	No
275	4-C	58	M	Adult	Yes	Forename	Extra	No Actions	No
276	4-C	58	M	Adult	Yes	Forename	Extra	No Actions	No
277	4-C	58	M	Adult	Yes	Forename	Actor	Educational Roles-school	No
278	4-C	58	M	Adult	Yes	Forename	Extra	No Actions	No
279	5-A	61	M	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
280	5-A	61	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
281	5-A	61	M	Unspecified	Yes	Forename	Actor	No Actions	Yes

282	5-A	61	F		Unspecified	Yes	Forename	Actor	No Actions	Yes
283	5-A	61	F		Unspecified	Yes	Forename	Actor	No Actions	Yes
284	5-A	61	M		Adult	Yes	Kinship bond	Actor	Occupational Roles	Yes
285	5-A	61	M		Unspecified	No		Actor	Occupational Roles	Yes
286	5-A	61	M		Unspecified	No		Actor	Daily Life Activities	Yes
287	5-A	61	M		Unspecified	No		Actor	Educational Roles-school	Yes
288	5-A	62	Ungendered		Unspecified	Yes	Forename	Actor	Social- Conversational	No
289	5-A	62	F		Unspecified	Yes	Forename	Actor	Social- Conversational	No
290	5-A	62	Ungendered		Unspecified	Yes	Forename	Actor	Social- Conversational	No
291	5-A	62	M		Unspecified	Yes	Forename	Actor	Educational Roles-school	Yes
292	5-A	62	M		Unspecified	No		Actor	Educational Roles-school	Yes
293	5-A	63	F		Unspecified	Yes	Forename	Extra	No Actions	Yes
294	5-A	63	F		Unspecified	No		Extra	No Actions	Yes
295	5-A	63	F		Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
296	5-A	63	F		Unspecified	No		Extra	No Actions	Yes
297	5-A	63	F		Unspecified	No		Actor	Educational Roles-school	Yes
298	5-A	63	F		Unspecified	Yes	Forename	Actor	Educational Roles-school	Yes
299	5-A	63	F		Unspecified	No		Identifying Character	No Actions	Yes
300	5-A	63	F		Unspecified	Yes	Forename	Extra	No Actions	Yes
301	5-A	63	F		Unspecified	No		Actor	Daily Life Activities	Yes
302	5-A	63	F		Unspecified	No		Actor	Occupational Roles	Yes
303	5-A	63	F		Unspecified	Yes	Forename	Extra	No Actions	Yes

304	5-A	63	F	Unspecified	No			Actor	Educational Roles-school	Yes
305	5-A	63	F	Unspecified	No			Extra	No Actions	Yes
306	5-B	64	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
307	5-B	64	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
308	5-B	64	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
309	5-B	64	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
310	5-B	64	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
311	5-B	64	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
312	5-B	65	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
313	5-B	65	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
314	5-B	65	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
315	5-B	65	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
316	5-B	66	M	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
317	5-B	66	M	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
318	5-C	67	F	Unspecified	Yes	Forename	Actor	Domestic Roles	No
319	5-C	67	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
320	5-C	67	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
321	5-C	67	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
322	5-C	67	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
323	5-C	67	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
324	5-C	67	Ungendered	Unspecified	Yes	Forename	Actor	Social- Conversational	No
325	5-C	67	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes
326	5-C	67	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
327	5-C	68	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
328	5-C	68	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
329	5-C	68	F	Unspecified	Yes	Forename	Extra	No Actions	No

330	5-C	68	M	Unspecified	Yes	Forename	Extra	No Actions	No
331	5-C	68	Ungendered	Adult	Yes	Status	Identifying Character	No Actions	Yes
332	5-C	68	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes
333	5-C	68	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
334	5-C	68	Ungendered	Adult	Yes	Status	Actor	Social- Conversational	No
335	5-C	68	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
336	5-C	68	Ungendered	Adult	Yes	Status	Actor	Social- Conversational	No
337	5-C	69	F	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
338	5-C	69	M	Unspecified	Yes	Forename	Actor	Occupational Roles	No
339	5-C	69	M	Unspecified	No		Identifying Character	Occupational Roles	No
340	5-C	69	F	Adult	Yes	Forename	Actor	Daily Life Activities	Yes
341	5-C	69	M	Unspecified	Yes	Forename	Actor	Social- Conversational	Yes
342	5-C	69	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
343	5-C	69	M	Unspecified	Yes	Forename	Actor	Social- Conversational	Yes
344	5-C	69	M	Unspecified	Yes	Forename	Actor	Social- Conversational	Yes
345	6-A	72	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
346	6-A	72	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
347	6-A	72	F Collective	Child	No		Extra	No Actions	Yes
348	6-A	72	F	Unspecified	No		Actor	Daily Life Activities	Yes
349	6-A	72	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
350	6-A	72	F	Unspecified	No		Identifying Character	No Actions	Yes
351	6-A	72	M	Adult	Yes	Kinship bond	Identifying Character	No Actions	Yes
352	6-A	72	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
353	6-A	72	F	Unspecified	No		Actor	Daily Life Activities	Yes

354	6-A	72	F	Unspecified	No		Actor	Daily Life Activities	Yes
355	6-A	72	F	Unspecified	No		Actor	Daily Life Activities	Yes
356	6-A	72	F	Unspecified	No		Identifying Character	No Actions	Yes
357	6-A	72	F	Unspecified	No		Actor	Daily Life Activities	Yes
358	6-A	72	F	Unspecified	No		Actor	Daily Life Activities	Yes
359	6-A	72	F	Unspecified	Yes	Forename	Extra	No Actions	Yes
360	6-A	72	F	Unspecified	No		Actor	Occupational Roles	Yes
361	6-A	72	F	Unspecified	No		Actor	Occupational Roles	Yes
362	6-A	72	F	Unspecified	No		Actor	Daily Life Activities	Yes
363	6-A	73	F	Unspecified	No		Actor	No Actions	Yes
364	6-A	73	F	Unspecified	No		Actor	No Actions	Yes
365	6-A	74	M	Adult	Yes	Forename	Actor	Daily Life Activities	Yes
366	6-A	74	M	Unspecified	No		Actor	Daily Life Activities	Yes
367	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
368	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
369	6-A	74	M	Adult	Yes	Kinship bond	Actor	Occupational Roles	Yes
370	6-A	74	M	Unspecified	Yes	Forename	Actor	Occupational Roles	Yes
371	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
372	6-A	74	F	Unspecified	Yes	Kinship bond	Actor	Occupational Roles	Yes
373	6-A	74	M	Unspecified	Yes	Forename	Actor	Educational Roles-school	Yes
374	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes

375	6-A	74	M	Adult	Yes	Kinship bond	Actor	Occupational Roles	Yes
376	6-A	74	M	Unspecified	No		Actor	Educational Roles-school	Yes
377	6-A	74	M	Unspecified	No		Identifying Character	Educational Roles-school	Yes
378	6-A	74	M	Unspecified	No		Extra	No Actions	Yes
379	6-A	74	M	Unspecified	Yes	Forename	Actor	Educational Roles-school	Yes
380	6-A	74	M	Child	No		Actor	Daily Life Activities	Yes
381	6-A	74	M	Unspecified	No		Actor	Occupational Roles	Yes
382	6-A	74	M	Unspecified	No		Actor	Occupational Roles	Yes
383	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
384	6-A	74	M	Child	No		Actor	Daily Life Activities	Yes
385	6-A	74	M	Child	No		Actor	Daily Life Activities	Yes
386	6-A	74	M	Unspecified	No		Actor	Educational Roles-school	Yes
387	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
388	6-A	74	M	Unspecified	No		Actor	Occupational Roles	Yes
389	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
390	6-A	74	M	Adult	Yes	Kinship bond	Extra	No Actions	Yes
391	6-A	74	F	Child	Yes	Kinship bond	Extra	No Actions	Yes
392	6-A	74	M	Adult	Yes	Forename	Actor	Daily Life Activities	Yes
393	6-A	74	M	Unspecified	No		Identifying	No Actions	Yes

								Character	
394	6-A	74	M	Unspecified	No		Actor	Occupational Roles	Yes
395	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
396	6-A	74	Ungendered Collective	Adult	Yes	Status	Actor	Social- Conversational	Yes
397	6-A	74	Ungendered Collective	Adult	Yes	Status	Actor	Social- Conversational	Yes
398	6-A	74	M	Unspecified	No		Actor	Occupational Roles	Yes
399	6-A	74	M	Unspecified	No		Actor	Daily Life Activities	Yes
400	6-A	74	Ungendered Collective	Adult	Yes	Status	Extra	No Actions	Yes
401	6-A	74	M	Adult	Yes	Forename	Extra	Daily Life Activities	Yes
402	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
403	6-A	74	M	Adult	Yes	Kinship bond	Actor	Occupational Roles	Yes
404	6-A	74	F Collective	Child	Yes	Kinship bond	Actor	Occupational Roles	Yes
405	6-A	74	M	Unspecified	Yes	Forename	Actor	Educational Roles-school	Yes
406	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
407	6-A	74	M	Adult	Yes	Kinship bond	Actor	Occupational Roles	Yes
408	6-A	74	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes
409	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes
410	6-A	74	M	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
411	6-A	74	M	Unspecified	No		Actor	Occupational Roles	Yes
412	6-A	74	M	Unspecified	No		Identifying Character	No Actions	Yes

413	6-A	74	M	Adult	Yes	Kinship bond	Extra	No Actions	Yes
414	6-A	74	M	Unspecified	No		Actor	Occupational Roles	Yes
415	6-A	74	M	Unspecified	No		Actor	Educational Roles-school	Yes
416	6-B	75	F	Adult	Yes	Kinship bond	Actor	Emotion-State of Mind	Yes
417	6-B	76	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
418	6-B	76	F	Adult	Yes	Kinship bond	Actor	Emotion-State of Mind	Yes
419	6-B	76	M	Adult	Yes	Courtesy title	Identifying Character	No Actions	Yes
420	6-B	76	F	Adult	Yes	Courtesy title	Identifying Character	No Actions	Yes
421	6-B	76	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
422	6-B	76	M	Unspecified	No		Actor	Social- Conversational	Yes
423	6-B	76	M	Unspecified	No		Identifying Character	No Actions	Yes
424	6-B	76	M	Unspecified	No		Identifying Character	No Actions	Yes
425	6-B	76	M	Adult	Yes	Courtesy title	Actor	Emotion-State of Mind	No
426	6-B	76	F	Adult	Yes	Courtesy title	Actor	Emotion-State of Mind	No
427	6-B	76	M	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
428	6-B	76	Ungendered Collective	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
429	6-B	76	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
430	6-B	76	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes

431	6-B	76	M	Child	No		Identifying Character	No Actions	Yes
432	6-B	77	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
433	6-B	77	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
434	6-B	77	Ungendered Collective	Unspecified	No		Actor	Emotion-State of Mind	Yes
435	6-B	77	Ungendered	Adult	Yes	Status	Identifying Character	No Actions	Yes
436	6-B	77	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
437	6-B	77	Ungendered	Adult	Yes	Status	Actor	Emotion-State of Mind	Yes
438	6-B	77	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
439	6-B	77	M	Adult	Yes	Kinship bond	Actor	Daily Life Activities	Yes
440	6-B	77	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
441	6-B	77	M	Child	Yes	Forename	Identifying Character	No Actions	Yes
442	6-B	77	F	Adult	Yes	Kinship bond	Actor	Daily Life Activities	Yes
443	6-B	77	F	Unspecified	No		Actor	Emotion-State of Mind	Yes
444	6-B	77	Ungendered	Adult	Yes	Status	Actor	Daily Life Activities	No
445	6-B	77	Ungendered Collective	Unspecified	No		Extra	No Actions	Yes
446	6-B	77	Ungendered	Adult	Yes	Status	Actor	Daily Life Activities	Yes
447	6-B	77	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
448	6-B	77	M	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	Yes
449	6-B	77	M	Unspecified	No		Actor	Daily Life Activities	Yes
450	6-B	77	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
451	6-B	77	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes
452	6-B	77	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes

453	6-B	77	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
454	6-B	77	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
455	6-B	77	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes
456	6-C	78	M	Adult	Yes	Forename	Extra	No Actions	Yes
457	6-C	78	F	Adult	Yes	Forename	Extra	No Actions	Yes
458	6-C	78	M	Unspecified	No		Extra	No Actions	Yes
459	6-C	78	M	Unspecified	No		Actor	Educational Roles-school	Yes
460	6-C	79	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
461	6-C	79	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
462	6-C	79	Ungendered	Adult	Yes	Status	Actor	Daily Life Activities	Yes
463	6-C	79	Ungendered	Adult	Yes	Status	Actor	Emotion-State of Mind	Yes
464	6-C	79	Ungendered	Unspecified	Yes	Other bond	Actor	Daily Life Activities	No
465	6-C	79	F	Unspecified	No		Identifying Character	No Actions	Yes
466	6-C	79	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
467	6-C	79	Ungendered	Adult	Yes	Status	Actor	Emotion-State of Mind	Yes
468	6-C	79	Ungendered	Adult	Yes	Status	Actor	Emotion-State of Mind	Yes
469	6-C	80	Ungendered	Adult	Yes	Status	Actor	Social- Conversational	Yes
470	6-C	80	F	Adult	Yes	Kinship bond	Actor	Social- Conversational	Yes
471	6-C	80	F	Child	Yes	Kinship bond	Actor	Educational Roles-school	Yes
472	6-C	80	M	Adult	Yes	Kinship bond	Actor	Social- Conversational	Yes
473	6-C	80	M	Child	Yes	Kinship bond	Actor	Daily Life Activities	Yes
474	6-C	80	Ungendered	Adult	Yes	Status	Actor	Social- Conversational	Yes

475	7-A	83	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
476	7-A	83	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
477	7-A	83	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
478	7-A	83	M	Unspecified	No		Actor	Daily Life Activities	Yes
479	7-A	83	M	Unspecified	No		Actor	Daily Life Activities	Yes
480	7-A	83	M	Unspecified	No		Actor	Daily Life Activities	Yes
481	7-A	83	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
482	7-A	83	M	Unspecified	No		Identifying Character	No Actions	Yes
483	7-A	83	F	Unspecified	Yes	Forename	Extra	No Actions	Yes
484	7-A	83	Ungendered	Unspecified	No		Actor	Daily Life Activities	Yes
485	7-A	83	Ungendered Collective	Adult	No		Extra	No Actions	Yes
486	7-A	83	Ungendered Collective	Unspecified	No		Actor	Domestic Roles	Yes
487	7-A	84	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
488	7-A	84	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
489	7-A	84	M	Unspecified	Yes	Forename	Actor	Educational Roles- school	Yes
490	7-A	84	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
491	7-A	84	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
492	7-A	84	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
493	7-A	84	Ungendered Collective	Child	No		Actor	Social- Conversational	Yes
494	7-A	84	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
495	7-A	84	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
496	7-A	84	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
497	7-A	84	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
498	7-A	84	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No

499	7-A	85	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
500	7-A	85	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
501	7-A	85	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
502	7-A	85	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
503	7-A	85	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
504	7-A	85	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
505	7-B	86	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
506	7-B	86	Ungendered	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
507	7-B	86	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
508	7-B	86	F	Unspecified	No		Actor	Daily Life Activities	Yes
509	7-B	86	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
510	7-B	86	F	Unspecified	No		Actor	Daily Life Activities	Yes
511	7-B	86	F	Unspecified	No		Actor	Daily Life Activities	Yes
512	7-B	86	F	Unspecified	No		Actor	Daily Life Activities	Yes
513	7-B	86	F	Unspecified	No		Actor	Daily Life Activities	Yes
514	7-B	86	F	Unspecified	No		Actor	Daily Life Activities	Yes
515	7-B	86	Ungendered Collective	Unspecified	No		Extra	Daily Life Activities	Yes
516	7-B	86	F	Unspecified	No		Actor	Emotion-State of Mind	Yes
517	7-B	86	Ungendered Collective	Unspecified	No		Actor	Occupational Roles	Yes
518	7-B	86	Ungendered	Unspecified	No		Actor	Occupational Roles	Yes
519	7-B	86	F	Unspecified	No		Actor	Daily Life Activities	Yes
520	7-B	86	Ungendered Collective	Unspecified	No		Extra	No Actions	Yes
521	7-B	86	F	Unspecified	No		Actor	Daily Life Activities	Yes
522	7-B	86	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes
523	7-B	86	M	Unspecified	No		Extra	Social- Conversational	Yes
524	7-B	86	M	Adult	No		Actor	Social- Conversational	No
525	7-B	86	F	Unspecified	No		Extra	No Actions	Yes

526	7-B	86	M	Unspecified	No		Actor	Occupational Roles	Yes
527	7-B	86	Grammatical Masculine Plural	Adult	No		Extra	No Actions	Yes
528	7-B	86	F	Unspecified	No		Actor	Daily Life Activities	Yes
529	7-B	86	F	Unspecified	No		Identifying Character	No Actions	Yes
530	7-B	86	F	Unspecified	No		Identifying Character	No Actions	Yes
531	7-B	86	Ungendered	Unspecified	No		Actor	Social- Conversational	Yes
532	7-B	86	M	Unspecified	Yes	Forename	Actor	Social- Conversational	Yes
533	7-B	86	M	Unspecified	No		Actor	Social- Conversational	Yes
534	7-B	86	Ungendered Collective	Unspecified	Yes	Status	Extra	No Actions	Yes
535	7-B	86	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
536	7-B	86	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
537	7-B	86	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
538	7-B	86	Ungendered Collective	Adult	Yes	Status	Actor	Occupational Roles	Yes
539	7-B	86	Ungendered	Adult	Yes	Status	Actor	Social- Conversational	No
540	7-B	86	Ungendered Collective	Unspecified	No		Extra	No Actions	No
541	7-B	86	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
542	7-B	86	F	Unspecified	No		Actor	Social- Conversational	No
543	7-B	86	M	Unspecified	No		Extra	No Actions	No
544	7-B	86	Grammatical Masculine Plural	Adult	Yes	Status	Actor	Daily Life Activities	Yes
545	7-B	86	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
546	7-B	86	Ungendered Collective	Adult	Yes	Status	Actor	Occupational Roles	Yes
547	7-B	86	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
548	7-B	86	F	Unspecified	No		Identifying Character	No Actions	No

549	7-B	86	Ungendered Collective	Unspecified	No		Extra	No Actions	No
550	7-B	86	Ungendered Collective	Unspecified	No		Identifying Character	No Actions	Yes
551	7-B	86	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
552	7-B	86	Ungendered Collective	Unspecified	No		Extra	No Actions	Yes
553	7-B	87	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
554	7-B	87	Ungendered	Unspecified	No		Actor	Daily Life Activities	No
555	7-B	87	F	Unspecified	No		Actor	Daily Life Activities	No
556	7-B	87	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
557	7-B	87	F	Unspecified	Yes	Forename	Extra	Daily Life Activities	Yes
558	7-B	87	M	Unspecified	No		Actor	Daily Life Activities	No
559	7-B	87	F	Unspecified	No		Extra	Daily Life Activities	No
560	7-B	87	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
561	7-B	87	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
562	7-B	87	Ungendered Collective	Unspecified	No		Actor	Occupational Roles	Yes
563	7-B	87	Ungendered	Adult	Yes	Status	Actor	Occupational Roles	Yes
564	7-B	87	F	Unspecified	Yes	Forename	Extra	No Actions	Yes
565	7-B	87	Ungendered Collective	Adult	Yes	Status	Actor	Occupational Roles	Yes
566	7-B	87	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
567	7-B	87	F	Unspecified	No		Identifying Character	No Actions	Yes
568	7-B	87	Ungendered	Unspecified	No		Actor	Emotion-State of Mind	No
569	7-B	87	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
570	7-B	87	F	Unspecified	No		Actor	Daily Life Activities	Yes
571	7-B	87	Ungendered Collective	Adult	Yes	Forename	Actor	Occupational Roles	Yes
572	7-B	87	Ungendered	Adult	Yes	Status	Extra	Social- Conversational	Yes
573	7-B	87	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes

574	7-B	87	F	Unspecified	Yes	Forename	Extra	No Actions	Yes
575	7-B	88	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
576	7-B	88	Ungendered Collective	Unspecified	No		Extra	No Actions	Yes
577	7-B	88	Ungendered Collective	Unspecified	No		Actor	Social- Conversational	Yes
578	7-B	88	Ungendered Collective	Child	No		Actor	Daily Life Activities	Yes
579	7-B	88	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
580	7-B	88	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
581	7-B	88	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
582	7-B	88	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
583	7-B	88	F	Unspecified	No		Identifying Character	No Actions	Yes
584	7-B	88	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	No
585	7-B	88	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
586	7-B	88	M	Unspecified	No		Actor	Daily Life Activities	Yes
587	7-B	88	M	Unspecified	No		Actor	Social- Conversational	Yes
588	7-C	89	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
589	7-C	89	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
590	7-C	89	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
591	7-C	89	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
592	7-C	89	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
593	7-C	89	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
594	7-C	89	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
595	7-C	89	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
596	7-C	89	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
597	7-C	89	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
598	7-C	89	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
599	7-C	89	Ungendered Collective	Child	Yes	Status	Extra	No Actions	No

600	7-C	89	Ungendered	Adult	Yes	Status	Extra	No Actions	No
601	7-C	89	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
602	7-C	89	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
603	7-C	90	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
604	7-C	90	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
605	7-C	90	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
606	7-C	90	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
607	7-C	90	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
608	7-C	90	Ungendered Collective	Unspecified	No		Extra	No Actions	Yes
609	7-C	90	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
610	7-C	91	Ungendered Collective	Unspecified	No		Extra	No Actions	Yes
611	7-C	91	Ungendered Collective	Child	No		Actor	Daily Life Activities	Yes
612	7-C	91	Ungendered Collective	Unspecified	Yes	Status	Extra	No Actions	Yes
613	7-C	91	Ungendered Collective	Child	Yes	Status	Actor	Daily Life Activities	Yes
614	8-A	94	Ungendered	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
615	8-A	94	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
616	8-A	94	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	Yes
617	8-A	94	Ungendered	Adult	Yes	Status	Actor	Daily Life Activities	Yes
618	8-A	94	F	Unspecified	No		Identifying Character	No Actions	Yes
619	8-A	94	F	Unspecified	No		Actor	Emotion-State of Mind	Yes
620	8-A	94	Ungendered	Adult	Yes	Status	Actor	Occupational Roles	No
621	8-A	94	F	Unspecified	Yes	Forename	Actor	Occupational Roles	No
622	8-A	94	F	Unspecified	No		Identifying Character	No Actions	Yes
623	8-A	94	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
624	8-A	94	F	Unspecified	No		Extra	No Actions	Yes

625	8-A	94	Ungendered	Adult	Yes	Status	Actor	Social- Conversational	Yes
626	8-A	94	F	Unspecified	No		Extra	Social- Conversational	Yes
627	8-A	94	F	Unspecified	Yes	Forename	Actor	Occupational Roles	Yes
628	8-A	94	F	Unspecified	No		Identifying Character	No Actions	Yes
629	8-A	94	F	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
630	8-A	94	M	Unspecified	No		Actor	Daily Life Activities	Yes
631	8-A	94	F	Unspecified	No		Actor	Daily Life Activities	Yes
632	8-A	95	Ungendered	Unspecified	Yes	Status	Actor	Daily Life Activities	Yes
633	8-A	95	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
634	8-A	95	F	Unspecified	No		Extra	Daily Life Activities	Yes
635	8-A	95	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
636	8-A	95	F	Unspecified	No		Actor	Daily Life Activities	Yes
637	8-A	95	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
638	8-A	95	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
639	8-A	95	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
640	8-A	95	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
641	8-A	95	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
642	8-A	95	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
643	8-A	95	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
644	8-A	95	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
645	8-A	95	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
646	8-A	95	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
647	8-A	96	Ungendered Collective	Unspecified	Yes	Status	Actor	Social- Conversational	Yes
648	8-A	96	M	Unspecified	Yes	Forename	Extra	Social- Conversational	Yes
649	8-A	96	Ungendered Collective	Unspecified	No		Actor	Emotion-State of Mind	Yes
650	8-A	96	Ungendered Collective	Unspecified	No		Extra	No Actions	Yes

651	8-A	96	Ungendered Collective	Unspecified	No		Identifying Character	No Actions	Yes
652	8-A	96	Ungendered Collective	Unspecified	No		Identifying Character	No Actions	Yes
653	8-A	96	F	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
654	8-A	96	F	Unspecified	No		Actor	Emotion-State of Mind	Yes
655	8-A	96	F	Unspecified	No		Actor	Daily Life Activities	Yes
656	8-A	96	F	Unspecified	No		Actor	Daily Life Activities	Yes
657	8-B	97	M	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
658	8-B	97	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	No
659	8-B	97	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	Yes
660	8-B	97	F	Child	Yes	Kinship bond	Actor	Daily Life Activities	Yes
661	8-B	97	F	Unspecified	No		Actor	Social- Conversational	Yes
662	8-B	97	Ungendered Collective	Unspecified	No		Extra	No Actions	Yes
663	8-B	97	Ungendered Collective	Unspecified	No		Extra	No Actions	Yes
664	8-B	97	M	Adult	No		Extra	Social- Conversational	Yes
665	8-B	97	M	Unspecified	No		Actor	Social- Conversational	Yes
666	8-B	97	M	Adult	No		Extra	No Actions	Yes
667	8-B	97	M	Unspecified	No		Actor	Daily Life Activities	Yes
668	8-B	97	M	Unspecified	No		Actor	Occupational Roles	Yes
669	8-B	97	M	Unspecified	No		Identifying Character	No Actions	Yes
670	8-B	97	M	Unspecified	No		Extra	No Actions	Yes
671	8-B	97	M	Child	Yes	Kinship bond	Extra	No Actions	Yes
672	8-B	97	M	Unspecified	No		Actor	Occupational Roles	Yes

673	8-B	97	M	Unspecified	No		Actor	Emotion-State of Mind	Yes
674	8-B	97	M	Unspecified	No		Extra	No Actions	Yes
675	8-B	97	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
676	8-B	98	Ungendered Collective	Unspecified	No		Actor	Emotion-State of Mind	Yes
677	8-B	98	M	Adult	Yes	Status	Actor	Emotion-State of Mind	Yes
678	8-B	98	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
679	8-B	98	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
680	8-B	98	M	Unspecified	No		Actor	Daily Life Activities	Yes
681	8-B	98	M	Unspecified	No		Actor	Domestic Roles	Yes
682	8-B	98	M	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
683	8-B	98	Ungendered	Unspecified	Yes	Status	Actor	Social- Conversational	No
684	8-B	98	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
685	8-B	98	Ungendered	Unspecified	Yes	Status	Actor	Social- Conversational	No
686	8-B	98	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
687	8-B	98	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
688	8-B	98	Ungendered	Unspecified	No		Extra	No Actions	Yes
689	8-B	98	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
690	8-B	98	Ungendered	Unspecified	Yes	Forename	Extra	No Actions	Yes
691	8-B	98	F	Unspecified	Yes	Forename	Extra	No Actions	Yes
692	8-B	98	M	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
693	8-B	98	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
694	8-B	98	Ungendered	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
695	8-B	98	F	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
696	8-B	99	Ungendered	Unspecified	Yes	Forename	Extra	No Actions	Yes
697	8-B	99	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
698	8-B	99	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes

699	8-B	99	F	Unspecified	No		Identifying Character	No Actions	Yes
700	8-B	99	F	Unspecified	No		Actor	Daily Life Activities	Yes
701	8-B	99	F	Unspecified	No		Identifying Character	No Actions	Yes
702	8-B	99	Ungendered	Unspecified	Yes	Forename	Extra	No Actions	Yes
703	8-B	99	F	Unspecified	No		Actor	Daily Life Activities	Yes
704	8-C	99	Ungendered	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
705	8-C	99	Ungendered	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
706	8-C	99	Ungendered	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
707	8-C	100	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
708	8-C	100	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
709	8-C	100	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
710	8-C	100	M	Unspecified	No		Actor	Educational Roles-school	Yes
711	8-C	100	M	Unspecified	No		Actor	Educational Roles-school	Yes
712	8-C	100	M	Adult	Yes	Forename	Actor	Occupational Roles	Yes
713	8-C	100	M	Adult	Yes	Forename	Actor	Occupational Roles	Yes
714	8-C	100	M	Adult	No		Identifying Character	No Actions	Yes
715	8-C	100	F	Adult	Yes	Kinship bond	Extra	No Actions	Yes
716	8-C	100	F	Unspecified	Yes	Forename	Actor	Occupational Roles	Yes
717	8-C	100	F	Unspecified	Yes	Forename	Actor	Occupational Roles	Yes
718	8-C	100	M	Unspecified	Yes	Forename	Actor	Occupational Roles	Yes
719	8-C	100	Ungendered Collective	Unspecified	No		Actor	Social- Conversational	Yes
720	8-C	101	M	Unspecified	Yes	Forename	Actor	Social- Conversational	Yes

721	8-C	101	Ungendered	Unspecified	Yes	Status	Actor	Social- Conversational	Yes
722	8-C	101	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	Yes
723	8-C	101	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
724	8-C	101	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
725	8-C	102	M	Adult	No		Identifying Character	No Actions	Yes
726	8-C	102	M	Unspecified	No		Actor	Daily Life Activities	Yes
727	8-C	102	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
728	8-C	102	Ungendered	Unspecified	Yes	Status	Extra	No Actions	Yes
729	8-C	102	Ungendered	Unspecified	Yes	Status	Extra	No Actions	Yes
730	8-C	102	M	Unspecified	No		Actor	Leisure Time-Hobbies	Yes
731	8-C	102	M	Unspecified	No		Identifying Character	No Actions	Yes
732	8-C	102	M	Adult	Yes	Kinship bond	Identifying Character	No Actions	Yes
733	8-C	102	M	Unspecified	No		Actor	Daily Life Activities	Yes
734	8-C	102	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
735	1-A	17	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes
736	1-A	17	Ungendered	Child	Yes	Neighbour	Extra	No Actions	Yes
737	1-A	17	Ungendered Collective	Unspecified	No		Actor	Daily Life Activities	Yes
738	1-A	17	Ungendered Collective	Unspecified	Yes	Neighbour	Extra	No Actions	Yes
739	1-A	17	M	Child	No		Extra	No Actions	Yes
740	1-A	17	Ungendered Collective	Unspecified	No		Identifying Character	No Actions	Yes
741	1-A	18	F	Unspecified	No		Identifying Character	No Actions	Yes
742	1-A	18	F	Unspecified	Yes	Forename	Extra	No Actions	Yes

743	1-A	18	F	Unspecified	No		Actor	Daily Life Activities	Yes
744	1-A	18	M	Unspecified	No		Identifying Character	No Actions	Yes
745	1-A	18	M	Unspecified	Yes	Forename	Extra	No Actions	Yes
746	1-A	18	M	Unspecified	No		Actor	Occupational Roles	Yes
747	1-A	18	F	Adult	No		Actor	Occupational Roles	Yes
748	1-A	19	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes
749	1-A	19	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
750	1-A	19	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
751	1-A	19	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
752	1-A	19	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
753	1-A	19	F	Unspecified	Yes	Forename	Actor	Emotion-State of Mind	No
754	1-A	19	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
755	1-A	19	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
756	1-A	19	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
757	1-A	19	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
758	1-A	19	F	Unspecified	Yes	Forename	Actor	Social- Conversational	No
759	1-A	19	F	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
760	1-C	23	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
761	1-C	23	F	Unspecified	Yes	Forename	Actor	Daily Life Activities	No
762	1-C	23	F	Unspecified	No		Extra	Daily Life Activities	No
763	1-C	23	F	Unspecified	Yes	Forename	Actor	Leisure Time-Hobbies	Yes
764	2-A	29	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
765	2-A	29	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
766	2-A	29	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
767	2-A	29	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No

768	2-A	29	M	Unspecified	Yes	Forename	Actor	Social- Conversational	No
769	2-A	29	Ungendered	Adult	Yes	Status	Extra	No Actions	Yes
770	2-C	34	M	Unspecified	No		Actor	Occupational Roles	Yes
771	2-C	34	M	Unspecified	No		Actor	Daily Life Activities	Yes
772	2-C	34	M	Unspecified	No		Extra	No Actions	Yes
773	2-C	34	Ungendered Collective	Adult	Yes	Status	Actor	Daily Life Activities	Yes
774	2-C	34	Ungendered Collective	Unspecified	No		Actor	Emotion-State of Mind	Yes
775	2-C	34	Ungendered	Unspecified	Yes	Status	Extra	No Actions	Yes
776	2-C	34	Ungendered Collective	Adult	Yes	Status	Extra	Social- Conversational	Yes
777	2-C	34	Ungendered Collective	Unspecified	Yes	Status	Extra	No Actions	Yes
778	2-C	34	Ungendered Collective	Child	No		Extra	No Actions	Yes
779	2-C	34	Ungendered Collective	Child	No		Identifying Character	No Actions	Yes
780	2-C	34	Ungendered Collective	Adult	Yes	Kinship bond	Actor	Leisure Time-Hobbies	Yes
781	2-C	34	Ungendered Collective	Adult	Yes	Status	Actor	Occupational Roles	Yes
782	2-C	35	M	Unspecified	Yes	Forename	Actor	Daily Life Activities	Yes
783	2-C	35	F	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
784	2-C	35	F	Child	No		Actor	Occupational Roles	Yes
785	2-C	35	F	Unspecified	No		Actor	Emotion-State of Mind	Yes
786	2-C	35	F	Unspecified	Yes	Forename	Actor	Occupational Roles	Yes
787	2-C	35	M	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes
788	2-C	35	F	Unspecified	Yes	Forename	Identifying Character	No Actions	Yes

ILLUSTRATIONS

Ch(S)	Sec	L	Page	Course material /Exercise	Sex	Age	Character's Posture	Actions	Character Identified in text?	If "Yes":	Pilot Character?
5	1-A		17	Course material	M	Child	Standing	Social- Conversational	Yes	Forename/Surname	No
6	1-A		17	Course material	F	Child	Standing	Social- Conversational	Yes	Forename/Surname	No
7	1-A		17	Course material	F	Child	Standing	Social- Conversational	Yes	Forename/Surname	No
8	1-A		18	Course material	F	Adult	Head & Shoulders	Emotion-State of Mind	Yes	Forename/Surname	No
9	1-A		18	Course material	M	Adult	Head & Shoulders	Emotion-State of Mind	Yes	Forename/Surname	No
12	1-B		20	Course material	F	Child	Standing	Domestic Roles	Yes	Forename/Surname	No
13	1-B		20	Course material	F	Child	Standing	Daily Life Activities	Yes	Forename/Surname	No
15	1-C		24	Course material	F	Child	Standing	Social- Conversational	Yes	Forename/Surname	No
16	1-C		24	Course material	F	Child	Standing	Social- Conversational	Yes	Forename/Surname	No
17	1-C		24	Exercise	F	Child	Standing	Daily Life Activities	Yes	Forename/Surname	No
18	1-C		24	Exercise	F	Child	Standing	Daily Life Activities	Yes	Forename/Surname	No
20	1-C		24	Exercise	F	Child	Head & Shoulders	Social- Conversational	Yes	Forename/Surname	No
21	1-C		24	Exercise	F	Child	Head & Shoulders	No Actions	Yes	Forename/Surname	No
22	1-C		25	Course material	F	Child	Head & Shoulders	Social- Conversational	Yes	Forename/Surname	No
23	1-C		25	Course material	F	Child	Head & Shoulders	Social- Conversational	Yes	Forename/Surname	No
24	1-C		26	Course material	M	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
25	1-C		26	Course material	M	Adult	Standing	No Actions	Yes	Forename/Surname	No

27	2-A	28	Exercise	F	Adult	Head & Shoulders	Leisure Time-Hobbies	Yes	Status/Bond	No
30	2-A	28	Exercise	F	Adult	Head & Shoulders	No Actions	Yes	Status/Bond	No
31	2-A	28	Exercise	M	Adult	Sitting	Occupational Roles	Yes	Status/Bond	No
32	2-A	28	Exercise	F	Adult	Sitting	Occupational Roles	Yes	Status/Bond	No
33	2-A	28	Exercise	M	Adult	Head & Shoulders	Occupational Roles	Yes	Status/Bond	No
34	2-A	28	Exercise	M	Adult	Standing	Occupational Roles	Yes	Status/Bond	No
35	2-A	28	Exercise	M	Adult	Head & Shoulders	No Actions	Yes	Status/Bond	No
37	2-A	28	Exercise	F	Adult	Head & Shoulders	No Actions	Yes	Status/Bond	No
38	2-A	28	Exercise	M	Adult	Standing	Occupational Roles	Yes	Status/Bond	No
41	2-A	28	Exercise	M	Adult	Standing	Occupational Roles	Yes	Status/Bond	No
43	2-A	29	Course material	F	Adult	Head & Shoulders	Occupational Roles	Yes	Forename/Surname	No
52	2-B	31	Exercise	F	Adult	Head & Shoulders	No Actions	Yes	Generic Term	No
53	2-B	31	Exercise	Unspecified	Adult	Standing	Leisure Time-Hobbies	Yes	Generic Term	No
54	2-B	31	Exercise	Unspecified	Adult	Standing	Leisure Time-Hobbies	Yes	Generic Term	No
55	2-B	31	Exercise	M	Adult	Unknown	Occupational Roles	Yes	Generic Term	No
56	2-B	31	Exercise	M	Adult	Standing	Occupational Roles	Yes	Generic Term	No
57	2-B	31	Exercise	M	Adult	Standing	Occupational Roles	Yes	Generic Term	No
58	2-B	31	Course material	M	Adult	Standing	Occupational Roles	Yes	Forename/Surname	No
59	2-B	31	Course material	M	Adult	Standing	Occupational Roles	Yes	Forename/Surname	No
60	2-B	31	Course material	M	Adult	Lying down	Occupational Roles	Yes	Forename/Surname	No
61	2-B	32	Course material	F	Adult	Kneeling	Leisure Time-Hobbies	Yes	Forename/Surname	No
62	2-B	32	Course material	M	Adult	Standing	No Actions	Yes	Status/Bond	No
70	2-B	33	Course material	M	Adult	Standing	Occupational Roles	Yes	Forename/Surname	No
76	2-C	35	Course material	F	Child	Head & Shoulders	Social- Conversational	Yes	Forename/Surname	No
77	2-C	35	Course material	M	Adult	Head & Shoulders	Social- Conversational	Yes	Forename/Surname	No
78	2-C	35	Course material	F	Child	Head & Shoulders	Social- Conversational	Yes	Forename/Surname	No
79	2-C	35	Course material	M	Adult	Head & Shoulders	Social- Conversational	Yes	Forename/Surname	No

80	2-C		36	Course material	F	Child	Head & Shoulders	No Actions	Yes	Forename/Surname	No
81	2-C		36	Course material	M	Adult	Head & Shoulders	Occupational Roles	Yes	Forename/Surname	No
82	2-C		37	Course material	M	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
84	2-C		37	Course material	M	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
92	3-A		39	course material	M	Child	Standing	No Actions	Yes	Forename/Surname	No
93	3-A		39	course material	M	Adult	Sitting	No Actions	Yes	Status/Bond	No
100	3-A		40	Course material	F	Child	Standing	Social- Conversational	Yes	Forename/Surname	No
101	3-A		40	Course material	M	Child	Standing	Social- Conversational	Yes	Forename/Surname	No
105	3-B		42	Exercise	M	Child	Standing	Social- Conversational	Yes	Forename/Surname	No
107	3-B		43	Course material	M	Child	Standing	Daily Life Activities	Yes	Forename/Surname	No
108	3-B		43	Exercise	F	Child	Sitting	Leisure Time-Hobbies	Yes	Forename/Surname	No
109	3-B		43	Exercise	M	Child	Sitting	Leisure Time-Hobbies	Yes	Forename/Surname	No
120	3-C		45	Course material	F	Child	Sitting	Leisure Time-Hobbies	Yes	Forename/Surname	No
121	3-C		45	Course material	M	Child	Sitting	Leisure Time-Hobbies	Yes	Forename/Surname	No
122	3-C		46	Course material	F	Child	Head & Shoulders	Emotion-State of Mind	Yes	Forename/Surname	No
123	3-C		46	Course material	F	Child	Head & Shoulders	Emotion-State of Mind	Yes	Forename/Surname	No
124	3-C		47	Course material	M	Child	Standing	Social- Conversational	Yes	Forename/Surname	No
125	3-C		47	Course material	F	Unspecified	Standing	Social- Conversational	Yes	Forename/Surname	No
138	4-A		51	Course material	F	Unspecified	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No
140	4-A		51	Course material	F	Unspecified	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No
141	4-A		51	Course material	F	Unspecified	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No
142	4-A		51	Course material	F	Adult	Standing	Daily Life Activities	Yes	Forename/Surname	No
143	4-A		52	Exercise	F	Unspecified	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No
144	4-A		52	Exercise	F	Unspecified	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No
145	4-A		52	Exercise	F	Unspecified	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No
147	4-A		52	Exercise	F	Unspecified	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No
148	4-A		52	Exercise	F	Unspecified	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No

149	4-A		52	Exercise	F	Unspecified	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No
150	4-B		53	Exercise	M	Child	Lying down	Leisure Time-Hobbies	Yes	Forename/Surname	No
151	4-B		53	Exercise	M	Child	Standing	Domestic Roles	Yes	Forename/Surname	No
152	4-B		53	Exercise	M	Child	Sitting	No Actions	Yes	Forename/Surname	No
156	4-B		55	Exercise	F	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
157	4-B		55	Exercise	M	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
158	4-B		55	Exercise	F	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
164	4-C		57	course material	M	Adult	Sitting	Daily Life Activities	Yes	Forename/Surname	No
165	4-C		57	course material	F	Child	Sitting	Educational Roles-school	Yes	Forename/Surname	No
166	4-C		57	course material	M	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
169	4-C		58	course material	M	Child	Sitting	Educational Roles-school	Yes	Forename/Surname	No
170	4-C		58	course material	M	Adult	Lying down	Daily Life Activities	Yes	Forename/Surname	No
171	4-C		58	course material	F	Child	Lying down	Daily Life Activities	Yes	Forename/Surname	No
172	4-C		58	course material	M	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
173	4-C		58	course material	M	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
177	4-C		59	course material	M	Adult	Standing	No Actions	Yes	Status/Bond	No
190	5-A		61	Course material	M	Child	Head & Shoulders	No Actions	Yes	Forename/Surname	No
191	5-A		61	Course material	F	Child	Head & Shoulders	No Actions	Yes	Forename/Surname	No
192	5-A		61	Course material	F	Child	Head & Shoulders	No Actions	Yes	Forename/Surname	No
197	5-A		63	Exercise	F	Child	Head & Shoulders	No Actions	Yes	Forename/Surname	No
199	5-A		63	Exercise	F	Child	Head & Shoulders	No Actions	Yes	Forename/Surname	No
200	5-A		63	Exercise	F	Child	Head & Shoulders	No Actions	Yes	Forename/Surname	No
212	5-C		67	course material	M	Child	Sitting	No Actions	Yes	Forename/Surname	No
213	5-C		67	course material	F	Child	Sitting	Daily Life Activities	Yes	Forename/Surname	No
214	5-C		67	course material	F	Child	Sitting	No Actions	Yes	Forename/Surname	No
215	5-C		67	course material	M	Child	Sitting	No Actions	Yes	Forename/Surname	No
216	5-C		67	course material	F	Child	Sitting	Educational Roles-school	Yes	Forename/Surname	No

217	5-C		67	course material	F		Child	Sitting	No Actions	Yes	Forename/Surname	No
218	5-C		68	course material	M		Child	Sitting	No Actions	Yes	Forename/Surname	No
219	5-C		68	course material	M		Adult	Sitting	No Actions	Yes	Status/Bond	No
220	5-C		68	course material	F		Child	Sitting	Educational Roles-school	Yes	Forename/Surname	No
221	5-C		70	Course material	M		Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
223	6-A		72	Exercise	F		Child	Sitting	No Actions	Yes	Forename/Surname	No
224	6-A		72	Exercise	F		Child	Sitting	No Actions	Yes	Forename/Surname	No
225	6-A		73	Exercise	M		Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
226	6-A		73	Exercise	M		Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
227	6-A		73	Exercise	M		Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
228	6-A		73	Exercise	M		Adult	Head & Shoulders	Leisure Time-Hobbies	Yes	Forename/Surname	No
229	6-A		74	Course material	M		Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
238	6-B		77	Course material	M		Adult	Sitting	No Actions	Yes	Status/Bond	No
239	6-B		77	Course material	F		Adult	Sitting	Emotion-State of Mind	Yes	Status/Bond	No
240	6-B		77	Course material	M		Adult	Sitting	Emotion-State of Mind	Yes	Status/Bond	No
241	6-C		78	Course material	M		Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
253	7-A		83	Course material	M		Adult	Kneeling	No Actions	Yes	Forename/Surname	No
258	7-B		86	Course material	F		Child	Kneeling	Daily Life Activities	Yes	Forename/Surname	No
259	7-B		86	Course material	M		Child	Kneeling	Daily Life Activities	Yes	Forename/Surname	No
260	7-B		86	Course material	F		Child	Kneeling	Daily Life Activities	Yes	Forename/Surname	No
264	7-C		92	course material	M		Adult	Standing	No Actions	Yes	Forename/Surname	No
286	8-B		97	Course material	F		Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
287	8-B		97	Course material	M		Adult	Head & Shoulders	No Actions	Yes	Status/Bond	No
288	8-B		97	Course material	F		Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No
289	8-B		97	Course material	M		Adult	Head & Shoulders	Occupational Roles	Yes	Status/Bond	No
291	8-B		97	Course material	F		Child	Standing	No Actions	Yes	Status/Bond	No
296	8-B		98	Course material	F		Adult	Standing	Leisure Time-Hobbies	Yes	Forename/Surname	No

297	8-B		98	Course material	F	Adult	Kneeling	No Actions	Yes	Forename/Surname	No
300	8-C		101	Course material	M	Adult	Lying down	Leisure Time-Hobbies	Yes	Forename/Surname	No
301	8-C		102	Course material	M	Adult	Head & Shoulders	No Actions	Yes	Forename/Surname	No

GROUP MODULE

Group	Sec	L	Page	Course Material/Exercise	Dominance By Sex	Dominance By Age	Is at Least One Character Identified in the Text?
1	1-A		16	Course material	Female Characters Only	Child Characters Only	No
2	1-A		17	Course material	Male Characters Only	Child Dominate	Yes
3	1-A		18	Course material	Most Characters Ungendered	Impossible to Determine	Yes
4	2-B		33	Exercise	Male Characters Only	Adult Characters Only	Yes
5	2-C		34	Exercise	Neither Dominant	Child Dominate	Yes
6	2-C		34	Exercise	Neither Dominant	Child Dominate	Yes
7	2-C		35	Exercise	Males Dominate	Child Dominate	Yes
8	3-A		38	Course material	Males Dominate	Child Characters Only	No
9	3-B		44	Course material	Most Characters Ungendered	Impossible to Determine	No
10	3-C		45	Course material	Most Characters Ungendered	Adult Characters Only	No

11	3-C		45	Course material	Females Dominate	Adult Characters Only	No
12	4-A		49	Course material	Female Characters Only	Adult Characters Only	No
13	4-B		54	Course material	Female Characters Only	Child Characters Only	No
14	4-B		55	Course material	Most Characters Ungendered	Impossible to Determine	No
15	4-B		55	Course material	Most Characters Ungendered	Impossible to Determine	No
16	4-B		55	Course material	Females Dominate	Impossible to Determine	No
17	4-C		57	Course material	Males Dominate	Adult Characters Only	No
18	5-A		62	Exercise	Males Dominate	Child Dominate	No
19	5-A		62	Exercise	Female Characters Only	Child Characters Only	No
20	5-A		62	Exercise	Females Dominate	Child Characters Only	No
21	5-A		63	Exercise	Females Dominate	Impossible to Determine	No
22	5-B		64	Exercise	Most Characters Ungendered	Impossible to Determine	Yes
23	5-B		64	Exercise	Males Dominate	Adult Dominate	Yes
24	5-B		65	Course material	Males Dominate	Child Dominate	No
25	5-C		67	Exercise	Female Characters Only	Child Characters Only	No
26	5-C		67	Exercise	Female Characters Only	Child Dominate	No
27	5-C		67	Exercise	Males Dominate	Adult Dominate	No
28	5-C		67	Course material	Neither Dominant	Child Dominate	No
29	5-C		67	Course material	Neither Dominant	Child Dominate	No
30	6-B		75	Course material	Males Dominate	Adult Characters Only	Yes
31	1-A		17	Exercise	Neither Dominant	Adult Characters Only	No
32	1-A		17	Exercise	Male Characters Only	Impossible to Determine	No
33	6-C		80	Course material	Females Dominate	Child Characters Only	No
34	7-A		85	Course material	Males Dominate	Child Dominate	No
35	7-A		85	Course material	Females Dominate	Child Dominate	No
36	7-A		85	Course material	Male Characters Only	Child Dominate	No

37	7-A		85	Course material	Females Dominate	Child Dominate	No
38	7-B		86	Exercise	Most Characters Ungendered	Impossible to Determine	No
39	7-B		86	Course material	Neither Dominant	Child Dominate	Yes
40	7-B		88	Exercise	Neither Dominant	Adult Characters Only	Yes
41	7-B		88	Exercise	Most Characters Ungendered	Impossible to Determine	No
42	7-C		90	Exercise	Males Dominate	Adult Dominate	No
43	8-A		93	Course material	Males Dominate	Adult Characters Only	No
44	8-A		94	Exercise	Neither Dominant	Adult Characters Only	No
45	8-A		94	Exercise	Most Characters Ungendered	Impossible to Determine	No
46	8-A		96	Course material	Most Characters Ungendered	Adult Characters Only	Yes
47	8-A		96	Course material	Most Characters Ungendered	Impossible to Determine	No
48	8-B		97	Course material	Most Characters Ungendered	Child Dominate	Yes
49	8-B		99	Course material	Most Characters Ungendered	Impossible to Determine	No
50	8-B		99	Course material	Female Characters Only	Child Characters Only	No
51	8-C		100	Course material	Neither Dominant	Adult Characters Only	No

CURRICULUM VITAE

KİŞİSEL BİLGİLER

Adı Soyadı	: Filiz EGEMEN
Doğum Yeri ve Tarihi	: İskenderun/ 1986
E-Mail	: filizegementr@gmail.com

EĞİTİM

· Lisans: Gazi Üniversitesi - Eğitim Fakültesi Yabancı Diller Anabilim Dalı- İngiliz Dili Eğitimi (2003-2007)

· Tezli Yüksek Lisans: Çukurova Üniversitesi - Eğitim Fakültesi Yabancı Diller Anabilim Dalı- İngiliz Dili Eğitimi (2013-…)

İŞ TECRÜBESİ

· Antakya Odabaşı 75. Yıl İ.Ö.O (2007-2009)

· İskenderun Atatürk İ.Ö.O (2009-2010)

· Payas Selim Şahin İ.Ö.O (2010-2012)

· Payas Mimar Sinan Ortaokulu (2012-2013)

· İskenderun İbni Sina Anadolu Lisesi (2013-…)

SERTİFİKA VE ÖDÜLLER

Okul (Ergen) Sağlığı Semineri- 2008 – Katılım Belgesi

Proje Hazırlama Teknikleri- 2010 -Katılım Belgesi

İngilizce Dersi Öğretim Programları, Yöntem ve Teknikleri Semineri- 2010- Katılım Belgesi

FATİH Projesi-Eğitimde Teknoloji Kullanımı Kursu-2013- Başarı Belgesi

Etwinning Ulusal Kalite Etiketi Ödülü- 2015

Etwinning Avrupa Kalite Etiketi Ödülü- 2015

Fatih Projesi Etkileşimli Sınıf Yönetimi Kursu- 2016 – Başarı Belgesi