Cultural Insights into Two Efl Coursebooks: Local vs. Global

Weber, Izabela

Master's thesis / Diplomski rad

2017

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Rijeka, Faculty of Humanities and Social Sciences / Sveučilište u Rijeci, Filozofski fakultet u Rijeci**

Permanent link / Trajna poveznica: https://urn.nsk.hr/urn:nbn:hr:186:062692

Rights / Prava: In copyright/Zaštićeno autorskim pravom.

Download date / Datum preuzimanja: **2025-02-24**

UNIVERSITY OF RIJEKA

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF ENGLISH

Izabela Weber

CULTURAL INSIGHTS INTO TWO EFL COURSEBOOKS:

LOCAL VS. GLOBAL

Submitted in partial fulfillment of the requirements for the M.A. in English Language and

Literature and Italian Language and Literature at the University of Rijeka

Supervisor: Dr Irena Vodopija-Krstanović

June 2017

ABSTRACT

The primary aim of this thesis is to afford an insight into cultural elements incorporated into global and local EFL coursebooks. For the purpose of this paper, a descriptive content analysis was performed on *Way to Go 4 Plus* and *Project 4 Fourth Edition*, two EFL coursebooks which are widely used in the seventh grade of Croatian primary schools. All cultural references included in the aforementioned coursebooks were analyzed in terms of the following elements: the type of culture, cultural dimension, the level of cultural content, and the approach to culture teaching. Furthermore, the analysis was also concerned with the examination of topics explored within the selected coursebooks. The rationale behind this study is to explore whether the principles underpinning the cultural component of *Way to Go 4 Plus* and *Project 4 Fourth Edition* are in accordance with those underlying the newest trends in cultural instruction. It ought to be pinpointed here that nowadays, modern approaches to the teaching and learning of culture are inextricably bound up with the set of assumptions which inform an appropriate and effective EIL pedagogy. The findings of the study suggest that both *Way to Go 4 Plus* and *Project 4 Fourth Edition* continue to adopt the traditional methods of culture teaching. Both coursebooks contain an extremely large number of target culture representations. Moreover, they place a heavy emphasis on big "C" elements of culture and encourage the acquisition of declarative cultural knowledge, thus favouring a product-oriented approach to culture teaching. The analysis also demonstrates that the content of *Way to Go 4 Plus* and *Project 4 Fourth Edition* is mostly sanitized and restricted to safe and trivial topics.

Keywords: EIL (English as an International Language), ICC (Intercultural Communicative Competence), language-and-culture, culture teaching, EFL coursebooks, global vs. local

TABLE OF CONTENTS

LIST OF ABBREVIATIONS

EFL – English as a Foreign Language

EIL – English as an International Language

ELF – English as a Lingua Franca

ELT – English Language Teaching

ESL – English as a Second Language

ICC – Intercultural Communicative Competence

WE – World Englishes

1. INTRODUCTION

In recent years, English is used as "a vehicular language for international communication" in plurilingual and pluricultural contexts around the world (Graddol 2001: 27). In reference to this, it ought to be emphasized that as a global lingua franca, English "has penetrated deeply into the international domains of political life, business, safety, communication, entertainment, the media and education" (Crystal 2003a: 30). Such state of affairs has stirred up growing interest into EIL paradigm (Matsuda & Friedrich 2011; Seidlhofer 2003; Sharifian 2009) and has brought up a number of questions concerning the implications of EIL phenomenon on ELT methodology (Matsuda & Friedrich 2011; McKay 2003a; McKay 2004). Furthermore, the current status of English worldwide has initiated in-depth discussions about the ownership of the English language (Brumfit 2001; Smith 1976; Widdowson 1994) and has thrown into question the appropriateness of conventional ELT practices which posit the native speaker ideal as a frame of reference for making decisions pertaining to the teaching of English language and culture (Matsuda & Friedrich 2011; McKay 2003a; McKay 2004; Smith 1976).

Given the fact that nowadays the custody over the English language has become "re-nationalized" (McKay 2003a) and that the number of ESL and EFL speakers has substantially exceeded the number of native users (Beare 2016; Seidlhofer 2003), it has become widely accepted that English language teaching and learning should be grounded on principles which are distinctly different from the ones that have underlain traditional ELT pedagogy (McKay 2003a; 2004). Simultaneously, it has become increasingly recognized that interculturalism should be one of the key objectives of teaching and learning EIL (Byram 2008; Byram, Gribkova & Starkey 2002; McKay 2002). In line with these views, language educators and EIL practitioners have stressed the importance of the sociocultural component of language teaching

and have underlined the need to foster the development of ICC (Intercultural Communicative Competence) in ELT contexts around the world (Byram 2008; Fantini 2012; Moeller & Nugent 2014).

In the light of the discussions relative to an appropriate and effective cultural instruction, it seems fair to investigate the extent to which current (theoretical) perspectives on culture teaching and learning are adopted in EFL learning materials. Given the fact that in Croatian EFL classrooms coursebooks are regarded as the most important teaching aid, this thesis aims to explore how cultural information is presented and dealt with in two EFL coursebooks used in the seventh grade of Croatian primary schools. In order to be able to effectively pursue the goal of this thesis, a descriptive content analysis will be carried out on *Way to Go 4 Plus* and *Project 4 Fourth Edition*. While the former is a local or an "in-country" coursebook written by Olinka Breka and Maja Mardešić, the latter is an EFL coursebook published in an inner-circle country.

The findings of the research will provide the basis for identifying the strengths and weaknesses of each coursebook and discussing the implications of the study for the teaching of culture in Croatian EFL contexts. Moreover, the results will also serve as a jumping-off point for drawing a comparison between the principles underpinning the cultural contents of one local and one global EFL coursebook.

The study will be based upon the content analysis framework adapted from the studies conducted by Yuen (2011) and Toprak and Aksoyalp (2015). All culture-specific elements incorporated in the above-mentioned coursebooks will be identified and then evaluated in terms of the following components: 1. The type of culture (target, source, international target); 2. Cultural dimension (products, practices, perspectives, persons); 3. The level of cultural content (a passing mention, a depiction, a display of something); and 4. The approach to culture teaching (product-oriented or process-oriented). Apart from concentrating on cultural

references embedded in *Way to Go 4 Plus* and *Project 4 Fourth Edition*, in this study I will also look at the choice of topics covered in the selected coursebooks.

This thesis is organized into nine chapters, including this introduction. Chapter 2 touches upon the notion of EIL and explores the pedagogical implications of EIL for English language teaching and learning. The third chapter looks into the non-monolithic nature of culture and pins down the connection between language and culture. In the fourth chapter, the concept of ICC is introduced and thoroughly examined. Chapter 5 is devoted to the discussion of principles underlying the traditional and current approaches to culture teaching. Chapter 6 is concerned with the use of coursebooks in English learning environments, as well as the examination of studies which have dealt with the analysis of the cultural component of ELT coursebooks. Furthermore, the chapter in question is also dedicated to the description of features which characterize global coursebooks.

The seventh chapter explains the motives behind the study, the theoretical backdrop used for analyzing and categorizing cultural elements contained in ELT coursebooks, study aims and methods, as well as the structure of the analyzed coursebooks. Most crucially, it presents and discusses the findings of the study by focusing on five different aspects that have been investigated in the analysis. In chapter 8, the results obtained in each coursebook analysis are compared and the implications of the study for language-and-culture teaching are outlined. Ultimately, the final chapter summarizes the aims and findings of the research and offers some concluding remarks.

2. ENGLISH AS A GLOBAL OR INTERNATIONAL LANGUAGE: IMPLICATIONS FOR ELT

The central goal of this chapter is to provide a general outline of the significant roles that the English language has adopted in the myriad of cultural contexts. Therefore, in the following sections, we shall look into Braj Kachru's three-circle model, examine a few facts and figures about the English language, and pin down the notion of EIL. In the final section of this chapter, we shall discuss the pedagogical implications of EIL for English language learning and teaching.

2.1. The status of English in today's world

Nowadays, English has become, beyond a shadow of a doubt, the most widely utilized medium of communication around the world. For this very reason, it has often been referred to as a global or international language (Crystal 2003a; McKay 2004). To clearly illustrate the above view, let us consider the following sentence which has been extracted from Braj Kachru's famous book entitled *The Alchemy of English: The Spread, Functions, and Models of Non-Native Englishes* (1990: 1): "In comparison with other languages of wider communication, knowing English is like possessing the fabled Aladdin's lamp, which permits one to open, as it were, the linguistic gates to international business, technology, science, and travel."

As emphasized by Kachru, a prominent American linguist, familiarity with English seems to be an imperative in the increasing process of globalization. Put in slightly different terms, the English language is now regarded as a vital ingredient for success in multilingual and multicultural societies.

In order to gain a proper understanding of the spread and significance of the English language worldwide, it is absolutely essential to mention Kachru's well-known tripartite model (Mollin 2006) which provides a clear and valuable insight into various roles that the language has assumed in today's world (Crystal 2003a). According to this highly influential model, the speakers of the English language can be classified into one of three concentric circles, each being characterized by different historical background, distinctive sets of varieties, dissimilar patterns of acquisition and the particular status that English has acquired in countries' institutions and society in general (Kachru 1992). The aforementioned circles are as follows: the *inner circle*, *outer circle* and, ultimately, *expanding* circle (Crystal 2003a).

The *inner circle* comprises all those communities where English is spoken as a first language, viz. the USA, UK, Ireland, Canada, Australia and New Zealand (Crystal 2003a), and its users are considered to be the native speakers of this language (Kachru 1990). The *outer circle*, also known as the *extended circle*, includes countries such as Singapore or India where English is used as a second language (Crystal 2003a) or, in Kachru's terminology, "an institutionalized second-language variety of English" (Kachru 1990: 19). The latter is meant to indicate that, in these settings, English serves a vast range of functions and it is granted either an official, co-official, legal, educational or administrative status (Low 2015). Ultimately, the *expanding* or *extending circle* encompasses all those territories where English is learned as a foreign language (Crystal 2003a). For instance, this circle involves countries such as China, Poland, Italy, Croatia, and many others. As the very name of this circle implies, the number of areas where English is taught as a foreign language continues to grow steadily (Christison & Murray 2014; Crystal 2003a).

In summary, in order to enjoy a global status, (English) language has to occupy an important position in diverse countries around the world. It can either assume the role of the official language, which is employed in the country's formal domains (e.g., law, media,

education, etc.), or gain pre-eminence in the country's foreign-language teaching policy (Crystal 2003a).

Before moving to English language statistics, a few technical terms ought to be mentioned with regard to the Kachruvian circles. Given that the inner circle countries have historically established the norms for the English language (Wolfram 2014), they are frequently viewed as *norm-providing* (Mollin 2006). The outer circle communities, on the other hand, are commonly described as *norm-developing* because they have been developing their own varieties of English, also known as the New Englishes (Mollin 2006), and thus contributing to the expansion of English language norms (Wolfram 2014). Finally, the *norm-dependent* countries are those countries which are included in the expanding circle and are heavily reliant on the standards laid down by the members of the inner circle (Wolfram 2014).

As I have already remarked earlier, English is commonly labelled as a global lingua franca. This idea is strongly reinforced by a considerable increase in the number of people who are not using English as their mother tongue (McKay 2003a). In reference to this perspective, Seidlhofer (2003) brings up a quote from Beneke (1991) who observes that around 80 percent of conversations in which English is spoken as a second or foreign language do not include native speakers. Crucially, Beare (2016) argues that there are approximately 750 million EFL speakers and another 375 million second-language users of this language. Hence, a rough estimate puts the number of non-native speakers of English at over a billion (Beare 2016).

The facts and figures that have just been presented provide an excellent jumping-off point for raising the question of the ownership of English. In respect to this question, one of the names that needs to be recalled is that of Henry G. Widdowson. In his paper, *The Ownership of English*, Widdowson (1994) firmly declares that the international development of English is not the concern of those people who use English as their mother tongue. According to him, native speakers should "have no say in the matter, no right to intervene or pass judgement"

(Widdowson 1994: 385). In a nutshell, English is not the property of any specific nation and, as such, belongs to everyone who speaks it (Widdowson 1994). The view that has just been introduced is actually analogous to the one taken by Smith (1976), a prominent American scholar who suggests that the ownership of an international language can be described as "de-nationalized".

Discussion pertaining to the "owners" of the English language calls for the mention of another language educator, Chris Brumift, who makes an interesting observation on the matter in question. Brumfit (2001) recognizes the importance of the non-native speakers in the linguistic development of English and claims that it is the non-natives who will occupy the leading role in determining language changes and the ways in which English will be used in years to come. This is mainly due to the fact that, as identified earlier, non-native speakers greatly outnumber native users (Seidlhofer 2003). Following from the above, we should notice that in recent times the custody over the English language has not become "de-nationalized", but rather "re-nationalized" (McKay 2003a).

2.2. Pedagogical implications of EIL

Before turning our attention to the far-reaching effects that the current status of English has on ELT, it is particularly vital to clarify the notion of EIL (henceforth used to refer to the recent phenomenon of English as an international language). According to Friedrich and Matsuda (2010), we should think of EIL as a term which denotes a function that the English language serves in a myriad of international settings. Consequently, EIL contexts are to be equated with ones in which English acts as a communication tool, both inter and intra-nationally (Low 2015). The above explanations imply that EIL needs to be perceived as a fairly broad and all-encompassing concept. Put differently, EIL settings should be conceived of as those in

which the English language is used for the purpose of cross-cultural communication between the speakers from diverse cultural, national and linguistic backgrounds for whom English is either a first, second or foreign language (Seidlhofer 2003). It ought to be pinpointed here that International English, which is a shorthand for EIL, is not, as the name suggests, one distinctive, unitary variety of English, such as British English or Indian English (Matsuda & Friedrich 2011; Seidlhofer 2003; Sharifian 2009). This is because EIL is not "used uniformly in all international contexts" (Matsuda & Friedrich 2011: 333).

Everything we have said up to this point appears to indicate that in multiple communities around the globe, English has established itself as a stable second or foreign language. It should be emphasized, however, that the current spread of English worldwide is not a direct consequence of speaker migration. In fact, what lies at the core of this phenomenon is macroacquisition, i.e. the fact that more and more people are acquiring the language every day (Brutt-Griffler 2002). It follows that in the present-day world, English is not solely spoken by those people who use it as their primary language. As a matter of fact, the statistics have shown that the native users of the English language are nowadays heavily outnumbered by ESL and EFL speakers (Seidlhofer 2003). Simultaneously, a substantial number of English-using persons in the world have strengthened the belief that English language learning is not only confined to the socioeconomic and intellectual elite, but rather learned by people of different social strata (Brutt-Griffler 2002).

Following from the above, it is not difficult to see that traditional approaches to English language teaching and learning, which focus primarily on the native speaker model and give privilege to the linguistic and cultural content of the United States and Great Britain, are less than adequate to prepare English language learners for cross-cultural encounters which usually take place in pluricultural, plurilingual and plurinational contexts (Matsuda & Friedrich 2011). Moreover, it becomes self-evident that nowadays, the teaching and learning of EIL needs to be

premised on the assumptions which are markedly different from the ones that have traditionally underlain ELT pedagogy (McKay 2003a; 2004). Accordingly, McKay (2003a) observes that an appropriate and effective EIL methodology should not be derived from the hypothesis predicting that the prime goal of English language learners is to develop nativelike proficiency in English. Rather, it should be informed by the assumption that there are all sorts of reasons which prompt EFL learners to gain the mastery of the English language.

When it comes to the teaching and learning of EIL, the first point that needs to be taken into consideration pertains to the fact that there is no variety of English which can be universally and usefully employed in all the contexts where English is used as a means of international communication (Matsuda & Friedrich 2011; 2012). However, in ELT settings, teachers are often expected to decide upon a variety which is the most appropriate for a certain ELT classroom and is likely to become the basis for various classroom activities, thus serving as a dominant instructional model (Matsuda & Friedrich 2011).

As proposed by Matsuda and Friedrich (2011), the backbone of an ELT course should be either represented by an international variety, the students' own variety or an established, i.e. codified, variety of the English language. Furthermore, the decision about the variety which is the most suitable for a particular ELT classroom needs to be influenced by a number of contextual factors, such as learners' needs, their goals and motives for ELT, the abilities of a teacher, as well as educational resources that English language teachers have at their disposal.

Apart from exposing students to a prevalent instructional variety, it is vitally important for teachers to equip the learners with textual, visual and audio materials (Matsuda & Friedrich 2011) which are designed to increase their awareness of the polycentric nature of the English language and stimulate them to accord full and appropriate recognition to all WE (Marlina 2014). In order to be able to comprehend the fundamental differences between different Englishes, students need to get familiar not only with the phonological distinctions but also

with cultural, linguistic and other values which are deeply rooted in the multiple varieties of the English language (Matsuda & Friedrich 2011). What is more, they should be given plenty of opportunity to enact diverse communicative strategies and take part in the activities (Matsuda & Friedrich 2011) which are intended to teach them how to negotiate meaning, avoid cultural misunderstandings and communicate with others in a respectful and culturally sensitive way (Marlina 2014).

Furthermore, there is a growing need to extend the cultural content incorporated into ELT classrooms (Matsuda & Friedrich 2011). According to Smith (1976), ELT learners should not be required to internalize the behavioural patterns which are characteristic of native users. This suggests that the cultural component of ELT classes needs be de-linked from the inner circle countries and no longer concerned with American and British culture only. In other terms, the strategies implemented in ELT environments should pay proper respect to the local culture of learning and be culturally sensitive to a variety of settings in which English is used as a medium of wider communication (McKay 2003a).

Apart from target and international target cultural content, students need to be provided with materials relating to their own culture (Matsuda & Friedrich 2011; McKay 2003a). This is primarily due to the fact that a great number of English learners today appear to be intent on acquiring the ability to transmit the information about their own country to others (McKay 2003a). Moreover, in lieu of perpetuating stereotypical portrayals of English-speaking countries, teachers should be much more employed in disclosing the principles which underpin various cultural practices (Matsuda & Friedrich 2011).

3. WHAT IS, IN FACT, CULTURE AND HOW DOES IT RELATE TO LANGUAGE?

Having up to this point discussed the notion of English as an international or global language, it is now time to touch upon a highly complex concept of culture and expound the ways in which language and culture influence each other.

3.1. The nature of culture

The non-monolithic nature of culture is often explained by analogy with an iceberg. This analogy, also known as the iceberg model, has its roots in the work of Edward T. Hall (Baker 2015). It is common knowledge that every iceberg comprises two parts: a small visible portion above the water and the much bigger, invisible section which is located beneath the water surface. Similarly, just like an iceberg, culture is frequently seen as consisting of some segments that are external and easily observable and other aspects that are internal, hidden and not immediately revealed (Martinelli & Taylor 2000). More concretely, the first category involves perceivable behaviour and conspicuous cultural patterns, while the other entails values, beliefs, and assumptions which underlie the surface demeanor and are deeply embedded in the members of a specific cultural group (Baker 2015).

Furthermore, it is also worth noting that some other scholars use different terms to denote the aforementioned dichotomy between visible and invisible culture. For instance, R. J. Halverson (1985) draws a distinction between the culture with a capital "C" and the culture with a lower-case "c". While the former refers to history, geography, music, literature and arts of a certain society, the latter is associated with daily life and less tangible factors.

Most interestingly for the purposes of this chapter, there are two extremely significant and diametrically opposed approaches to culture, namely the essentialist and non-essentialist

view. From the essentialist perspective, culture is identified as a clear-cut social phenomenon which can only be considered in relation to a particular nation (Holliday 2000; 2004). Put differently, national cultures are regarded as mutually exclusive physical entities which are relatively easy to spot (Holliday 2000). Moreover, they are conceived of as fairly static and homogenous systems of norms that not only govern and constrain people's behaviour but also sharply distinguish the members of one culture from the members of another (Atkinson 1999).

Conversely, the non-essentialist view is based on the idea that culture is a fluid heterogenous concept which is not delimited by clear and consistent boundaries (Holliday 2000). This means that individuals can belong to multiple cultural groups and perform a wide range of social roles, all of which are constantly subjected to change. As a result of this, it is justifiable to say that people's personalities are disunified and inherently inconsistent (Atkinson 1999). The essentialist view of culture "as essential features of an ethnic national or international group" tends to be "the default and popular position" (Holliday 1999: 241).

3.2. Language-and-culture

A great number of scholars seem to agree with the claim that language and culture are two notions which are inextricably interwoven. Even though this idea was first mooted by Johann Herder and Wilhelm von Humboldt, it became best known through the work of American anthropologist Edward Sapir and his student Benjamin Lee Whorf (Crystal 2003b). The two linguists proposed what came to be called the *Sapir-Whorf hypothesis*.

The Sapir-Whorf theory boils down to two principles or versions. A stronger or extreme version of the hypothesis, also known under the name of *linguistic determinism*, suggests that our understanding of the world is heavily determined by the language we use (Brala-Vukanović 2013). In recent times, however, this view has been firmly rejected by a considerable number

of linguists who are highly critical of the idea that people are prisoners of their own language (Kövecses 2006). One of the major arguments against linguistic determinism is perhaps the fact that various concepts can be successfully translated from one language to another (Crystal 2003b; Ottenheimer 2012). The speakers of a certain language may use several words to convey what the users of another language express in only one word, but in the end the conceptual distinctions between various cultures can nevertheless be communicated (Crystal 2003b).

On the other hand, a weaker version of the hypothesis, commonly referred to as *linguistic relativity*, states that the world is perceived differently by the speakers of different languages (Brala-Vukanović 2013). This view is premised on the position that our thoughts are somehow influenced by the structure of the language we speak (Kramsch 1998). As pinpointed by Crystal (2003b), several studies have demonstrated that people make conceptual distinctions more easily if they closely correspond to the words and expressions contained in their language. However, this does not necessarily imply that persons who do not share the same language differ from one another in terms of their cognitive processing (Brala-Vukanović 2013).

Even though the first principle of the Sapir-Whorf hypothesis has been subjected to harsh criticism, the second principle of the aforementioned theory is nowadays widely accepted by a substantial number of scholars (Brala-Vukanović 2013). As a matter of fact, a close connection between language and culture has prompted different language educators to develop some new words which would subsume the two concepts under a single umbrella term, such as "linguaculture", "languaculture", or "language-and-culture" (Moran 2001). The term "language-and-culture" will be frequently used throughout this paper.

In discussing language-and-culture, Moran (2001) divides the notion of culture into five different dimensions, which are as follows: products, practices, perspectives, communities and persons. Crucially, all of them are directly embodied in language. Therefore, apart from being used to identify cultural products or, more specifically, isolated objects, places and big "C"

elements of culture, such as music, literature, art, etc., language is also being utilized to perform various cultural practices. It should also be observed here that the appropriateness of language employed in cultural practices, i.e. interactions and verbal and nonverbal exchanges between and among members of the culture, depends on a great number of social factors, such as the conversational topic, the participants engaged in conversation or the context in which the dialogue takes place.

Furthermore, language enables rational beings to encode and transmit perspectives and thought patterns which govern their life. Likewise, it allows each cultural community to name a variety of cultural products and participate in multiple cultural practices by using a specific language which is characteristic of that particular cultural group. However, language is not only something that we share with the members of our cultural group. Rather, it is also personal and influenced by a person's background, subjective experiences, identity and general outlook on life. Given all the above, it is eminently reasonable to conclude that "language, therefore, is a window to the culture" (Moran 2001: 35).

3.3. Culture and EIL

After discussing a close relation which exists between language and culture, it is now time to briefly explain the pedagogical implications of EIL for the concept of culture. As I already remarked earlier, in recent times English has assumed the role of a global or international language which is actualized differently in the myriad of contexts in which English is spoken as either a first, second or foreign language (Widdowson 1997). Given the fact that EIL is no longer connected to any particular English-speaking country (Jacob 2011; McKay 2003b), the notion of "English culture" has been called into question.

Consequently, it has become widely accepted that the definition of "English culture" should be broadened (Matsuda 2006) and that the cultural component of ELT should be de-linked from the inner circle countries, most notably the USA and UK (McKay 2003a). As posited by Jacob (2011: 106), "the culture associated with EIL cannot be associated with any singular English-speaking country, but it should be seen as a complex mix of different cultures made up from a variety of English-speaking cultures, to which we must now add the cultures associated with ESL and EFL speakers". Taking into account the observation made by Jacob, we can conclude that ELT teachers should extend the cultural content included into ELT classrooms and strive to expose their students to a wide range of target, source and international target culture materials (Matsuda & Friedrich 2011).

4. DEVELOPING INTERCULTURAL UNDERSTANDING IN THE EFL CLASSROOM

Before dealing with the principles underpinning the teaching of culture in the EFL classroom, we shall explore the features of intercultural communicative competence and look at the difference between interculturalism and biculturalism. Finally, we shall explain what it means to "act interculturally".

4.1. Intercultural communicative competence

There seems to be a general consensus on the fact that (English) language proficiency is insufficient to interact in multicultural and multilingual contexts (Hinkel 2001; Moeller & Nugent 2014; Sharifian 2009). Such opinion has stressed the need to incorporate a sociocultural component and encourage the acquisition of intercultural communicative competence (hereinafter referred to as ICC) in (English) language learning environments worldwide (Moeller & Nugent 2014).

According to Fantini (2012), intercultural competence or intercultural communicative competence is intended as a set of skills which have to be used "effectively" and "appropriately" in order to establish good communication with people who come from a large range of cultural and linguistic backgrounds. In this context, the term "effective" indicates an "etic" or outsider view of the target culture. More precisely, it is linked to the non-native speaker's perspective on his or her own performance in the target language-and-culture. The adjective "appropriate", in contrast, denotes an "emic" or insider view and it reflects how the native members of a certain culture feel about the non-native's performance in the target language-and-culture.

Taking things a step further, Fantini (2012) argues that ICC is a highly intricate phenomenon which is composed of the following elements:

1. *A multiplicity of characteristics or personal qualities*. An interculturally competent speaker is expected to be humorous, patient, flexible, open-minded, interesting, curious, empathic, non-judgemental, tolerant of ambiguity etc.

2. *Three areas or domains.* Intercultural communication requires the possession of the ability to build up and maintain social relationships, the ability to exchange information with minimal loss or distortion and, ultimately, the ability to cooperate with others so as to achieve something of mutual benefit.

3. *Four different dimensions*. These are knowledge, (positive) attitudes/affect, skills, and awareness. The latter, which is believed to be the most significant for cross-cultural encounters, is heightened by comparing and contrasting the source and target language-and-culture. Furthermore, all four dimensions are closely interrelated. This means that the first three dimensions foster the development of awareness, while awareness, in turn, facilitates the enhancement of other three dimensions, viz. knowledge, positive attitudes, and skills.

4. *Proficiency in the target language.* A poor command of the target language prevents non-native speakers from obtaining a clear and profound insight into the target culture.

5. *Degrees of attainment.* The development of ICC is a process which evolves over a period of time and is heavily influenced by one's motivation (instrumental or integrative) and attitudes towards the target culture. Consequently, ICC is occasionally characterized by stages of stagnation and even regression. In fact, Fantini proposes several touchstones which can be used to evaluate one's progress in acquiring ICC. On the basis of his or her progress, an intercultural speaker can fall into one of four categories and be classified as either an educational traveller, sojourner, professional or

intercultural/multicultural specialist (for a more detailed analysis of ICC elements see Fantini 2012).

Looking at the *Common European Framework of Reference*, we can notice that "Intercultural Dimension" is recognized as one of the main goals of language teaching and learning. At the heart of this aim is the idea of helping language learners develop as interculturally competent speakers who are capable of striking up a culturally "appropriate" and "effective" conversation with speakers of other languages (Byram, Gribkova & Starkey 2002). This communication is grounded on mutual understanding and broad-mindedness (Moeller & Nugent 2014), as well as the awareness of one's own identities and those of others (Byram, Gribkova & Starkey 2002). Hence, rather than being seen as representatives of externally attributed identities, interlocutors are perceived by interculturally competent speakers as complex and internally inconsistent individuals with multiple identities which are yet to be uncovered (Byram, Gribkova & Starkey 2002; Guilherme 2004). The adoption of the present viewpoint reduces the tendency of making sweeping cultural generalizations (Byram, Gribkova & Starkey 2002).

4.2. Biculturalism vs. interculturalism

Related to intercultural communication are the notions of biculturalism and interculturalism. These two terms are used by Byram (1998) to differentiate between having knowledge about another culture and identifying with another culture. In other terms, a bicultural speaker is someone who, besides being supplied with all the relevant information about a second language-and-culture, tends to accept values, beliefs, and behaviours of a specific culture. In this respect, Paulston (1992) argues that becoming bilingual does not

necessarily imply becoming bicultural. In turn, becoming bicultural is impossible without becoming bilingual.

As opposed to the bicultural speaker, an intercultural speaker is defined as someone who is likely to acquire knowledge about another language-and-culture rather than accept a particular culture (McKay 2002). In this respect, we may wish to observe that the interaction with persons of different worldviews is an invaluable experience which not only opens up the possibility of entering a new language-and-culture but also contributes to one's comprehension of his or her own culture (Byram 1997; Fantini 2012). Intercultural encounters are crucially important due to the fact that the majority of people usually take their (source) culture for granted. The latter observation refers specifically to those individuals who have never learned a foreign language nor gained access to another language-and-culture (Fantini 1997). Being unaware of their own environment, these people are commonly compared to the goldfish. Their "blindness" is perfectly captured by an old saying which states the following: "if you want to know about water, don't ask a goldfish" (Fantini 2012: 271).

It is becoming widely recognized that interculturalism should be one of the objectives of teaching EIL (Byram 2008; McKay 2002). For this very reason, the pedagogical principles underlying EIL classrooms around the world should be aimed at developing the ability to "act interculturally" (Byram 2008). At this point, let us stop for a second and ask ourselves: what exactly does it mean to "act interculturally"? An answer to this question was proposed by Byram (2008).

According to Byram (2008), "to act interculturally" implies the ability to bring two different cultures into contact with one another. Basically, intercultural speakers should be able to make an analogy between diverse cultures and act as mediators between themselves and the members of other cultures. To successfully fulfill this function, intercultural mediators are required to take an external perspective upon themselves, as well as to temporarily suspend

their cultural values. Only then will they be able to relate to others and gain a fuller understanding of attitudes and beliefs which are quite distinct from theirs. Consequently, they will also acquire the ability to adapt their own behaviour when necessary.

5. THE TEACHING OF CULTURE IN THE EFL CLASSROOM

We have seen in the previous chapter that ICC is an essential prerequisite for cross-cultural interaction and one of the key objectives of language teaching and learning. Simultaneously, we have come to the conclusion that culture learning should, by all means, be incorporated into the language learning environments across the globe. In the following pages, we shall take a closer look at the aims and outcomes of cultural instruction and draw an analogy between the traditional and modern approaches to the teaching of culture in the EFL classroom. Furthermore, we shall make a brief excursion into the principles underpinning the newest approaches to language-and-culture teaching.

5.1. Goals and outcomes of culture learning: traditional vs. modern approaches

Why should the learning of culture be incorporated into EFL teaching? What are the benefits of culture learning? These are the key questions we will be tackling in the initial part of this section. In my opinion, the answer to the present questions could be found by considering the potential outcomes of culture learning which were outlined by Moran (2001). As emphasized by Moran (2001: 6), culture teaching may result in fostering learners' "cultural understanding, cultural awareness, cultural adaptation, assimilation, integration, social change, communicative competence, identity transformation, and language proficiency".

With regard to the aims of culture teaching and learning, it is also worth noting that Tomalin and Stempleski (1993) compile a list comprising "seven goals of cultural instruction". The aforementioned goals are as follows: 1. To help learners comprehend that every person displays behaviour that is culturally determined; 2. To develop learners' understanding of the fact that people's way of speaking and behaving is greatly affected by social variables (e.g., age,

gender, social class, place of residence); 3. To make learners aware of the social conventions typical of the target culture; 4. To raise learners' awareness of cultural connotations attached to target language words and expressions; 5. To help learners acquire the ability to validate or reject generalizations concerning the target culture; 6. To aid students in the development of the skills which are necessary to obtain and collate information about the target culture; and 7. To awaken learners' curiosity about the target culture, as well as to stimulate them to empathize with the members of that culture. It ought to be pointed out here that in this context, the term "target culture" is used to denote the cultural heritage of the USA and UK.

What we have said so far points to the fact that the prime purpose of cultural instruction is that of stimulating the development of ICC. Nonetheless, it is important to observe that in Tomalin and Stempleski's list, a lot of emphasis is placed on the native speaker model and the acquisition of skills which enable students to establish successful intercultural communication with members of the target culture only. Going back to the principles underpinning EIL teaching and learning (see section 2.2.), we shall note that the aims and objectives enumerated by Tomalin and Stempleski are not in complete accordance with the EIL paradigm and the assumptions informing a suitable EIL pedagogy. This is because the current theories of EIL teaching recognize the diversity of contexts in which English is spoken in the present-day world and give pre-eminence to the acquisition of the abilities which allow students to effectively and appropriately communicate with both native and non-native speakers of English in a variety of settings where English is used as a first, second or foreign language (McKay 2003a). In my opinion, however, the goals and outcomes of cultural instruction identified by Tomalin and Stempleski provide a point of departure for the reflection upon the differences between the conventional and modern approaches to culture teaching. In addition, they also serve as a good starting point for raising our awareness about the discrepancy between EIL theory and practice.

Namely, in last decades, the teaching of culture in the EFL classroom focused predominantly on the transmission of information regarding the inner circle countries. This means that in EFL contexts, culture was taught as a body of knowledge and students were assigned the role of passive recipients of cultural data (Delanoy 1995). Nowadays, however, the notion of EIL has become widely acknowledged in ELT methodology (Seidlhofer 2003). Consequently, the focus has shifted from a fact-based approach to culture teaching to an approach aimed at helping learners develop the skills which facilitate the communication with people from diverse cultural backgrounds (Delanoy 1995). The idea behind this latter approach is to prepare learners for cross-cultural encounters and enable them to "act interculturally".

Nevertheless, in spite of the fact that the *Common European Framework of Reference* and ELT curricula stress the importance of ICC and acknowledge the status of English as a global or international language, EIL and ICC seem to remain the concepts which are very difficult to grasp. Apart from an appropriate (linguistic) description, they are also devoid of an adequate pedagogical prescription for their operationalization in EFL classrooms (Seidlhofer 2003). This point of view has been backed up by the results of the studies which have examined the attitudes of EFL teachers towards the intercultural dimension of ELT. As observed by Sercu, Méndez García and Castro Prieto (2005), the findings seem to suggest that EFL teachers still have a tendency to teach their learners in exactly the same way they themselves were educated. Indeed, the studies have revealed that the teaching of culture in the EFL classroom continues to rely on traditional approaches to cultural instruction (Ho 2011; Jedynak 2011; Larzén-Östermark 2008; Sercu, Méndez García & Castro Prieto 2005)[1]. Put differently, EFL teachers

---

[1] Apart from teacher's educational background and individual preference, another factor which affects the teaching and learning of culture, at least in Croatian teaching contexts, is the national curriculum. Given the fact that Croatia is still in the process of drafting and implementing a Comprehensive Curricular Reform, culture teaching in Croatia continues to be informed by the native speaker model and the assumptions underpinning traditional ELT methodology. Hence, it is no wonder that in most Croatian EFL classrooms, culture learning continues to focus on the acquisition of declarative cultural knowledge about the inner circle countries, most notably the Great Britain and USA.

keep on providing their students with facts and figures about target cultures. As we will see in chapter 6, the materials relating to Anglophone countries, particularly those concerning the USA and UK, are still predominant in the cultural component of ELT coursebooks.

Given all the above, it is not difficult to see that in order to be able to bridge the gap between EIL theory and practice, it is necessary for ELT practitioners to become acquainted with the newest approaches to cultural instruction. Therefore, in the next section, I will shed some light on the principles underlying the current theories of language-and-culture teaching.

5.2. Principles of culture teaching

When it comes to language-and-culture teaching, Kramsch (1993) formulates four principles that are germane to the subject being discussed. They are:

1. *Establishing a sphere of interculturality.* This train of thought stems from the idea that culture teaching should not entail a mere exchange of information between various cultures. On the contrary, the learning of culture should require students to observe how their culture relates to another in terms of similarities and differences.[2] Therefore, culture learning should involve the act of reflecting on the source culture, as well as the target culture. Moreover, in order to foster intercultural understanding, teachers should supply their students with more information about the small "c" elements of culture, instead of concentrating only on big "C" items. This will, in turn, enable learners to "act interculturally".

2. *Teaching culture as an interpersonal process.* Learning about a foreign culture is much more than acquiring declarative knowledge. For this reason, a product-

---

[2] By strongly emphasizing cultural differences, negative stereotypes may be perpetuated. A focus on commonalities, in contrast, could assist learners in developing empathy for the members of another culture (Welsh 2011).

oriented approach to culture teaching should be replaced by a process-oriented cultural instruction which stimulates procedural knowledge and students' understanding of foreignness/otherness.

3. *Teaching culture as difference.* The teaching of culture should be premised on the non-essentialist view of culture as a heterogenous, ever-changing construct. Hence, rather than being perceived as uniform, national cultures should be seen as fairly complex entities which encompass a variety of national traits. These traits tend to vary depending on age, sex, regional origin, ethnic background, and social class. Crucially, by avoiding the essentialist view of culture, teachers may encourage students to break the habit of oversimplifying and stereotyping other cultures, i.e. presuming that all members of a specific community practice culture in an identical manner (Welsh 2011).

4. *Crossing disciplinary boundaries*. EFL students should be familiarized with interesting findings which emerge from different social, ethnographic and sociolinguistic studies dealing with both source and target cultures.

Speaking about the materials used for the teaching of culture, let us first draw a very important distinction between *open* and *closed texts*. Following Cortazzi and Jin (1999), we shall define a *closed text* as a type of text which transmits facts about a certain culture. The topics explored within these texts are usually "sanitized" and do not generate further discussion. An *open text*, on the other hand, invites diverse interpretations and stimulates learners to cognitively and emotionally engage with the matter being addressed (Cortazzi & Jin 1999). Therefore, we may say that *open texts* are of immense significance in establishing a sphere of interculturality and promoting a process-oriented approach to culture teaching. Taking stock of the situation, we can also reach the conclusion that EFL teachers should strive to acquaint their students with a wide range of open texts and open-ended questions which will enable them to

uncover different cultural worldviews on their own, thus becoming the active agents of the learning process (Moeller & Nugent 2014).

So far, we have explained some of the principles of culture teaching and identified the texts which are regarded as crucial to cultural instruction. At this point, a fundamental question is due: which culture should be taught in the EFL classroom? This question is motivated by the belief that the assumptions underlying EIL teaching should be strikingly different from traditional approaches to ELT (McKay 2003a; 2004). In other terms, the non-monolithic nature of EIL should lead to a paradigm shift in EFL thinking, research and practice (Sharifian 2009).

As already remarked earlier, the development of English as a global language has radically changed the social and linguistic reality of the English language (McKay 2003a). Given the fact that today's English does not belong exclusively to native speakers (Widdowson 1994), there seems little reason why EIL learners should adopt the norms and learn the culture of those people who use English as their mother tongue (McKay 2003a; 2004). Rather, language teachers should enable learners to express their own ideas to others and convey information about their culture to persons from different linguistic and cultural backgrounds (McKay 2004). This, in turn, will prepare EFL learners to function effectively in a diversity of contexts where English is spoken as either a first, second or foreign language.

In several works dedicated to the appropriate EIL pedagogy, McKay (2003a; 2004) discusses three types of cultural materials that could be employed in English language teaching:

1. *Target culture materials* which explore native English-speaking cultures, i.e. the cultures of the countries where English is used as a mother tongue. On the strength of our own experience as English language teachers and learners, we can conclude that this type of cultural content is predominant in English learning coursebooks. This is because these materials may generate the necessary motivation in some students, especially in those who plan to visit or live in the communities where

English is spoken as a first language. Be that as it may, there is a strong possibility that other learners may find such content insignificant or unstimulating. What is more, these materials may shake the confidence of the non-native English teachers who are unfamiliar with certain aspects of the target culture.

2. *Source or local culture materials* which use students' own culture as a basis for culture learning. Such materials give learners the opportunity to obtain a deeper insight into certain aspects of their own culture. Furthermore, they help students acquire the language which is indispensable for describing their cultural experiences to others. This seems to be tremendously useful if we take into account the fact that one of the purposes of learning EIL is to share information about the local culture to persons from various countries. Nonetheless, there is always a risk that the topics relating to the source culture may be unappealing to learners who have a vast knowledge of local cultural elements. Since the majority of local teachers are likely to have a good understanding of the topics discussed in these materials, source culture content could make teachers feel sure of themselves.

3. *International target culture materials* which concentrate on the content derived from English- and non-English-speaking countries worldwide. The advantage of these materials is that they could illustrate the ways in which English is successfully being used by the non-native speakers of English to participate in intercultural communication with both native and non-native English users. Moreover, such content could help students understand that the present-day English is characterized by an extensive range of lexical, grammatical and phonological features that do not conform to the norms imposed by native speakers. Nevertheless, the themes examined in these materials may be uninteresting to learners. At the same time, teachers may not have enough familiarity with the content being taught.

Following from the above, we should observe that, apart from looking into the elements of the target culture, ELT teachers need to provide their students with texts that investigate both source and international target culture. By striking a balance between target, source and international target culture materials, ELT teachers are very likely to succeed in enabling their learners to engage in effective conversational exchanges with others, as well as to develop strong intercultural relationships which are based on respect and cultural sensitivity towards the future interlocutors, regardless of whether they are the members of the inner, outer or expanding circle (Matsuda & Friedrich 2011). The thought-provoking ideas that have just been put forward take us to another important aspect of culture teaching - the use of authentic materials.

From a traditional perspective, authenticity is believed to be the property of the native speakers (Kramsch 1993). Since the ownership of the English language has become "de-nationalized" (Smith 1976), the conventional approach to authenticity does not seem suitable to satisfy the needs of EIL learners. As a result, the notion of authenticity needs to be re-examined with reference to EIL teaching and learning (Trabelsi 2010).

Another important thing to note in relation to cultural instruction is that some language educators, such as Moran (2001), find it useful to teach language and culture separately in the classroom environment. As explained by Moran (2001), this is mainly due to pedagogical reasons. Firstly, a good command of the foreign language is often identified as a number one priority for language learners. For this reason, the inclusion of the cultural component could unnecessarily complicate foreign language acquisition. Secondly, it is helpful for students to examine, understand and respond to culture by means of a specific multifunctional language. This language is defined by Moran (2001) as "language to learn culture". This is in fact an umbrella term which captures four language functions: language to participate in the cultural experience; language to describe the five dimensions of culture (products, practices, perspectives, communities and persons); language to interpret cultural phenomena; and,

28

ultimately, language to respond to cultural experience through the expression of thoughts and emotions. The aforementioned functions correspond to the following stages of the cultural experience cycle: participation (knowing how), description (knowing about), interpretation (knowing why) and response (knowing oneself) (Moran 2001).

With respect to culture teaching, the *European Portfolio for Student Teachers of Languages* (EPOSTL) lays down a number of principles which stress the importance of including a variety of activities and texts in ELT classrooms. According to the authors, the purpose behind these materials is to offer learners the possibility of exploring similarities and differences between various cultures, comprehending the concept of otherness, developing sociocultural competence, challenging national and cultural stereotypes, raising intercultural awareness, exploring a close interrelation between culture and language and, finally, increasing knowledge and understanding of their own, as well as other cultures (Newby et al. 2007). Even though the above principles are deeply significant, it is important to notice that EPOSTL lacks explicit reference to open and closed texts, three types of cultural materials (source, target and international), the essentialist and non-essentialist representation of culture and, ultimately, the process-oriented and product-oriented approach to language-and-culture teaching.

6. COURSEBOOKS AND CULTURE TEACHING AND LEARNING

Since the main aim of this thesis is to provide cultural insights into two EFL coursebooks used in Croatian primary schools, this chapter is entirely devoted to the concept of a coursebook. More concretely, the chapter opens with an unambiguous definition of a coursebook and proceeds with a fairly detailed overview of its advantages and disadvantages. This is followed by the close examination of the studies which have looked at the cultural component of ELT coursebooks. The final section of the chapter explores the features that are peculiar to global coursebooks.

6.1. Coursebooks as educational tool

Let us begin this section by considering a clear and relatively concise definition of a coursebook which has been offered by Brian Tomlinson (2011: xi): "[A coursebook is] a textbook which provides the core materials for a language learning course. It aims to provide as much as possible in one book and is designed so that it could serve as the only book which the learners necessarily use during a course."

Taking into consideration the above-mentioned definition, we can deduce that the coursebook is a highly organized and fairly comprehensive educational tool which acts as a keystone in structuring language teaching and learning. However, not all language educators advocate the use of coursebooks (Ur 1996). As a matter of fact, the importance attached to coursebooks has been, and still is, open to dispute.

People in favour of using the coursebook claim that coursebooks offer a coherent framework and a well-structured syllabus which systematically covers a whole range of carefully planned topics and gives a sense of organization and progress to both teachers and

students (Ur 1996). Given the fact that coursebooks comprise wide-ranging texts and tasks which tend to be of a suitable level for the majority of learners, it comes as no surprise that a great number of language teachers perceive the coursebook as a time-saving teaching tool which relieves them of the burden of preparing their own materials (Montijano Cabrera 2014). Furthermore, the coursebook is a well-bound, cost-effective and easily portable package (Montijano Cabrera 2014) which provides inexperienced or quite insecure teachers with helpful guidance and assistance (Cortazzi & Jin 1999; Ur 1996). It also supports the development of learners' autonomy by giving students the possibility to learn the new material, revise previous lessons and keep track of their own progress (Montijano Cabrera 2014; Ur 1996; Woodward 2009).

Looking at the drawbacks of using the coursebook, let us observe that coursebooks are frequently being criticized for their inadequacy (Ur 1996). Taking into account the fact that every student is a unique individual, each with their own learning needs, it appears to be completely impossible to find a coursebook which would satisfy the needs of the whole class (Ur 1996; Woodward 2009). In fact, coursebooks are usually considered to be homogenous sets of materials which do not cater for various levels of proficiency and different learning strategies, which can be found in every classroom (Ur 1996). Similarly, coursebook opponents maintain that the topics explored in the coursebook are often irrelevant or unappealing to learners (Ferris & Hedgcock 2013; Montijano Cabrera 2014; Woodward 2009). What is more, coursebooks' rigid structure and neat sequence seem to stifle the teacher's creativity (Ur 1996) and generate boredom and demotivation among students (Woodward 2009). Last but not least, there is also a widely-held belief that the excessive and uncritical use of coursebooks turns teachers into the mediators of a coursebook content, instead of encouraging them to become independent and function in their own right (Ur 1996).

Crucially for the purposes of this thesis, it ought to be stressed that in Croatian primary and secondary schools, where English is taught as a foreign language, ELT coursebooks are widely regarded as the most important teaching aid. These coursebooks, which ought to be approved by the Ministry of Science, Education and Sports, represent a valuable source of information which helps students fulfill the (learning) objectives prescribed by the national curriculum (MZOS 2016).

It should be emphasized here that in each primary and secondary school in Croatia, it is the teacher's job to decide upon the ELT coursebook suitable for all the classes of the same grade level (MZOS 2016). Hence, English teachers are entrusted with the important task of choosing the coursebook which is in accordance with the latest trends in ELT methodology. It is also worth noting that all ELT tools (a student's book, a workbook and a teacher's manual), which are used for the instruction of students belonging at a certain grade level, need to be published by the same author and selected from the catalogue containing the list of eligible coursebooks and supplementary teaching materials. All the resources are expected to remain in use for at least four years (MZOS 2016).

As already remarked earlier, the principal aim of this thesis is to offer cultural insights into EFL coursebooks used in Croatian primary school classrooms. Therefore, in section 6.2., we shall tackle the issues concerning the cultural content of ELT materials, i.e. coursebooks.

6.2. Cultural component of ELT coursebooks

A significant number of issues have been brought up in relation to the cultural component of ELT materials. In order to address some of these issues, in the following pages, we shall take a closer look at several studies which have dealt with the evaluation of cultural elements included in ELT coursebooks. In this respect, a few words need to be said about a

piece of research conducted by Lee (2005). In my opinion, this extensive piece of research offers a great deal of immensely insightful data.

In her comprehensive analysis of a coursebook series entitled *Far East English Reader*, Lee (2005) has made some interesting observations about ELT coursebooks used in Taiwanese senior high schools. As specified by the author, the aforementioned coursebooks contain an extremely large number of target cultural references. More concretely, the information relating to the inner circle countries accounts for around 80% of the coursebook content. Furthermore, the majority of texts in the *Far East English Reader* series are aimed at exploring different aspects of the American culture. It should be noted, however, that the analyzed coursebooks fail to provide an accurate portrayal of the multicultural and multiethnic reality of American society. As a matter of fact, the series seems to embrace the essentialist view of culture as a homogenous, non-monolithic entity. Put in simpler terms, the coursebook texts are mainly concerned with the representation of the lifestyles which are typical of the middle-class Caucasian population. Furthermore, they focus primarily on the description of Christian festivals.

It is also worth mentioning that despite the predominance of target culture materials, the above-mentioned series does not completely neglect the content pertaining to source and international target cultures. However, it appears to be highly questionable whether this type of content stimulates the acquisition of ICC. According to the author, the topics explored within source culture materials are usually trivial. Even though some of the texts encourage students to make a cross-cultural comparison between the source and target culture, they often tend to perpetuate various cultural stereotypes. Moreover, international cultural elements are mostly presented in the form of decontextualized visual stimuli which lack an adequate and coherent explanation.

At this point, it ought to be highlighted that there are a number of research papers which have supported the above-made observations and have pointed to the Anglo-American and/or Anglophone orientation of ELT coursebooks (Dehbozorgi, Amalsaleh & Kafipour 2014; Liu & Laohawiriyanon 2013; Vettorel & Lopriore 2013). One such research was carried out by Toprak and Aksoyalp (2015), two Turkish professors who decided to investigate the extent, number and distribution of cultural information contained in seventeen EFL coursebooks which are employed in English preparatory classes in Turkey. The results of this particular study, which were obtained by means of a quantitative content analysis, have shown that the majority of culture-specific elements incorporated in the analyzed coursebooks belong to the USA and Great Britain. In other terms, the study has drawn attention to the fact that EFL coursebooks adopted in English preparatory schools in Turkey include a very small amount of material which is intrinsically linked to some inner circle countries, such as Canada, Australia and New Zealand. Moreover, the research has revealed that the largest proportion of cultural information falls into "a simple mention" category.

Albeit being culturally oriented towards American and British culture, EFL coursebooks are frequently being criticized for their inability to operationalize the notion of EIL and stimulate the development of ICC (Lee 2005; Reimann 2009). This opinion has also been reinforced by the results of the study which was conducted by Vettorel and Lopriore (2013). The central aim of Vettorel and Lopriore's research was to examine whether ELT coursebooks published and adopted in Italian secondary schools make reference to WE and/or the notion of ELF, include activities which are designed to foster awareness about the non-monolithic nature of English, promote the use of English in out-of-school contexts and, finally, encourage the use of communicatively effective ELF strategies which are of paramount importance in cross-cultural interactions among the non-native speakers of English.

Notwithstanding the fact that the coursebooks in question do contain explicit and implicit WE/ELF references, no significant changes have been identified with regard to the development of ICC. For instance, the research has demonstrated that Italian EFL coursebooks emphasize the co-existence of WE, explain the differences between some varieties and provide learners with audio and video materials which give them the opportunity to hear the language used by the speakers of different Englishes. Moreover, they also comprise sections which foster intercultural awareness and yield a revealing insight into "world culture". However, the study has indicated that these coursebooks do not incorporate activities which are intended to engage learners in the enactment of various (ELF) communication strategies. In addition, it has also been shown that there are only a limited number of dialogues which are aimed at exposing students to effective and authentic ELF interactions. As a matter of fact, the findings have confirmed a commonly held belief that EFL coursebooks give prominence to accents, characters and settings which are closely associated with Anglophone countries.

Moving on to the studies which have investigated the cultural dimensions[3] incorporated in ELT materials, it is important to mention research conducted by Çelik and Erbay (2013) who performed an in-depth analysis of three ELT coursebooks used in Turkish elementary schools. The authors divided the cultural representations presented in each of the selected coursebooks into categories corresponding to four cultural aspects, i.e. products, practices, perspectives, and people. The findings have indicated that the majority of the coursebook content is concerned with cultural products and persons. As pinpointed by Çelik and Erbay (2013), in comparison with the other two categories, these cultural aspects are believed to be more concrete and therefore easier to teach.

To sum up everything said so far, let us state that the cultural content of ELT coursebooks is tightly linked to the inner circle countries, most notably the USA and UK, and

---

[3] Let us recall that the notion of culture is sometimes divided into five different dimensions, which are as follows: products, practices, perspectives, communities and persons (Moran 2001).

is devoid of the activities which stimulate the acquisition of ICC. Consequently, it seems justifiable to claim that today's coursebooks are still informed by a native speaker model and the idea that the learners of the English language should conform to Anglo-American norms. The importance given to target culture materials continues to fuel the belief that native speakers, especially those coming from the UK and USA, are "the sole purveyors of 'English culture'" (Nault 2006: 317).

Following from the above, it is not hard to see such coursebooks are only suitable for those students who aspire to travel or transfer to the USA and UK and intend to use English solely for the purpose of cross-cultural communication with the native users of English, particularly American and British speakers. Simultaneously, what is conspicuously neglected in ELT coursebooks is the fact that there are a variety of reasons to learn English (Nault 2006) and that 80 percent of conversational exchanges in which English is spoken as a second or foreign language do not involve native users of English (Seidlhofer 2003).

6.3. Global coursebooks

So far, we have briefly examined positive and negative aspects of using the coursebook and explained the issues relative to the cultural content of EFL textbooks. In the present section, we shall delve into the notion of a global coursebook, a genre of coursebook which is highly pertinent to the subject of this paper.

According to Gray (2002), we should use the term "global coursebook" to refer to that specific type of English language textbook which is published in English-speaking countries and is brought out with the aim of serving as the key text in language classrooms around the globe. All global coursebooks are characterized by some universal features. Not only do they have a similar glossy design but they also bear a striking resemblance to each other in terms of

their content (Gray 2002; Tomlinson & Masuhara 2017). This is partially due to the fact that coursebook writers are required to adhere to the guidelines given by the ELT publishers. These guidelines are first and foremost related to the coursebook content and are usually grouped into the following categories: *inclusivity* and *inappropriacy* (Gray 2002). While the former refers to the representation of gender roles within the coursebook, the latter is concerned with controversial and sensitive topics which should be deliberately excluded from the content.

When it comes to the concept of inclusivity, it would be a serious omission not to mention a set of guidelines which were published under the title *On Balance: Guidelines for Representation of Women and Men in English Language Teaching Materials* (1991). These guidelines were compiled with the express purpose of encouraging ELT writers, illustrators and others to avoid discriminatory language and stereotypical representations of men and women, as well as to use language and illustrations which indicate language change, i.e. a move away from gender bias. The reason behind this is that the images and language used in teaching materials may exert a significant effect on student learning. For instance, the demeaning portrayal of women may lead female students to learn less effectively. Even though they mainly deal with gender issues, the present guidelines also foster a balanced representation in other contexts, such as age, class, ethnic origin, disability, etc. (Women in EFL materials 1991).

In order to successfully challenge and eliminate traditional gender stereotypes, people involved in ELT publishing are encouraged to show both men and women in a variety of occupations[4] and depict them as possessing a broad range of physical characteristics and character traits. They are also dissuaded, *inter alia*, from the false generic uses of "man" (or "he/his") which do not evoke mental pictures of both males and females. Moreover, guidelines also recommend avoiding, whenever possible, feminine diminutives of job titles (Women in EFL materials 1991).

---

[4] Some of these occupations are mould-breaking (Women in EFL materials 1991).

As far as inappropriacy is concerned, it ought to be pointed out that some ELT publishers provide coursebook writers with a set of topics which should not be incorporated into the global coursebook. Other writers, however, collect appropriate material by adopting PARSNIP criterion and evading all topics related to politics, alcohol, religion, sex, narcotics, isms, and pork (Gray 2002). The basic idea underlying the guidelines on inappropriacy is that potential customers may perceive the material as culturally offensive and thus refuse to buy the coursebook (Gray 2002; Tomlinson 2014). Given the above overview, it is no wonder global coursebooks tend to resemble each other to a high degree. As observed by Gray (2002), their content is usually bland and restricted to a narrow range of safe topics. Put in slightly different terms, these coursebooks usually present "a sanitised world which is bland and dull and in which there is very little excitement or disturbance to stimulate the emotions of the learner" (Tomlinson 1998: 20, as cited in Tomlinson 2014: 171).

The observation made by Gray is also supported by Risager's study (1991) of elementary EFL textbooks used in Scandinavia. In her study, Risager demonstrates that coursebooks used in Scandinavian EFL classrooms are replete with young, alienated middle-class individuals who are often depicted as travellers to urban centres. They rarely express their feelings and viewpoints and never discuss important social or philosophical questions. As a matter of fact, they mostly participate in trivial conversational exchanges which are linked to leisure-time or shopping activities. Risager's study is of the utmost importance because it reveals tendencies which, according to the author, apply to all the coursebooks used in Western Europe (Cortazzi & Jin 1999).

Another important issue that needs to be addressed in relation to global coursebooks is the exclusion of content relating to the local culture (Akbari 2008; Gray 2002). In his insightful analysis of British coursebooks produced for the adult market, Gray (2002) highlights the absence of the materials which focus on the local culture. Interestingly, he also reveals that such

state of affairs is not generalizable to the coursebooks made for the young learner/secondary school market. This is because the latter are characterized by the attempt to establish a link between the global and the local.

Crucially, apart from making the above observations, Gray (2002: 166) also states that the tendencies detected in the young learner/secondary school market may constitute a step forward in the development of "what might be called a *glocal* coursebook – something which would give them [EFL teachers] 'a better fit' and simultaneously connect the world of their students with the world of English".

7. THE STUDY

In the following pages, we shall analyze EFL coursebooks by making an inquiry into the cultural elements that are contained in two EFL coursebooks used in the seventh grade of Croatian primary schools. The rationale behind this analysis is to explore whether EFL coursebooks used in Croatia follow the principles illustrated in chapter 5. The first few sections of the chapter explain the motives behind the study, the theoretical framework for analyzing cultural elements, study aims and methods, as well as the structure of the selected coursebooks. The rest of the chapter is devoted to the presentation and discussion of the results obtained in this analysis.

7.1. Motivation for the study

There are several factors which prompted me to work on this particular study. First, my experience with language teaching and learning suggests that in Croatian primary and secondary schools, coursebooks are considered to be the most significant teaching instrument. This observation is of the utmost importance for this paper because it indicates that the coursebook content is highly reflective of the principles and methods which are employed in Croatian classrooms. Most significantly, it means that the analysis of the cultural component included in EFL coursebooks used by Croatian students could give us an illuminating insight into culture teaching approaches adopted by English language teachers who work in Croatian primary and secondary schools.

Second, there is a growing belief that a good command of the target language is not sufficient to establish an appropriate and effective communication with people who come from a vast range of cultural and linguistic backgrounds (Hinkel 2001; Moeller & Nugent 2014;

Sharifian 2009). Hence, it is becoming widely accepted that the acquisition of ICC should be one of the main objectives of language teaching and learning. Such point of view calls for a greater recognition of the sociocultural component in language learning environments across the globe (Moeller & Nugent 2014). At the same time, it implies that cultural items should occupy a more prominent place in coursebooks used for language learning.

Third, it is believed that EIL teaching should be grounded on the assumptions which are quite distinct from the ones underlying the traditional approaches to ELT (McKay 2003a; 2004). Following this line of thought, it is crucial to examine whether EIL assumptions are also embedded in ELT materials dealing with the exploration of cultural topics.

Fourth, there are a considerable number of studies which examine the representation of culture in ELT coursebooks used worldwide (Çelik & Erbay 2013; Dehbozorgi, Amalsaleh & Kafipour 2014; Lee 2005; Liu & Laohawiriyanon 2013; Toprak & Aksoyalp 2015; Vettorel & Lopriore 2013). To my knowledge, however, no research of this kind has been conducted on EFL coursebooks used in Croatian primary and secondary schools. Such research could be of great benefit to English language teachers. For instance, it could encourage them to critically evaluate the distribution of cultural elements in EFL coursebooks approved by the Croatian Ministry of Science, Education and Sports. Furthermore, it could assist teachers in the selection of a coursebook which is in accordance with the newest approaches to culture teaching and learning. Simultaneously, it could also draw teachers' attention to the weaknesses of a certain coursebook and influence them to identify the aspects which ought to be supplemented by additional material.

7.2. Theoretical framework for analyzing cultural elements

The analysis performed on two EFL coursebooks used in Croatian primary school classrooms was based upon the following theoretical assumptions:

1. Given the fact that nowadays English has acquired the status of a global or international language (Crystal 2003a; McKay 2004), it is extremely important for teachers to rely on ELT coursebooks which adopt the modern approaches to culture teaching and promote a well-balanced distribution of the following types of cultural materials: 1. Target culture materials which are concerned with cultures of those countries where English is spoken as a primary language; 2. Source or local culture materials which deal with students' own culture; and 3. International target culture materials which examine the culture of other English- and non-English-speaking communities around the globe (McKay 2004). By achieving a balance between the above materials, teachers are likely to succeed in building students' awareness of the non-monolithic nature of English and fostering the acquisition of ICC.

2. According to Yuen (2011), the concept of culture can be divided into the following cultural dimensions (or aspects): products, practices, perspectives and persons. The first dimension includes observable and unobservable cultural items which are pertinent to "food, entertainment, merchandise, print, tools, dwellings, clothing, laws, education, religions, and travel" (Çelik & Erbay 2013: 342). The second dimension encompasses small "c" elements of culture, such as customs, rituals and daily routines. The third category comprises cultural elements which are intangible and not immediately perceived (for instance, attitudes, values, beliefs, thought patterns, superstitions). Finally, the fourth aspect refers to influential figures and fictitious or unknown persons who are the members of a certain culture.

3. In order to determine the level of importance attached to various cultural references, culture-specific materials included in EFL coursebooks can be analyzed in terms of the following types of cultural representation: a simple mention (a name of a certain cultural product, practice, perspective or person is provided without any further information

about the nature of the element in question), a depiction (every message beyond a sentence level describing a particular cultural aspect) or a display/picture of something (Toprak & Aksoyalp 2015).

4. As opposed to traditional, fact-based approaches to culture teaching, the newest approaches to cultural instruction give prominence to active learning and place emphasis on the acquisition of ICC and procedural cultural knowledge (Delanoy 1995; Kramsch 1993).

5. Nowadays, the content of global EFL coursebooks is usually "sanitized" and devoted to a variety of culturally appropriate topics. This is due to the fact that coursebook writers are either provided with a set of topics which should not be discussed in the coursebook or are required to apply PARSNIP criterion and evade all topics linked to politics, alcohol, religion, sex, narcotics, isms, and pork (Gray 2002).

7.3. Aim and method

The central aim of this study is to investigate how cultural elements are represented and dealt with in two EFL coursebooks used in Croatian primary school classrooms. In other words, the goal is to observe whether EFL coursebooks used in Croatian schools adopt the principles which underlie the recent trends in culture teaching and learning. As I have already explained earlier, these principles are intrinsically linked to the set of assumptions which inform the appropriate EIL pedagogy.

More concretely, this study aims to tackle the following research questions:

RQ1: Is the content of EFL coursebooks used in Croatian primary schools culturally oriented towards the source culture, the target culture or international target cultures?

RQ2: Which of the following cultural dimensions are mainly reflected in EFL coursebooks used in Croatian primary schools: products, perspectives, practices or persons?

RQ3: Which approach to cultural instruction – product-oriented or process-oriented – is predominant in EFL coursebooks used in Croatian primary schools?

RQ4: Which of the following levels of cultural representation is the most frequent in EFL coursebooks used in Croatian primary schools: a passing mention, a depiction or a display of something?

RQ5: Is the content of EFL coursebooks used in Croatian primary schools restricted to a narrow range of safe topics?

In order to provide the answers to the above questions and yield a detailed and revealing insight into cultural elements embedded in EFL coursebooks used in Croatian classrooms, a descriptive content analysis was carried out. Content analysis is a reliable research method which enables us to provide an objective and quantitative description of communicative messages, thus allowing us to draw fair and valid inferences from the collected data (Neuendorf 2002).

This type of analysis comprises several stages (Ping 2015). Prior to the coding process, the researcher is required to identify the units of analysis and data collection, as well as to establish a set of exhaustive and mutually exclusive levels or categories. Afterwards, his or her task is to classify the coding units into the predetermined levels or categories and count the total number of units in each of these categories.

In the first part of the analysis of EFL coursebooks used in Croatia, the contents of each coursebook were examined and divided into two distinct categories, i.e. *culture-specific* and *culture-neutral* (following Ping 2015). All the written texts and audio recordings which do not contain explicit information regarding any particular culture (national or regional) were

classified as *culture-neutral*. Conversely, textual and audio materials which look at cultural elements which can be explicitly linked to a specific nation or region were defined as *culture-specific*. This means that the first part of the analysis did not only embrace Culture Spot sections. Rather, it included a large range of texts and audio tracks which cover various cultural topics. In each of these texts and audio recordings, any written or audio message dealing with cultural items which are peculiar to a particular culture was conceived of as one coding unit.[5] Furthermore, it should be pointed out here that in each culture-specific section, the information related to the same cultural item was only counted once for that category.[6]

The analysis was based upon the data coding framework adapted from Yuen (2011) and Toprak and Aksoyalp (2015) (see sections 6.2. and 7.2.). All the cultural items were extracted from the culture-specific contents and analyzed in terms of origin (country), type of culture (target, source, international target), cultural dimension (products, practices, perspectives, persons) and the level of cultural content (a passing mention, a depiction, a display of something[7]) (see Table 1).

---

[5] Some of the written and audio messages contained only one word, while others consisted in a number of sentences.

[6] There were also cases in which the same cultural element occurred in different texts and audio recordings. In these cases, this cultural element was counted more than once.

[7] As opposed to Toprak and Aksoyalp's (2015) category labelled "a simple mention", a category termed "a passing mention" included all those cultural messages in which certain cultural elements were not defined or were explained by means of a single fact.

PAGE	CULTURAL ELEMENT	COUNTRY	TYPE OF CULTURE	DIMENSION OF CULTURE	LEVEL OF CULTURAL CONTENT
	15. Rick English	The UK	Target	Person	Depiction
	16. Angela Meryl	The US	Target	Person	Depiction
	17. Kill Bill	The US	Target	Product	Passing mention
	18. Pirates of the Caribbean	The US	Target	Product	Passing mention
20	19. Casino Royale	The UK	Target	Product	Passing mention
	20. The Harry Potter films	The UK	Target	Product	Passing mention
	21. Cliffhanger	The UK	Target	Product	Passing mention
	22. Simon Crane	The UK	Target	Person	Depiction
	23. Reading habits of British teenagers	The UK	Target	Practice	Depiction
28	24. Magazines and comics read by British teenagers	The UK	Target	Practice	Depiction

Table 1. Excerpts of data obtained from culture-specific materials contained in *Project 4 Fourth Edition*.

Apart from analyzing textual and audio stimuli, in this study I have also focused my attention on visuals integrated into culture-specific contents. The images were examined in the same manner as textual and audio data (see Table 2).

PAGE	SHORT DESCRIPTION OF THE IMAGE	COUNTRY	TYPE OF CULTURE	DIMENSION OF CULTURE	LEVEL OF CULTURAL CONTENT
	1. Rosa Parks	The US	Target	Person	Display
	2. Rosa Parks	The US	Target	Person	Display
19	3. An African-American man drinking at a "coloured" drinking fountain	The US	Target	Practice	Display
	4. An African-American boy standing near a "coloured" drinking fountain	The US	Target	Practice	Display
20	5. Martin Luther King delivering his famous speech	The US	Target	Person	Display
	6. The Celeveland Avenue bus	The US	Target	Product	Display

Table 2. Extracts of visual data included in *Way to Go 4 Plus*.

The second part of the analysis was devoted to the evaluation of the exercises accompanying cultural texts. The rationale for analyzing the types of tasks in culture-specific sections was to determine the number of exercises which promote a process-oriented and product-oriented approach to culture teaching. Ultimately, in the last part of the analysis, all the topics covered in the coursebooks were enumerated and closely examined.

7.4. The selected coursebooks

The overriding aim of this thesis is to carry out an in-depth analysis of the cultural references included in English learning coursebooks which are used in Croatian EFL

classrooms. For this very reason, *Way to Go 4 Plus* and *Project 4 Fourth Edition*, two EFL coursebooks which are used in the seventh grade of Croatian primary schools were analyzed.

Both coursebooks were selected among those approved by the Croatian Ministry of Science, Education and Sports. More specifically, both *Way to Go 4 Plus* and *Project 4 Fourth Edition* were chosen from the catalogue of eligible teaching resources which are expected to be used in Croatian primary and secondary schools from the 2014-2015 academic year onwards (MZOS 2014).[8] The analysis was performed on the student's book and its accompanying CDs only. The workbooks were excluded from the analysis due to a lack of exercises which test cultural knowledge or contain culture-specific references.

Way to Go 4 Plus is an EFL coursebook which was co-authored by Olinka Breka and Maja Mardešić. It is a local or domestic EFL coursebook which was written by two Croatian authors and brought out by Školska knjiga, while *Project 4 Fourth Edition* is a global EFL coursebook composed by Tom Hutchinson and published by Oxford University Press. The coursebooks in question are intended for all those students who are in their seventh year of learning EFL (Breka & Mardešić 2014; Hutchinson 2014). This means that the above coursebooks are designed for all seventh-graders who learn English as their first foreign language and have been studying English since the first grade of primary school. Their levels of English language proficiency range from A1 (False Beginner) to mid B1 (Intermediate) (Oxford University Press 2017).

An important question at this point is: what are the reasons why the above-mentioned coursebooks were chosen for the analysis? The answer to this question is straightforward. In this paper, I want to draw a close comparison between a global and domestic EFL coursebook. More concretely, the primary goal of this thesis is to observe which type of coursebook, the global or the local, is more in accordance with the prevailing trends in culture teaching and is

---

[8] The other EFL coursebooks included in the list were the following: *Spark 3*, *Messages 3*, *Discover English 3*, *New Building Bridges 7*, *Dip In 7* and *English Plus 3* (MZOS 2014).

more likely to foster the development of ICC. Therefore, I opted for one "foreign" and one "in-country" coursebook which, to my knowledge, are widely used in Croatian EFL classrooms.

7.5. Results and discussion

7.5.1. Analysis of Way to Go 4 Plus

7.5.1.1. General remarks about the coursebook and its cultural component

As already remarked earlier, one of the coursebooks analyzed in this particular paper is *Way to Go 4 Plus*. The coursebook in question consists of four different units which cover a wide range of carefully selected topics. Each unit is subdivided into five or six lessons which means that the total number of lessons incorporated in the coursebook is 22. Each of the aforementioned units is followed by a Culture Spot section which is aimed at familiarizing students with the history of the United States and providing them with the information about the most popular USA attractions, i.e. cities, monuments, landmarks etc. The coursebook closes with an Appendix containing supplementary learning material. The Appendix is organized into two lessons, the first discussing the watery side of the planet Earth and the second exploring some of the world famous holidays and traditions. Moreover, at the end of the coursebook, there are three small sections which include the following: the written transcripts of the *Way to Go 4 Plus* audio recordings, a glossary, as well as a list of irregular English verbs.

All culture-specific contents incorporated in *Way to Go 4 Plus* are shown in Table 3. Put differently, Table 3 contains the titles of all written texts and audio tracks which impart information about different cultural dimensions. The overall number of culture-specific sections is 20. In these particular sections, a total of 341 cultural elements were identified and minutely

examined. Out of 341 cultural references, 98 of them are represented in the form of images and illustrations. In the following pages, the results of the study shall be presented and discussed in greater detail.

TITLE	PAGE
1. All people are equal	*19-20*
2. Learn about the USA history	*39-42*
3. The story of Daedalus and Icarus	*44*
4. Leonardo da Vinci	*45*
5. Up, up, higher and higher (audio)	*46*
6. Britain from the air	*48-49*
7. Disappeared mysteriously (audio)	*54*
8. Gorillas in the mist	*68*
9. An adventurer or a true animal lover?	*69-70*
10. Washington, DC	*72-75*
11. Taking a break: a. Tracking grizzly bears in Montana b. A weekend in Disneyland park c. A coach tour of Scotland	*76*
12. Tutankhamun – the curse of a pharaoh	*97*
13. New York	*105-108*
14. Martin's stamp collection	*114-115*
15. Two writers	*117-118*
16. The Adventures of Tom Sawyer	*119*
17. Harry Pottermania	*120*
18. California	*140-141*
19. Holidays and festivals: Thanksgiving day	*146*
20. New Year traditions	*149-50*

Table 3. The list of culture-specific materials included in *Way to Go 4 Plus*.

7.5.1.2. Types of culture

This section intends to provide the answer to the first research question, one that is concerned with the type and origin of cultural references included in *Way to Go 4 Plus*. In order to answer this particular question, all cultural elements were labelled with their country of origin and were later classified according to the type of culture (target, source or international target). For instance, a picture showing Stonehenge, one of the most prominent landmarks in the United Kingdom, was categorized as a target culture reference. Furthermore, *Croatian Tales of Long Ago*, a collection of stories written by Ivana Brlić Mažuranić, was counted as one source culture element. As opposed to that, Mount Swan (Monte Ceceri) was defined as an international culture item belonging to Italy.

The findings suggest that *Way to Go 4 Plus* is culturally oriented towards the target culture, i.e. the culture of the inner circle countries[9]. This means that in this coursebook, there is an extremely high proportion of cultural items (83%, 282 elements) related to countries in which English is used as a first language. This finding is not entirely surprising if we take into consideration the fact that in *Way to Go 4 Plus*, 14 out of 20 culture-specific texts and audio recordings (70%) are exclusively devoted to information on cultural aspects which are unique to the inner circle countries. Some of the materials included in this particular coursebook give an insight into the lives and achievements of the most respected and best-known national figures, such as Rosa Parks, Orville and Wilbur Wright, Diane Fossey and Steve Irwin, while others explore the USA history and look at the major tourist attractions in Washington, New York, California and different parts of Britain. The rest of the texts deal with some of the greatest pieces of American and British literature and focus on several cultural practices which

---

[9] As already explained in section 2.1., inner circle countries are all those countries where English is used as a first language, viz. the USA, UK, Ireland, Canada, Australia and New Zealand (Crystal 2003a).

are regarded as the most popular in the USA and UK (Thanksgiving day, Hogmanay, First Footing, New Year's celebrations at Trafalgar and Times Square).

However, it is also worth noting that despite an exceptionally large number of target culture references, the coursebook in question also contains a certain proportion of elements linked to other types of culture. As illustrated in Figure 1, *Way to Go 4 Plus* includes 14% of international culture items (47 elements) and it incorporates 3% of source culture representations (12 elements).
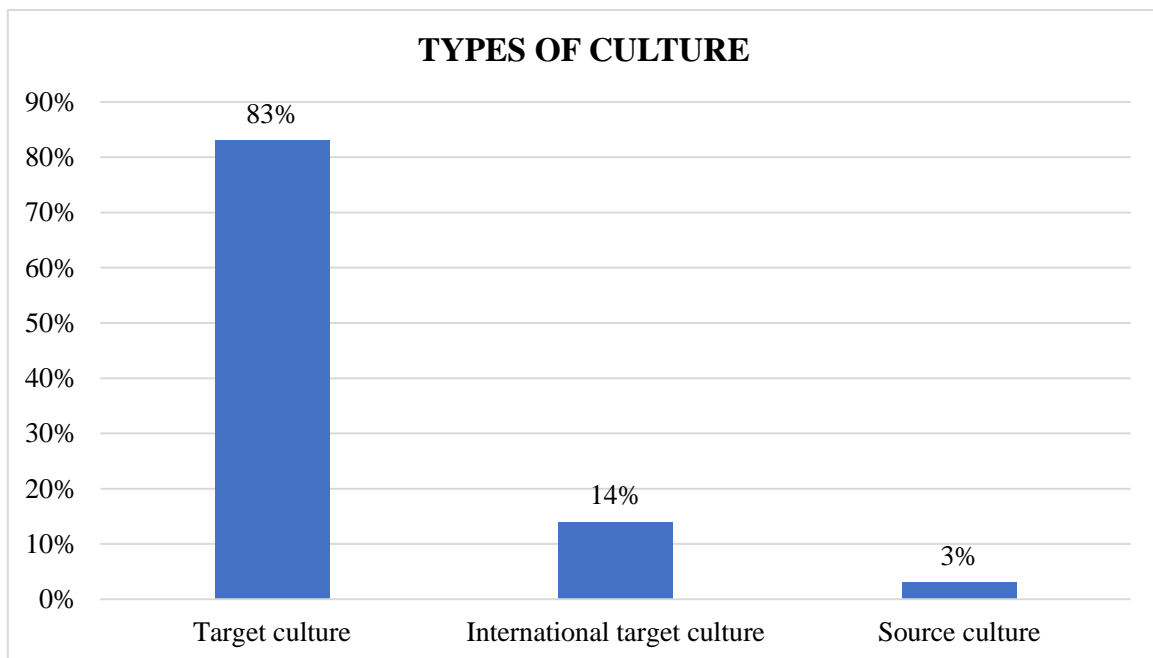
TYPES OF CULTURE

Target culture	International target culture	Source culture
83%	14%	3%

Figure 1. Percentage of target, international target and source culture elements in *Way to Go 4 Plus*.

Following from the above, it seems fair to conclude that the elements relating to source and international target culture are vastly outnumbered by those pertaining to the target culture. As a matter of fact, a negligible number of source and international culture references point to a substantial underrepresentation of those aspects which are peculiar to ESL and EFL countries.

In spite of the conspicuous predominance of target culture references, it ought to be pinpointed here that *Way to Go 4 Plus* is also characterized by a highly unequal distribution of

target culture elements across different inner circle countries. As you can see in Table 4, the greatest number of target culture items pertains to the culture of the USA (75%, 212 cultural elements). References belonging to the culture of the UK make up 21% of target culture representations (58 cultural references), while those related to the Australian culture equal to 4% of all target culture elements (12 cultural references).

COUNTRY	FREQUENCY	PERCENTAGE
THE US	212	75%
THE UK	58	21%
AUSTRALIA	12	4%

Table 4. Distribution of cultural items across the inner circle countries in *Way to Go 4 Plus*.

Taking into account everything said so far, we come to the conclusion that the principles underpinning *Way to Go 4 Plus* are in marked contrast with those underlying the newest methods of culture teaching. Accordingly, it appears that *Way to Go 4 Plus* is still reliant on traditional approaches to cultural instruction. As we have seen in section 5.1., these approaches place an increased emphasis on target cultural content and concentrate mainly on the culture of the United States and Great Britain (Matsuda & Friedrich 2011). Conversely, modern approaches to language-and-culture teaching emphasize a more balanced representation of target, source and international target culture materials (Matsuda & Friedrich 2011) and heighten the need for the de-linking of cultural contents from the inner circle countries (McKay 2003a).

7.5.1.3. Cultural dimensions

After exploring the origin of cultural references embedded in *Way to Go 4 Plus*, all cultural items were subdivided into categories corresponding to four cultural dimensions:

products, practices, perspectives and persons. To illustrate this, let us take a careful look at the following cultural messages which were extracted from the analyzed material. In the first two messages, two cultural elements were identified: Fifth Avenue as a target culture product and Pow Wow as a target culture practice:

a. "Fifth Avenue is famous for very expensive shops, but you can always go window shopping" (Breka & Mardešić 2014: 107).

b. "Every year Native Americans meet in a big ceremony, called Pow Wow, to dance, sing, socialise and honour the Native American cultures" (Breka & Mardešić 2014: 42).

The third message, one describing the superstitions attached to a traditional Scottish New Year's tradition known as First Footing, was counted as one target culture perspective:

c. "In Scotland, it is believed that if the first visitor after midnight is a dark-haired man, he will bring good luck. A fair-haired person, either male or female, brings bad luck" (Breka & Mardešić 2014: 150).

Since the fourth message provides information about Ivana Brlić Mažuranić, one of the best-known Croatian authors, it was included in the same category as other factual messages which are aimed at broadening students' knowledge about home culture persons:

d. "The writer comes from a small country in Europe. She was born in 1874. Her grandfather was a famous poet and politician. Her family had a huge library and she started reading at an early age [...]" (Breka & Mardešić 2014: 118).

The results indicate that the majority of culture-specific sections included in *Way to Go 4 Plus* are intended to familiarize students with a myriad of cultural products. Out of 341 cultural items which were incorporated in the corpus, 62% of them (210 elements) are categorized as products (see Figure 2). In 140 out of 210 instances or 67% of cases, the messages classified under "products" are related to travelling and sightseeing and they contain information concerning various tourist destinations, cities, monuments, buildings and natural

landmarks, such as New York, Hadrian's Wall, the Cathedral of St. Anastasia in Zadar, the Empire State Building, the Washington Monument, the Brooklyn Bridge, the Great Sphinx of Giza, Disneyland Paris, the Queensland Reptile, etc. Other types of products encompass, *inter alia*, books and magazines (for instance, *Čudnovate zgode šegrta Hlapića*, *Gorillas in the Mist*, *The Bermuda Triangle* and *National Geographic*), movies and tv shows (for example, *To Fly*, *Harry Potter* and *The Crocodile Hunter*), fictitious characters (such as Tom Sawyer, Huck Finn, Minotaur and Icarus), songs (*Auld Lang*), food (Highland biscuits), works of art (such as *Design for a flying machine*, Tutankhamun's mask and Native American tapestry), maps (the USA map, the map of Washington, etc.) and flags.
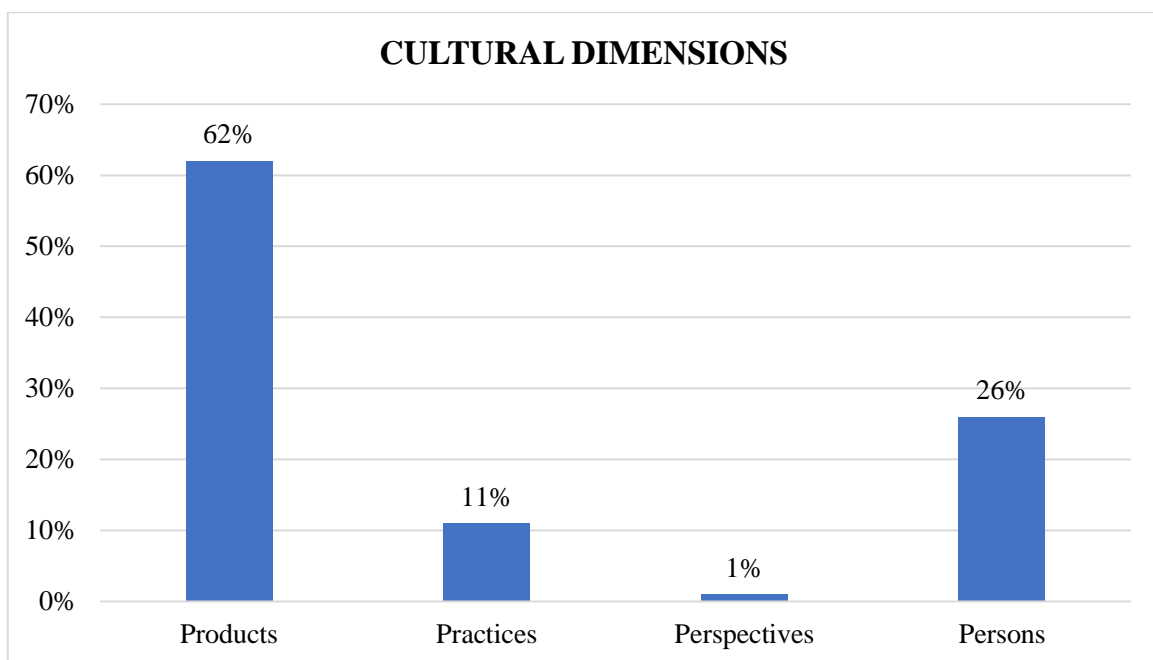

Figure 2. Percentage of four cultural aspects in *Way to Go 4 Plus*.

Moving on to other cultural dimensions included in the above-mentioned coursebook, it ought to be emphasized that in *Way to Go 4 Plus* the second most frequently depicted category is the one involving either famous or anonymous people whose ethnic origin is widely known or clearly specified. The information pertaining to famous individuals occurs in 90 instances or

26% of all culture-specific messages. Some of the individuals mentioned or discussed in cultural messages are American presidents (Abraham Lincoln, George Washington), famous historical figures (such as Rosa Parks, Martin Luther King, Howard Carter, Lord Carnarvon, Thomas Becket, etc.), well-known writers (for example, J. K. Rowling, Mark Twain, Charles Berlitz), popular TV personalities (Steve Irvin), singers (Freddy Mercury) and actors (for instance, Charlie Chaplin, Daniel Radcliffe). As we can observe in Table 5, the percentage of source culture persons introduced in *Way to Go 4 Plus* is extremely small. The only source culture individuals explored in the aforementioned coursebook are the following: Dražen Petrović, Ivana Brlić Mažuranić, Marija Jurić Zagorka and Nikola Tesla.

	PRODUCTS	**PRACTICES**	**PERSPECTIVES**	**PERSONS**
TARGET	87%	94%	80%	69%
INTERNATIONAL	11%	6%	20%	22%
SOURCE	2%	0%	0%	9%

Table 5. Distribution of cultural aspects across the target, international target and source culture in *Way to Go 4 Plus*.

One of the least represented cultural aspects is the one corresponding to cultural practices. Practices are identified in 36 instances of cultural representation, thus amounting to 11% of all culture-specific items. The majority of texts included in *Way to Go 4 Plus* deal with cultural practices that are characteristic of American and British culture. For example, students are familiarized with the most popular American and British holidays and traditions (such as Thanksgiving, Hogmanay, First Footing, Pow Wow) and are provided with the information about the day-to-day life of Californians and Native Americans.

Ultimately, the least loaded category is perspectives. Messages classified as perspectives appear in no more than 5 instances of cultural representation (1%). These messages

discuss the viewpoints and beliefs held by Native Americans, ancient Egyptians, New Yorkers, Californians and Scots.

Summarizing, let us state that the coursebook in question is mainly focused on external and easily observable cultural aspects, i.e. products and persons. Internal cultural aspects, such as practices, values, beliefs, and assumptions, are largely neglected.

7.5.1.4. Levels of cultural content

Having up to this point evaluated cultural references in terms of origin and four cultural dimensions, it is now time to respond to the question concerning the distribution of elements across different levels of cultural representation. Following Toprak and Aksoyalp (2015), each and every cultural item was further explored and thence assigned to one of the following categories: a passing mention, a depiction or a display of something. Every culture-specific visual stimulus, such as a picture depicting Neil Armstrong, the USA map, the Golden Gate Bridge or a Native American man performing a ritual Native American dance, was labelled "a display". Moreover, every message containing three or more statements describing a particular cultural aspect was classified as a depiction. For instance, let us consider the following passage extracted from *Way to Go 4 Plus*: "Martin Luther King fought for the rights of black people. He won the Nobel Peace Prize. He was a man of peace but was killed" (Breka & Mardešić 2014: 40). In this example, Martin Luther King was categorized as a depiction. Conversely, in the following sentence, "Enjoy one of the most visited Scottish tourist attractions – the 11th century Edinburgh Castle – or do some shopping in Prince Street" (Breka & Mardešić 2014: 76), Edinburgh Castle and Prince Street were placed under "a passing mention" category.

The findings show that the predominant category is "a passing mention" comprising 137 culture-specific references which account for 40% of the overall cultural items included in the

coursebook. This means that *Way to Go 4 Plus* comprises a large proportion of factual statements containing an enormous amount of relatively superficial and often irrelevant information about a substantial number of diverse cultural elements. The aforementioned category is followed by "a depiction" which contains 106 elements constituting 31% of the sum total. Ultimately, the least frequent level of cultural representation is "a display". The category corresponding to a display level includes 98 cultural references amounting to 29% of all cultural elements (see Figure 3).
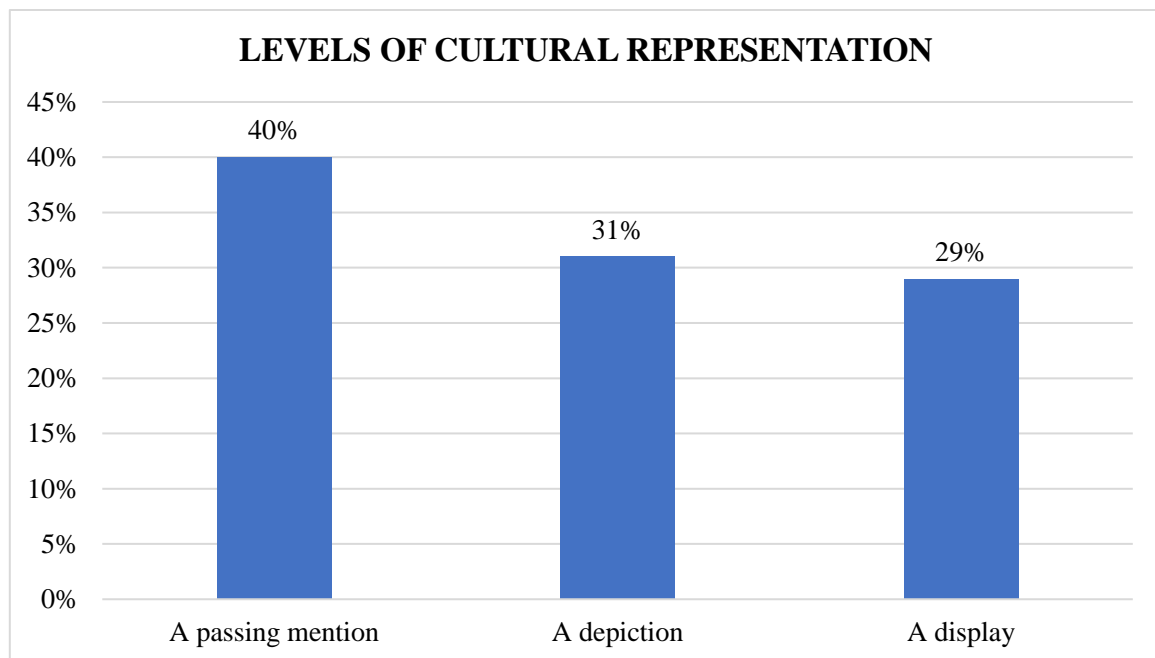

Figure 3. Percentage of different levels of cultural representation in *Way to Go 4 Plus*.

Notwithstanding the fact that "a passing mention" is the most frequent level of cultural content, it is not difficult to see that all types of cultural representation are more or less equal in percentage terms.

7.5.1.5. Approaches to culture teaching

In order to determine whether *Way to Go 4 Plus* adopts a product-oriented or a process-oriented approach to culture teaching, all tasks and activities related to culture-specific texts were carefully analyzed. The analysis suggests that 49 out of 84 exercises (58%) are intended to test students' declarative knowledge about cultural elements incorporated in the materials. Some of these exercises stimulate students to retain factual information about cultural references included in the text, while others encourage them to undertake a further research on the elements being discussed. There are also exercises which stimulate learners to recall their background knowledge. The most commonly employed types of tasks are the following: matching, ordering, true-false and open-ended questions (both short-answer and long-answer).

Out of 84 tasks, only 4 of them (5%) are aimed at engaging students in a cross-cultural comparison. For instance, after reading about the most famous British landmarks and monuments, students are asked to do some online research about the cultural heritage of Croatia. In one of the exercises, they are also required to draw an analogy between the lives and accomplishments of Mark Twain and Ivana Brlić Mažuranić. Furthermore, they are encouraged to write reports which compare and contrast target and source holidays and traditions. The rest of the tasks included in culture-specific sections are mostly devoted to assessing students' knowledge of grammatical structures and vocabulary items.

Given the fact that in *Way to Go 4 Plus* cultural data are mainly taught as a body of knowledge, it is fair to say that the coursebook in question favours a fact-based or a product-oriented approach to culture teaching.

7.5.1.6. Topics

When it comes to the issue of inappropriacy, it ought to be pinpointed that *Way to Go 4 Plus* covers a wide range of safe and culturally appropriate contents. The lessons incorporated in the coursebook are organized around the following topics: me and my world, friendship, parent-children relationships, fears, personal problems and feelings, modern technology, flying, everyday activities, natural disasters, embarrassing events, wildlife, holidays, sports, health, adventure, television, living in the city vs. living in the country, free-time activities, books and reading, clothing and music, weekend activities, the future. This finding is not entirely unexpected given the fact that the coursebook in question is intended for the learners aged 12-13. This is probably the reason why *Way to Go 4 Plus* incorporates a vast number of texts dealing with diverse bland topics which are relevant to students' interests and daily life.

Notwithstanding the fact that none of the above-mentioned lessons is entirely concerned with one of the topics related to PARSNIP, some lessons include sections which stimulate students to discuss the topics which are considered to be controversial or culturally sensitive. For example, one of the texts included in the analyzed coursebook is devoted to Rosa Parks. The questions accompanying this text encourage students to touch on the issue of racism. Moreover, in a lesson entitled *Fears* students are stimulated to talk about the problem of terrorism. Finally, in the section focused on the topic of health, learners are required to explain the dangers of alcohol consumption.

7.5.2. Analysis of Project 4 Fourth Edition

7.5.2.1. General remarks about the coursebook and its cultural component

As I have already specified earlier, *Project 4 Fourth Edition* is an EFL coursebook published in an English-speaking country and used as a core text in a variety of English language environments around the world. For this very reason, it is regarded as a global coursebook.

The above-mentioned coursebook opens with an introductory unit which is aimed at acquainting students with its main characters. The rest of the coursebook is composed of six different units, each being organized into four lessons which are lettered A, B, C and D. Each unit, except the introductory one, is followed by Culture, English Across the Curriculum, Revision and Your Project section, respectively.

The sections devoted to culture mainly explore the cultural aspects of the United Kingdom. English Across the Curriculum sections are centrally concerned with those topics that are normally discussed in other school subjects, such as history, ICT, biology, art, science and citizenship. Revision sections include the exercises which help students recapitulate the content covered in each of the six units. Finally, the sections entitled "Your Project" comprise the tasks which are designed to improve students' writing skills.

The coursebook closes with supplementary teaching materials which are divided into two additional sections: Pronunciation and Reading. While the former deals with the phonetic peculiarities of the English language, the latter consists of six units which contain the excerpts taken from the following stories*: Llewellyn and Gelert*, *The Necklace*, *The Three Strangers*, *Horatius and the Bridge*, *Human is...* and, ultimately, *How the Tiger Got His Stripes*.

As far as cultural elements incorporated in this particular coursebook are concerned, it is necessary to observe that in *Project 4 Fourth Edition*, a total of 151 cultural items were detected and painstakingly analyzed. The aforementioned elements were extracted from the culture-oriented materials which are enumerated in Table 6. As we can see in Table 6, the overall number of culture-specific texts and/or audio recordings is 17.

TITLE	PAGE
1. The story of jeans	*12*
2. The story of England	*16*
3. Stunt doubles	*20*
4. Teenagers' reading habits	*28*
5. Sports events	*40*
6. Sir Bedivere and Excalibur	*44-45*
7. Robin Hood	*52*
8. Art: The Fighting Temeraire	*53*
9. Australia	*64*
10. The weekend	*76*
11. Citizenship: the European Union (audio)	*77*
12. Llewellyn and Gelert	*82*
13. The Necklace	*83*
14. The Three Strangers	*84*
15. Horatius and the Bridge	*85*
16. Human is...	*86*
17. How the Tiger Got His Stripes	*87*

Table 6. The list of culture-specific materials included in *Project 4 Fourth Edition*.

7.5.2.2. Types of culture

The findings indicate that *Project 4 Fourth Edition* is replete with cultural information relating to the inner circle countries. Out of 151 cultural elements identified in the coursebook, 79% of them (120 elements) are directly linked to those communities where English is spoken

as a primary language. In 14 out of 17 texts or 82% of cases, culture-specific materials are entirely focused on cultural aspects which are specific to the target culture.

Items belonging to other types of culture are almost totally excluded from the coursebook. Figure 4 suggests that *Project 4 Fourth Edition* includes an extremely low percentage of international culture references. The total number of elements associated with the outer and expanding circle countries is 31 (21%). Source culture elements, on the other hand, are completely omitted from the coursebook content.
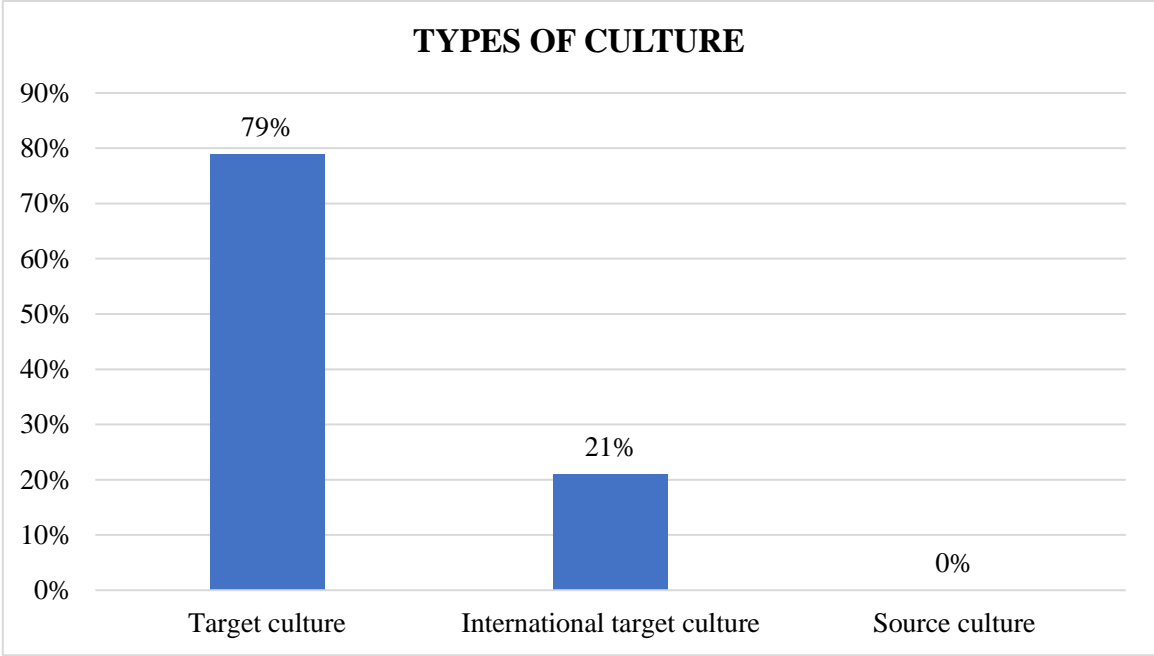

TYPES OF CULTURE

Figure 4. Percentage of target, international target and source culture elements in *Project 4 Fourth Edition*.

Moving on to the distribution of elements across the inner circle countries, it ought to be noted that *Project 4 Fourth Edition* is culturally oriented towards the British culture. This is because 88 out of 120 target culture elements are closely related to the culture of the United Kingdom. As illustrated in Table 7, the aforementioned elements represent 74% of all target culture occurrences. Apart from incorporating elements related to the British culture, the coursebook in question also comprises references pertaining to the culture of the USA and

Australia. However, the proportion of these elements is very small in percentage terms. Elements deriving from the American culture constitute 13% of the total (16 elements), while those connected to the Australian culture amount to 13% of all target culture items (16 elements).

COUNTRY	FREQUENCY	PERCENTAGE
THE US	16	13%
THE UK	88	74%
AUSTRALIA	16	13%

Table 7. Distribution of cultural items across the inner circle countries in *Project 4 Fourth Edition*.

Given all the above, it is fair to state that the coursebook in question continues to adopt the traditional approaches to culture teaching, as does *Way to 4 Plus*. In other terms, it seems that *Project 4 Fourth Edition* continues to buck the trends which, according to Gray (2002), are nowadays detected in other global coursebooks which are produced for the young learner market. As emphasized by Gray (2002), there is a growing tendency among ELT publishers to bring out coursebooks which manage to combine the global with the local. However, the analysis of *Project 4 Fourth Edition* shows that in global coursebooks used in Croatian primary school classrooms the opposite is the case. The findings point to the absence of international and source culture materials and accentuate the Anglophone orientation of the analyzed coursebook.

7.5.2.3. Cultural dimensions

When it comes to cultural aspects explored in *Project 4 Fourth Edition*, it is worth noticing that the aforementioned coursebook contains a considerable amount of information

concerning a wide range of cultural products (see Figure 5), as is also the case with *Way to Go 4 Plus*. Products are identified in 58% of all culture-specific messages. Out of 87 cultural products, a great number of them (30%, 26 elements) are classified as cities and tourist attractions (for instance, the National Gallery, Robin Hood statue, Hadrian's Wall, Harbour Bridge, Wimbledon, etc.). Other products which are most frequently detected in the coursebook are books and stories (such as *Sir Bedivere and Excalibur*, *Llewellyn and Gelert*, *Horatius and the Bridge*), movies (for example, *Kill Bill*, *Casino Royale*, *Pirates of the Caribbean*, *Cliffhanger*), TV shows (such as *The X Factor*, *Merlin*, *Doctor Who*, *Strictly Come Dancing*), fictional characters and legendary figures (for instance, Sir Bedivere, Robin Hood, The Sheriff of Nottingham) and political and economic institutions and treaties (such as European Commission, European Parliament, European Central Bank, Treaty of Rome).
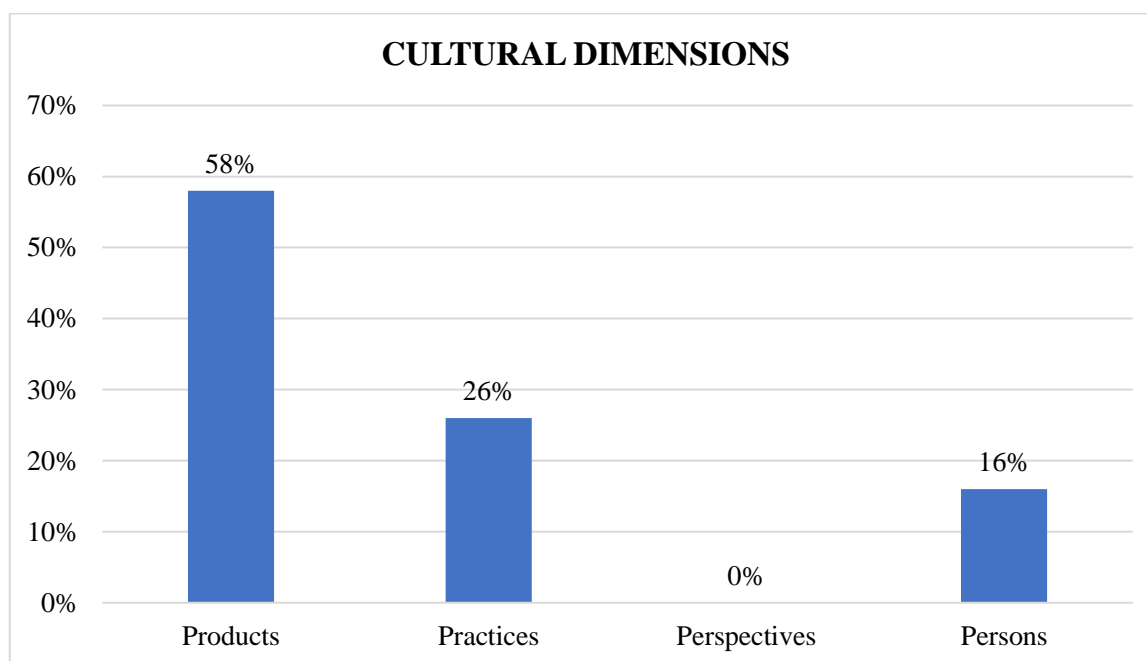

Figure 5. Percentage of four cultural aspects in *Project 4 Fourth Edition*.

In reference to other cultural aspects incorporated in the coursebook, it ought to be pointed out that in *Project 4 Fourth Edition*, the number of references identified as cultural

practices exceeds the number of items categorized as persons. This means that *Project 4 Fourth Edition* is more concerned with small "c" elements of culture than *Way to Go 4 Plus*. Cultural practices are detected in 40 instances of cultural representation and they account for 26% of all cultural elements. Practices that are mainly discussed in culture-specific materials are those pertinent to the British. For instance, one of the coursebook texts explores the reading habits of British teenagers, while another one deals with some of the major sports events held in Britain (the FA Cup Final, the Boat Race, the London Marathon, the Wimbledon Championships). There is also a text which is dedicated to the description of a typical British weekend.

Figure 5 indicates that the least represented category is the one comprising the messages regarding well-known personalities and highly respected figures, or some unknown people whose nationality is provided. The results demonstrate that the category in question consists of 24 cultural items which correspond to 16% of the total. *Project 4 Fourth Edition* supplies students with the information concerning well-known singers, actors, writers, painters and kings, such as Levi Strauss, James Dean, Rick English, Angela Meryl, Elvis Presley, Alfred the Great, William the Conqueror, J. K. Rowling, George Orwell, John Steinbeck, J. M. W. Turner, etc. While some of these famous and important persons are only mentioned in passing, others are discussed more thoroughly. As we can see in Table 8, target culture individuals tend to occur more commonly than persons associated with the international culture. This is not extremely surprising given the fact that the categories corresponding to other cultural aspects are also largely dominated by target culture elements. The only cultural aspect which is not included in the coursebook is the one corresponding to cultural perspectives.

	PRODUCTS	PRACTICES	PERSPECTIVES	PERSONS
TARGET	72%	100%	0%	71%
INTERNATIONAL	28%	0%	0%	29%

Table 8. Distribution of cultural aspects across the target, international target and source culture in *Project 4 Fourth Edition*.

7.5.2.4. Levels of cultural content

In order to determine the weighting of all the cultural references included in *Project 4 Fourth Edition*, in this section we shall confine our attention to different levels of cultural representation. The findings reveal that in this particular coursebook, the majority of cultural elements are defined rather superficially. Due to the fact that the largest proportion of cultural items requires an adequate and complete explanation, it comes as no surprise that in *Project 4 Fourth Edition*, the predominant level of cultural content is "a passing mention", as is also the case with *Way to Go 4 Plus*.

"A passing mention" category comprises 65 references which constitute 43% of all the cultural elements. The cultural messages included in this category are the ones in which the name of a certain cultural aspect is mentioned and no further details about its nature are provided. Furthermore, the category in question also comprises the messages in which cultural items are described by means of a single fact.
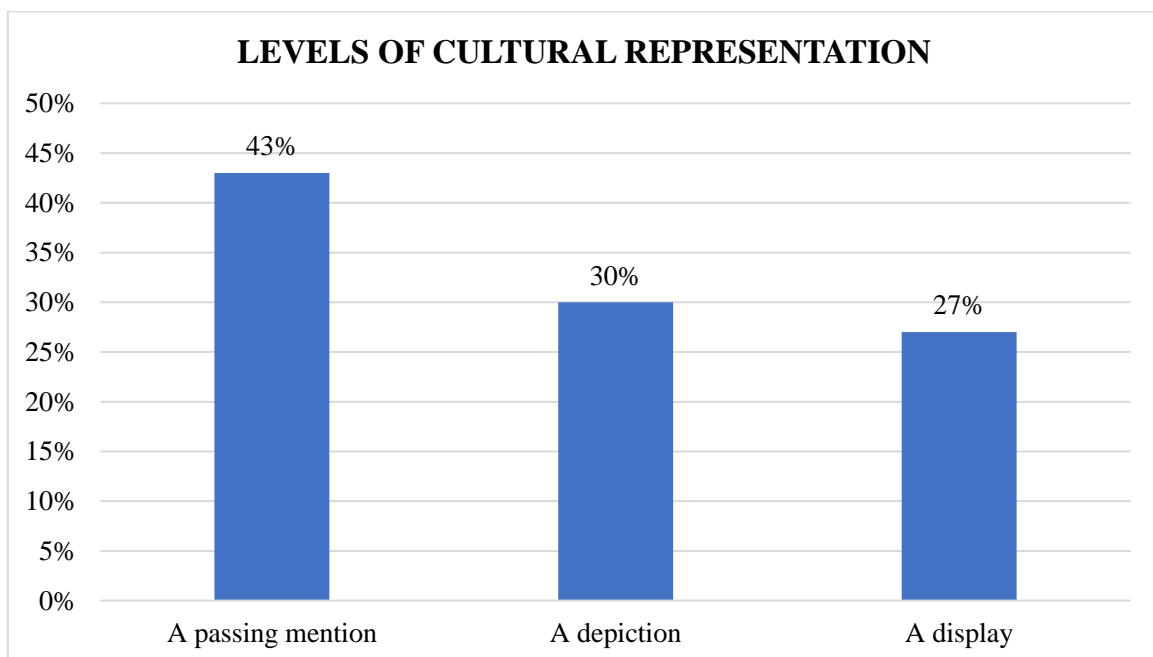

Figure 6. Percentage of different levels of cultural representation in *Project 4 Fourth Edition*.

As Figure 6 illustrates, the second most loaded category in the coursebook is "a depiction" including 46 items which amount to 30% of the total. The level of cultural representation which appears least frequently is a "display". In *Project 4 Fourth Edition*, images and illustrations occur in only 40 instances of cultural representation, thus making up 27% of all culture-specific information.

7.5.2.5. Approaches to culture teaching

Out of 89 tasks, 56% of them (50 exercises) foster the acquisition of declarative cultural knowledge. In other words, they encourage students to store factual information about cultural references presented in the texts. The most frequently detected types of tasks are those involving ordering, matching, filling-in, multiple-choice and short-answer questions.

Furthermore, *Project 4 Fourth Edition* also comprises the exercises which stimulate students to observe how target and source culture relate to each other in terms of similarities and differences. However, such tasks constitute no more than 7% of all exercises, i.e. there are only 6 exercises of this type.

In some of these exercises, students are required to discuss the history of their country and make a comparison between the reading habits of British teenagers and their own reading preferences. In other tasks, they are encouraged to write about the most famous sports events in Croatia and talk about their country's most important heroes and heroines. Moreover, in one of the exercises included in the coursebook, students are supposed to describe their own weekend routines and compare them to the most common weekend activities in Britain. The rest of the exercises related to culture-specific texts (37%) are mainly aimed at testing grammatical and vocabulary knowledge.

Given all the above, the conclusion is clear: *Project 4 Fourth Edition* is oriented towards a fact-based approach to culture teaching, as is also the case with *Way to Go 4 Plus*. The number of exercises which stimulate the acquisition of procedural knowledge is severely limited.

7.5.2.6. Topics

As far as the concept of inappropriacy is concerned, it should be pointed out that the content of *Project 4 Fourth Edition* is sanitized and restricted to a narrow range of culturally appropriate themes. As opposed to *Way to Go 4 Plus*, the coursebook in question does not make any references to politics, alcohol, religion, sex, narcotics, isms, and pork. This is probably due to the fact that, as already explained in section 6.3., the writers of global coursebooks are urged to adopt PARSNIP criterion and evade all taboo or sensitive topics.

Some of the topics discussed in *Project 4 Fourth Edition* are health and safety, heroes, teenagers' problems, friendship, environment, weekend activities, clothes, movies, fame and school. Most of these themes are the same as those explored in *Way to Go 4 Plus*. None of the lessons included in the coursebook covers the topics which are believed to be controversial or culturally inappropriate. Rather, the coursebook is concerned with a great number of safe topics which are considered to be interesting and relevant for the learners at the age 12 and 13.

8. COMPARISON OF THE TWO COURSEBOOKS

Having up to this point examined each of the analyzed coursebooks individually, it is now time to draw a comparison between the results obtained from both analyses. The rationale behind this comparison is to determine the major differences and similarities between the principles underpinning the cultural component of two EFL coursebooks used in Croatian primary school classrooms. The final part of this chapter is dedicated to the discussion of the implications of this study for language-and-culture teaching.

8.1. Types of culture

The findings suggest that both coursebooks comprise an extremely large proportion of elements belonging to the inner circle countries (see Figure 7). In both coursebooks, target culture references represent approximately 80% of all cultural items. It follows that the coursebooks used in the seventh grade of Croatian primary schools are, beyond a shadow of a doubt, culturally oriented towards the target culture. Compared to the proportion of target culture elements, the number of source and international culture representations is absolutely negligible.

Another important thing that ought to be pointed out here is that source culture elements are almost or completely excluded from the coursebooks' content. For instance, in *Way to Go 4 Plus*, references related to the source culture make up no more than 3% of the total. This is particularly interesting due to the fact that *Way to Go 4 Plus* is a local coursebook written by two Croatian authors. For this very reason, it seemed reasonable to assume that the amount of source culture information contained in this coursebook would be much larger. As already

explained earlier, source culture materials are extremely useful in enabling students to share the information about their home culture with others.

Looking back at Figure 7, we shall observe that as opposed to the above coursebook, *Project 4 Fourth Edition* does not include any elements linked to the source culture. However, in comparison to *Way to Go 4 Plus*, the coursebook in question incorporates a greater number of international culture references. In my opinion, the latter information is not wholly surprising, considering that *Project 4 Fourth Edition* is an EFL coursebook published in an English-speaking country.
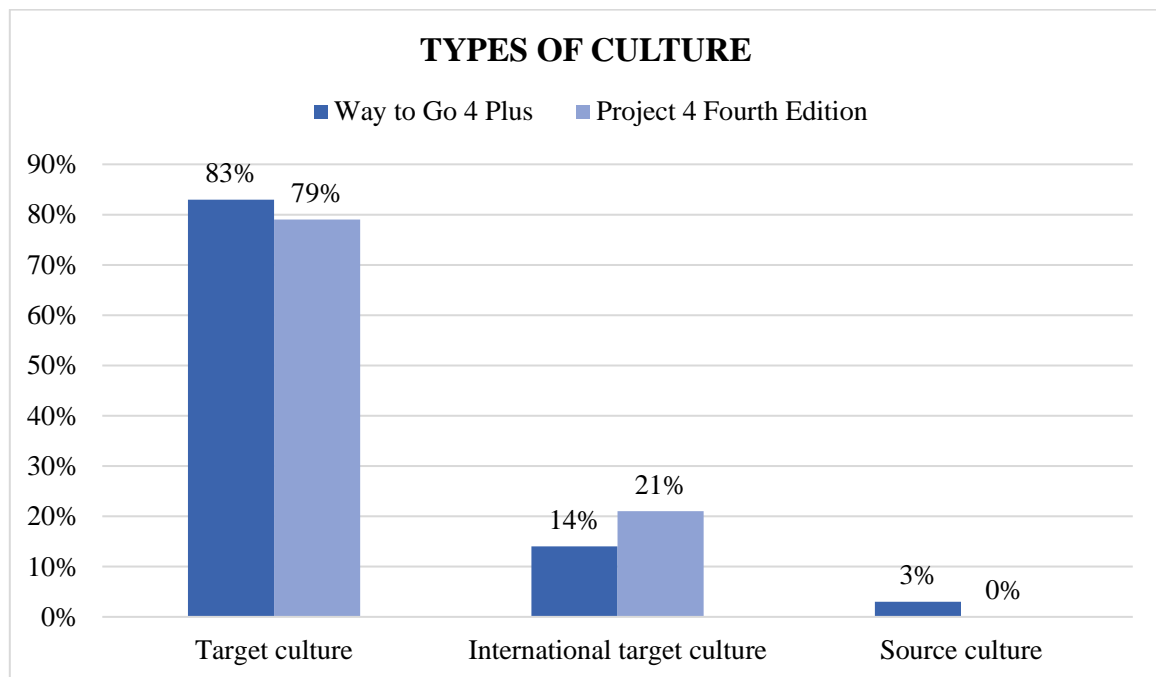

TYPES OF CULTURE

- Way to Go 4 Plus
- Project 4 Fourth Edition

Target culture: 83%, 79%
International target culture: 14%, 21%
Source culture: 3%, 0%

Figure 7. Percentage of target, international target and source culture elements – comparison of the analyzed coursebooks.

Despite the pervasiveness of target culture references, both *Way to Go 4 Plus* and *Project 4 Fourth Edition* are characterized by an unequal representation of messages concerning the inner circle countries. As shown in Table 9, *Way to Go 4 Plus* is replete with the items which are related to the American culture. On the other hand, the materials incorporated in

Project 4 Fourth Edition are mainly concerned with the British culture. The references associated with the most frequently represented inner circle country, regardless of whether the country in question is the USA or UK, account for around 74,5% of all cultural elements.

	Way to Go 4 Plus		*Project 4 Fourth Edition*	
	FREQUENCY	PERCENTAGE	FREQUENCY	PERCENTAGE
THE US	212	75%	16	13%
THE UK	58	21%	88	74%
AUSTRALIA	12	4%	16	13%

Table 9. Distribution of cultural items across the inner circle countries – comparison of the analyzed coursebooks.

Apart from comprising elements pertinent to American and British culture, the coursebooks in question also include some information concerning Australia. However, the analysis indicates that the elements linked to other inner circle countries, i.e. Ireland, Canada and New Zealand, are completely left out.

In a nutshell, let us state that the majority of culture-specific materials incorporated in *Way to Go 4 Plus* and *Project 4 Fourth Edition* deal with the items belonging to the Anglophone countries, most notably the USA and Great Britain. Such state of affairs suggests that both coursebooks are still informed by a native speaker model, as well as the assumption that native speakers, particularly the Americans and the British, are the sole custodians of the English language-and-culture. None of the coursebooks analyzed in this study makes reference to EIL or encourages students to be culturally sensitive to all WE. In other terms, both coursebooks are devoid of the materials which are aimed at heightening learners' awareness of the pluricentric nature of the English language. At this point, it is also worth mentioning that the above findings are consistent with those obtained by Lee (2005), Dehbozorgi, Amalsaleh and

Kafipour (2014), Vettorel and Lopriore (2013), Liu and Laohawiriyanon (2013) and Toprak and Aksoyalp (2015).

8.2. Cultural dimensions

Moving on to the analysis of cultural aspects, it is important to notice that both *Way to Go 4 Plus* and *Project 4 Fourth Edition* incorporate a great deal of information concerning various cultural products (see Figure 8). In *Way to Go 4 Plus* cultural products constitute 62% of all cultural representations, while in *Project 4 Fourth Edition* they make up 58% of the total. Cultural products that are most commonly presented in the selected coursebooks are tourist destinations, fictitious characters, books, movies and TV shows. When it comes to the literary pieces, it ought to be noted that in *Way to Go 4 Plus*, they are mostly represented in the form of general and concise summaries of the books and stories written by American and British authors. In some cases, the name of the book or story is mentioned and no further details about its content are given. As opposed to the above-mentioned coursebook, *Project 4 Fourth Edition* features a great deal of the original content. Besides including the extracts from American and British publications, the latter coursebook also comprises excerpts taken from the literary works that are associated with the international culture (for instance, *The Necklace*, *Horatius and the Bridge*, *How the Tiger Got His Stripes*). Such texts are highly beneficial to students because they give them the possibility to engage and identify with the characters, form opinions and make their own conclusions.

As far as other cultural dimensions are concerned, the results reveal a slightly different order. In *Way to Go 4 Plus*, the second most frequently depicted cultural aspect is persons. On the other hand, the second most loaded category in *Project 4 Fourth Edition* is the one

comprising the messages which are designed to extend students' knowledge about American and British cultural practices.
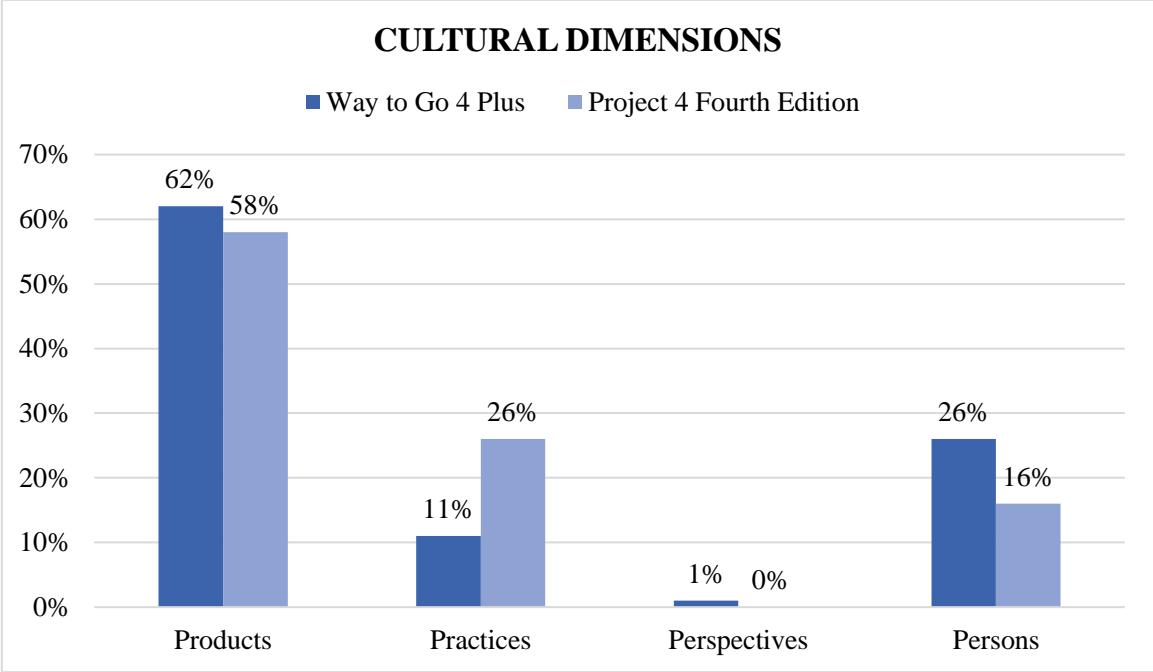

Figure 8. Percentage of four cultural aspects – comparison of the analyzed coursebooks.

The individuals that are most frequently portrayed in both coursebooks are well-known presidents and kings, prominent historical figures and some of the most celebrated writers, singers, painters, actors and TV personalities. Even though the majority of these persons are considered to be the most iconic figures of all time, in my opinion, it would be more interesting and stimulating for students if the materials provided more information about the people who are currently in the news.

The materials dealing with practices mostly explore American and British daily routines. They also examine the traditions pertaining to holidays (such as Thanksgiving, Hogmanay, First Footing, Pow Wow) and the well-established customs (the Boat Race, the London Marathon, Edinburgh Summer Festival).

Cultural elements that are least frequently represented in both coursebooks are those related to perspectives. In *Project 4 Fourth Edition*, no such elements were identified. Conversely, in *Way to Go 4 Plus*, practices account for 1% of all cultural references.

Given the percentage of elements classified as products and persons, it seems reasonable to conclude that both *Way to Go 4 Plus* and *Project 4 Fourth Edition* lay great emphasis on big "C" elements of culture. The findings of this study are in line with those reported by Yuen (2011) and Çelik and Erbay (2013). As pinpointed by Çelik and Erbay (2013), products and persons are two cultural aspects that are more tangible and therefore more understandable to young students, as compared to other two cultural dimensions, i.e. practices and perspectives. Notwithstanding the fact that texts containing the information about famous persons and popular cultural products may be helpful in increasing students' motivation (Yuen 2011), it would be more useful for students if the coursebooks included more materials dealing with small "c" elements of culture. As already explained in section 5.2., this would enhance students' intercultural understanding and enable them to "act interculturally".

Taking into consideration the fact that nowadays ICC is considered one of the primary goals of language teaching and learning, it is evident that *Project 4 Fourth Edition* is more successful at adopting the newest principles of language-and-culture teaching than *Way to Go 4 Plus*. This is because *Project 4 Fourth Edition* incorporates a greater number of materials which give students the insight into various cultural practices, thus stimulating the development of ICC.

8.3. Levels of cultural content

When it comes to the levels of cultural content, we should notice that in both coursebooks the most commonly detected type of cultural representation is "a passing mention".

This is probably because "a passing mention" is deemed to be the simplest, quickest and the most effective method of awakening students' curiosity about various cultural aspects (Toprak & Aksoyalp 2015). In 40% of all culture-specific messages included in *Way to Go 4 Plus*, cultural elements are only mentioned in passing. The percentage of cultural references which fit into a "passing mention" category is almost identical in *Project 4 Fourth Edition*. In this coursebook, items belonging to the aforementioned category amount to 43% of the total.
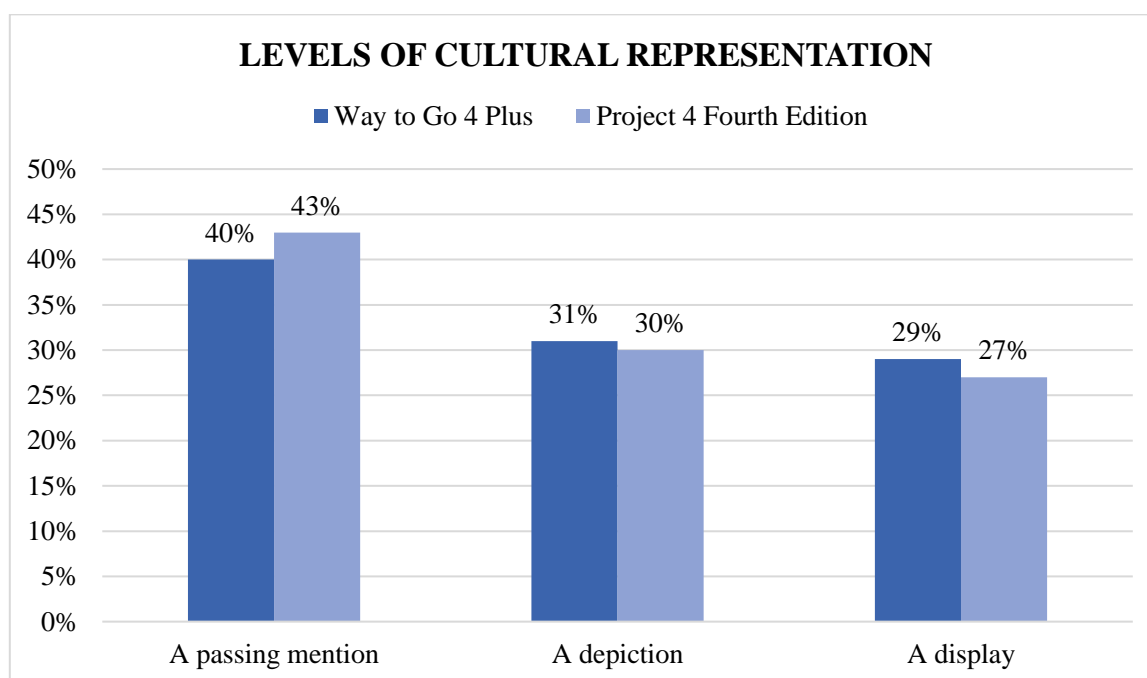
LEVELS OF CULTURAL REPRESENTATION

■ Way to Go 4 Plus   ■ Project 4 Fourth Edition

	A passing mention	A depiction	A display
Way to Go 4 Plus	40%	31%	29%
Project 4 Fourth Edition	43%	30%	27%

Figure 9. Percentage of different levels of cultural representation – comparison of the analyzed coursebooks.

In both *Way to Go 4 Plus* and *Project 4 Fourth Edition*, "a passing mention" category is followed by "a depiction" and "a display" respectively. Figure 9 indicates that in the analyzed coursebooks, the proportion of references classified as "a depiction" is more or less equal. As illustrated in Figure 9, messages incorporated into this particular category constitute around 30,5% of all cultural representations.

Finally, the least common type of cultural representation is "a display". Looking back at Figure 9, we will see that in *Way to Go 4 Plus*, the number of images and illustrations

integrated into culture-specific content is a bit higher than in *Project 4 Fourth Edition*. The importance of pictures lies in the fact that visual stimuli make foreign culture references more concrete and conceivable (Toprak & Aksoyalp 2015). As emphasized by Croft and Burton (1995: 145), "memory for pictures is superior to memory for words".

Given all the above, we could say that despite an approximately equal distribution of all the levels of cultural representation, students using *Way to Go 4 Plus* or *Project 4 Fourth Edition* still run a risk of developing a seriously limited understanding of target, source and international target culture references. The reason behind this is probably the fact that readers are overwhelmed with snippets of information which are often unrelated and irrelevant to them.

The findings reported above are only partially consistent with those obtained by Toprak and Aksoyalp (2015) in their analysis of seventeen EFL coursebooks which are employed in English preparatory schools of Turkish universities. The research conducted by Toprak and Aksoyalp demonstrates that in Turkish EFL coursebooks, the predominant type of cultural representation is "a simple mention"[10], as is also the case with EFL coursebooks used in Croatian primary schools. However, in reference to other types of cultural representation, the findings of this study show a different order. While in Turkish EFL coursebooks "a simple mention" is followed by "a display" and "a depiction", in EFL coursebooks used in the seventh grade of Croatian primary schools the order is the following: "a passing mention", "a display" and "a depiction" respectively.

8.4. Approaches to culture teaching

In reference to cultural approaches which are adopted in EFL coursebooks used in Croatian primary school classrooms, it ought to be observed that both *Way to Go 4 Plus* and

---

[10] Let us remind ourselves that "a simple mention" category corresponds roughly to "a passing mention" category.

Project 4 Fourth Edition favour a product-based approach to culture teaching. The findings show that around 57% of all the exercises included in the above-mentioned coursebooks are designed to stimulate students to acquire declarative cultural knowledge about the items discussed within culture-specific materials. Put differently, both coursebooks comprise a great number of tasks which are aimed at assessing students' familiarity with the factual information contained in a variety of texts which Cortazzi and Jin (1999) define as closed. Task types which are most frequently detected in the above-mentioned coursebooks are those consisting of matching, ordering and open-ended items.

Both *Way to Go 4 Plus* and *Project 4 Fourth Edition* include an extremely small percentage of exercises (approximately 6%) which are intended to encourage learners to make an analogy between target, source and international culture representations. Most crucially, there are no tasks which stimulate students to use communicatively effective strategies and prepare them for cross-cultural encounters. For this very reason, it is evident that EFL coursebooks used in Croatian primary schools promote a passive transmission of factual cultural data. Such an approach to culture teaching does not foster the development of cultural awareness and does not enhance the understanding of otherness.

8.5. Topics

Speaking of inappropriacy, it ought to be noted that the content of *Way to Go 4 Plus* and *Project 4 Fourth Edition* is mainly focused on a vast range of safe and trivial topics. The majority of themes examined in the analyzed coursebooks are those relevant to the lives of the seventh-graders. Most precisely, the materials incorporated in *Way to Go 4 Plus* and *Project 4 Fourth Edition* mostly deal with the topics related to friendship, environment, health, sports, free-time activities, reading habits and teenagers' problems and feelings. Even though the aforementioned themes might be quite appealing to students, in my opinion, learners should be

also provided with the opportunity to consider some social, philosophical and ethical questions which require deep and critical thinking.

Despite the fact that a high number of topics explored in *Way to Go 4 Plus* and *Project 4 Fourth Edition* are bland, it should be pointed out here that, in comparison with *Project 4 Fourth Edition*, the content of *Way to Go 4 Plus* is not completely sanitized. As opposed to *Project 4 Fourth Edition*, *Way to Go 4 Plus* includes some sections which encourage students to discuss the topics of racism, terrorism and alcohol.

Given the fact that the majority of pictures and illustrations accompanying dialogues and texts represent young, middle-class Caucasians, mostly teenagers, it seems fair to claim that the analyzed coursebooks do not create a realistic portrayal of the multicultural and multiethnic nature of American and British society.

8.6. Implications for culture teaching

A comparison made between the results gotten from the systematic analysis of *Way to Go 4 Plus* and *Project 4 Fourth Edition* indicates that the aforementioned coursebooks are not quite distinct from each other in terms of their approaches to culture teaching. Even though both coursebooks have their strengths, it would be wrong to claim that one coursebook is preferable to the other. For instance, in comparison to *Project 4 Fourth Edition*, *Way to Go 4 Plus* comprises a higher number of cultural elements and it includes a larger proportion of references belonging to "a depiction" and "a display" category. Moreover, the coursebook in question stimulates learners to discuss some delicate and culturally sensitive topics. Conversely, *Project 4 Fourth Edition* contains a greater amount of information relating to international target culture and it incorporates a more substantial number of texts describing various cultural practices.

However, when it comes to the teaching of language and culture in general, the analysis shows that both *Way to Go 4 Plus* and *Project 4 Fourth Edition* have some major weaknesses. In other terms, the principles underlying the cultural component of both coursebooks are not in total agreement with the newest approaches to culture teaching.

Turning to the weaknesses, it is important to mention that both coursebooks are characterized by an imbalanced distribution of target, source and international target culture elements. As already stated earlier, culture-specific sections included in *Way to Go 4 Plus* and *Project 4 Fourth Edition* contain an enormous amount of information relating to the culture of the inner circle countries. Therefore, it is advisable for teachers to supplement the above-mentioned coursebooks with additional learning materials which offer students the possibility to gain an insight into elements belonging to the source and international target culture.

Given the fact that target culture materials incorporated into EFL coursebooks used in Croatian primary schools are only concerned with cultural aspects that are peculiar to American, British and Australian culture, seventh-graders should also be provided with supplementary materials which explore the items associated with other inner circle countries, such as Ireland, Canada and New Zealand. Furthermore, teachers should strive to raise learners' awareness of the non-monolithic nature of the English language by familiarizing students with the multiple varieties of English and affording them the opportunities to practice communicatively effective ELF strategies.

It has been indicated in section 7.5.1 that *Way to Go 4 Plus* imparts an extremely low proportion of information concerning the small "c" elements of culture, such as customs and traditions. For this very reason, students using this particular coursebook should be exposed to some additional texts dealing with various cultural practices.

Moving on to the topics explored in *Project 4 Fourth Edition*, it has been pointed out that the content of this particular coursebook is restricted to a narrow range of safe topics and

does not encourage students to express their personal opinion about some sensitive social and philosophical issues. Therefore, in order to help students to develop their critical thinking skills, teachers using *Project 4 Fourth Edition* should aim to stimulate their learners to participate in classroom discussions centred upon some controversial and culturally sensitive issues.

Since both coursebooks include a considerable number of elements which are only mentioned in passing, teachers should also make sure that students are supplied with more details about some cultural references which, in their opinion, are not adequately explained in the coursebooks, but might be interesting and useful to the seventh-graders.

Finally, the results of the study suggest that in *Way to Go 4 Plus* and *Project 4 Fourth Edition*, the majority of tasks accompanying culture-specific texts are intended to encourage students to gain declarative cultural knowledge. Hence, it is desirable that teachers using the above-mentioned coursebooks engage students in additional activities which comprise tasks that are aimed at stimulating learners to draw cross-cultural comparisons and critically analyze cultural information. Such activities would encourage students to notice how target and international target culture relate to their home culture in terms of similarities and differences.

9. CONCLUSION

In the light of the discussions pertaining to the implications of EIL phenomenon on the teaching of English language and culture, this paper aimed to observe how cultural references are represented in the coursebooks used in EFL contexts. For this very reason, a descriptive content analysis was conducted on two ELT coursebooks which are widely used in Croatian primary school classrooms and are intended for all those students who are in their seventh year of learning EFL. The coursebooks examined in this particular paper are *Way to Go 4 Plus* and *Project 4 Fourth Edition*. While the former is a local coursebook written by two Croatian authors, the latter is a global EFL coursebook published by Oxford University Press. The rationale for analyzing one "in-country" and one "foreign" EFL coursebook was to determine which type of coursebook, the global or the local, is more successful at adopting the modern approaches to culture teaching. The elements which were explored in each of the selected coursebooks are as follows: the type of culture, cultural dimension, the level of cultural content and the approach to culture teaching. Moreover, both *Way to Go 4 Plus* and *Project 4 Fourth Edition* were examined in terms of the topics covered in the coursebook content.

The findings suggest that *Way to Go 4 Plus* and *Project 4 Fourth Edition* are still influenced by native speaker ideology and are not in accordance with the principles underlying the current theories of culture teaching. Namely, both coursebooks contain a tremendous amount of information concerning the inner circle countries (most notably the USA and UK) and are almost devoid of source and international culture references. What is more, the materials included in the aforementioned coursebooks are predominantly concerned with tangible and easily observable cultural aspects, particularly products, and are replete with cultural elements that are only mentioned in passing. In reference to the approaches to cultural instruction, the results suggest that the tasks accompanying culture-specific sections are packed with matching,

ordering and open-ended items which promote the acquisition of declarative cultural knowledge and therefore favour a product-oriented approach to culture teaching. Ultimately, the contents covered in the coursebooks' units are mostly bland and restricted to culturally appropriate topics. All these things considered, we can conclude that it is advisable for teachers using *Way to Go 4 Plus* and *Project 4 Fourth Edition* to supplement the coursebooks in question with materials that are informed by an appropriate EIL pedagogy and are aimed at increasing students' awareness of the pluricentric nature of the English language.

At this point, however, the limitations of this particular study ought to be addressed. Given the fact that the analysis reported in this paper was carried out on the student's book and its accompanying CDs only, it seems fair to conclude that the inclusion of workbooks into the above-mentioned analysis would definitely yield slightly different results and provide us with a more detailed insight into the cultural component of *Way to Go 4 Plus* and *Project 4 Fourth Edition*. Moreover, in order to gain a better understanding of the approaches to culture teaching which are adopted in all the coursebooks used in the seventh grade of Croatian primary schools, it would be interesting to investigate the cultural items incorporated into other ELT coursebooks, such as *Spark 3*, *Messages 3*, *Discover English 3*, *New Building Bridges 7*, *Dip In 7* and *English Plus 3*, which are approved by the Croatian Ministry of Science, Education and Sports and are designed for students who are in the seventh year of learning EFL. Finally, the scope of the study can be extended to all EFL coursebooks used in different grades of Croatian primary and secondary schools.

This study can be of considerable benefit to Croatian EFL teachers because it points out the strengths and weaknesses of the cultural materials included in two ELT coursebooks they work with and identifies the aspects which should be supplemented with additional learning resources. Most crucially, the present paper heightens the importance of the critical evaluation of teaching and learning materials, particularly coursebooks.

REFERENCES

Analyzed coursebooks:

Breka, Olinka & Maja Mardešić. 2014. *Way to Go 4 Plus: udžbenik engleskog jezika u sedmom razredu osnovne škole - 7. godina učenja*. Zagreb: Školska knjiga.

Hutchinson, Tom. 2014. *Project Fourth Edition, Student's Book 4: udžbenik engleskog jezika za 7. razred, sedma godina učenja; 8. razred, peta godina učenja*. Oxford: Oxford University Press.

References:

Akbari, Ramin. 2008. "Transforming Lives: Introducing Critical Pedagogy into ELT Classrooms." *ELT Journal* 62(3): 276-283.

Atkinson, Dwight. 1999. "TESOL and Culture." *TESOL Quarterly* 33(4): 625-654.

Baker, Will. 2015. *Culture and Identity through English as a Lingua Franca: Rethinking Concepts and Goals in Intercultural Communication*. Berlin: De Gruyter Mouton.

Beare, Kenneth. 2016. *How Many People Learn English Globally?* Webpage. <http://esl.about.com/od/englishlearningresources/f/f_eslmarket.htm> Last accessed November 2016.

Beneke, Jürgen. 1991. "Englisch als lingua franca oder als Medium interkultureller Kommunikation? [English as Lingua Franca or as Medium of Intercultural Communication]" in Renate Grebing (ed.), *Grenzenloses Sprachenlernen: Festschrift für Reinhold Freudenstein* [Learning Languages without Frontiers: A Festschrift for Reinhold Freudenstein]. Berlin: Cornelsen and Oxford University Press, 54-66.

Brala-Vukanović, Marija. 2013. *Perspectives on Meaning. An Introduction to Philosophical, Lexical and Cognitive Semantics*. Rijeka: Faculty of Humanities and Social Sciences of the University of Rijeka.

Brumfit, Christopher. 2001. *Individual Freedom in Language Teaching: Helping Learners to Develop a Dialect of Their Own*. Oxford: Oxford University Press.

Brutt-Griffler, Janina. 2002. *World English: A Study of Its Development*. Clevedon: Multilingual Matters.

Byram, Michael. 1997. *Teaching and Assessing Intercultural Communicative Competence*. Clevedon: Multilingual Matters.

Byram, Michael. 1998. "Cultural Identities in Multilingual Classrooms" in Jasone Cenoz & Fred Genesee (eds.), *Beyond Bilingualism: Multilingualism and Multilingual Education*. Clevedon: Multilingual Matters, 96-116.

Byram, Michael. 2008. *From Foreign Language Education to Education for Intercultural Citizenship: Essays and Reflections*. Clevedon: Multilingual Matters.

Byram, Michael, Bella Gribkova & Hugh Starkey. 2002. *Developing the Intercultural Dimension in Language Teaching. A Practical Introduction for Teachers*. Strasbourg: Council of Europe. Retrieved from: http://www.coe.int/t/dg4/linguistic/source/guide_dimintercult_en.pdf

Çelik, Servet & Şakire Erbay. 2013. "Cultural Perspectives of Turkish ELT Coursebooks: Do Standardized Teaching Texts Incorporate Intercultural Features?" *Education and Science* 38(167): 336-351.

Christison, MaryAnn & Denise E. Murray. 2014. *What English Language Teachers Need to Know Volume III: Designing Curriculum*. London and New York: Routledge.

Cortazzi, Martin & Lixian Jin. 1999. "Cultural Mirrors: Materials and Methods in the EFL Classroom" in Eli Hinkel (ed.), *Culture in Second Language Teaching and Learning*. Cambridge: Cambridge University Press, 196-219.

Croft, Richard S. & John K. Burton. 1995. "Toward a New Theory for Selecting Instructional Visuals" in Darrell G. Beauchamp, Roberts A. Braden & Robert E. Griffin (eds.),

Imagery and Visual Literacy: Selected Readings from the Annual Conference of the International Visual Literacy Association (26th, Tempe, Arizona, October 12-16, 1994). Tempe: The International Visual Literacy Association: 145-154. Retrieved from: http://files.eric.ed.gov/fulltext/ED380056.pdf

Crystal, David. 2003a. *English as a Global Language*. Cambridge: Cambridge University Press.

Crystal, David. 2003b. *The Cambridge Encyclopedia of English Language.* 2nd edition. Cambridge: Cambridge University Press.

Dehbozorgi, Mehrnoosh, Ehya Amalsaleh & Reza Kafipour. 2014. "Exploring Cultural Content of Three Prominent EFL Textbooks in Iran (A Case Study of American English Files, Top Notch and Four Corners)." *Acta Didactica Napocensia* 7(1): 69-81.

Delanoy, Werner. 1995. "Cultural Learning in the FL-Classroom. From 'Landeskunde' to 'New Cultural Studies'" in Nick Wadham-Smith (ed.), *British Studies Now: Anthology Issues 1-5*. London: The British Council, 37-42.

Fantini, Alvino E. 1997. "Bilingualism: Exploring Language and Culture" in Dagmar Scheu Lottgen (ed.), *Cultural Studies in the Second Language Classroom: Needs, Problems and Solutions*. Murcia: Servicio de Publicaciones, 181-192.

Fantini, Alvino E. 2012. "Language: An Essential Component of Intercultural Communicative Competence" in Jane Jackson (ed.), *The Routledge Handbook of Language and Intercultural Communication*. London and New York: Routledge, 263-278.

Ferris, Dana R. & John Hedgcock. 2013. *Teaching L2 Composition: Purpose, Process, and Practice*. 3rd edition. New York and London: Routledge.

Friedrich, Patricia & Aya Matsuda. 2010. "When Five Words Are Not Enough: A Conceptual and Terminological Discussion of English as a Lingua Franca." *International Multilingual Research Journal* 4(1): 20-30.

Graddol, David. 1997. *The Future of English?: A Guide to Forecasting the Popularity of the English Language in the 21ˢᵗ Century*. London: The British Council.

Gray, John. 2002. "The Global Coursebook in English Language Teaching" in David Block & Deborah Cameron (eds.), *Globalization and Language Teaching*. London and New York: Routledge, 151-167.

Guilherme, Manuela. 2004. "Intercultural Competence" in Michael Byram (ed.), *Routledge Encyclopedia of Language Teaching and Learning*. London and New York: Routledge, 297-300.

Halverson, Rachel J. 1985. "Culture and Vocabulary Acquisition: A Proposal." *Foreign Language Annals* 18(4): 327–332.

Hinkel, Eli. 2001. "Building Awareness and Practical Skills to Facilitate Cross-Cultural Communication" in Marianne Celce-Murcia (ed.), *Teaching English as a Second or Foreign Language.* 3ʳᵈ edition. Boston: Heinle & Heinle, 443-458.

Ho, Si Thang Kiet. 2011. *An Investigation of Intercultural Teaching and Learning in Tertiary EFL Classrooms in Vietnam*. Victoria University of Wellington: D.Phil. thesis. Retrieved from: https://core.ac.uk/download/pdf/41339711.pdf

Holliday, Adrian. 1999. "Small Cultures." *Applied Linguistics* 20(2): 237-264.

Holliday, Adrian. 2000. "Culture as Constraint or Resource: Essentialist versus Non-Essentialist Views." *IATEFL Language and Cultural Studies SIG Newsletter* 18: 38-40.

Holliday, Adrian, Martin Hyde & John Kullman. 2004. *Intercultural Communication: An Advanced Resource Book*. London and New York: Routledge.

Jacob, Karen. 2011. "The Function of Cultural Elements in the Acquisition of English as an International Language: ELT as a Global Cultural Phenomenon" in Javier Ruano García et al. (eds.), *Current Trends in Anglophone Studies: Cultural, Linguistic and Literary Research*. Salamanca: Ediciones Universidad de Salamanca, 97-108.

Jedynak, Małgorzata. 2011. "The Attitudes of English Teachers towards Developing Intercultural Communicative Competence" in Janusz Arabski & Adam Wojtaszek (eds.), *Aspects of Culture in Second Language Acquisition and Foreign Language Learning, Second Language Learning and Teaching*. Berlin: Springer, 63-76.

Kachru, Braj B. 1990. *The Alchemy of English: The Spread, Functions, and Models of Non-Native Englishes*. Urbana and Chicago: University of Illinois Press.

Kachru, Braj B. 1992. *The Other Tongue: English across Cultures*. 2nd edition. Urbana and Chicago: University of Illinois Press.

Kövecses, Zoltán. 2006. *Language, Mind, and Culture: A Practical Introduction*. Oxford: Oxford University Press.

Kramsch, Claire. 1993. *Context and Culture in Language Teaching*. Oxford: Oxford University Press.

Kramsch, Claire. 1998. *Language and Culture*. Oxford: Oxford University Press.

Larzén-Östermark, Eva. 2008. "The Intercultural Dimension in EFL-Teaching: A Study of Conceptions among Finland-Swedish Comprehensive School Teachers." *Scandinavian Journal of Educational Research* 52(5): 527-547.

Lee, Hsin-Hsin Cindy. 2005. *Intercultural Teaching and Learning in EFL with Specific Reference to the Senior High School in Taiwan*. University of Leicester: D. Phil. thesis. Retrieved from: https://lra.le.ac.uk/bitstream/2381/30890/1/U224256.pdf

Liu, Songmei & Chonlada Laohawiriyanon. 2013. "Cultural Content in EFL Listening and Speaking Textbooks for Chinese University Students." *International Journal of English Language Education* 1(1): 82-93.

Low, Ee-Ling. 2015. *Pronunciation for English as an International Language: From Research to Practice*. London and New York: Routledge.

Marlina, Roby. 2014. "The Pedagogy of English as an International Language (EIL): More Reflections and Dialogues" in Roby Marlina & Ram Ashish Giri (eds.), *The Pedagogy of English as an International Language: Perspectives from Scholars, Teachers, and Students*. New York: Springer, 1-22.

Martinelli, Silvio & Mark Taylor. 2000. *Intercultural Learning T-Kit*. Strasbourg: Council of Europe.

Matsuda, Aya. 2006. "Negotiating ELT Assumptions in EIL Classrooms" in Julian Edge (ed.), *(Re)Locating TESOL in an Age of Empire*. Basingstoke: Palgrave Macmillan, 158-170.

Matsuda, Aya & Patricia Friedrich. 2011. "English as an International Language: A Curriculum Blueprint." *World Englishes* 30(3): 332–344.

Matsuda, Aya & Patricia Friedrich. 2012. "Selecting an Instructional Variety for an EIL Curriculum" in Aya Matsuda (ed.), *Principles and Practices of Teaching English as an International Language*. Bristol: Multilingual Matters, 17-27.

McKay, Sandra L. 2002. "Teaching English as an International Language: Implications for Cultural Materials in the Classroom." *TESOL Journal* 9(4): 7-11.

McKay, Sandra L. 2003a. "Toward an Appropriate EIL Pedagogy: Re-Examining Common ELT Assumptions." *International Journal of Applied Linguistics* 13(1): 1-22.

McKay, Sandra L. 2003b. "EIL Curriculum Development." *RELC* 34(1): 31-47.

McKay, Sandra L. 2004. "Teaching English as an International Language: The Role of Culture in Asian Contexts." *The Journal of Asia TEFL* 1(1): 1-22.

Moeller, Aleidine J. & Kristen Nugent. 2014. "Building Intercultural Competence in the Language Classroom" in Stephanie Dhonau (ed.), *Unlock the Gateway to Communication, Selected Papers from the 2014 Central States Conference on the Teaching of Foreign Languages*. Richmond: Robert M. Terry, 1-18. Retrieved from: http://www.csctfl.org/documents/2014Report/CSCTFLReport2014.pdf

Mollin, Sandra. 2006. "English as a Lingua Franca: A New Variety in the New Expanding Circle?" *Nordic Journal of English Studies* 5(2): 41–57.

Montijano Cabrera, Mª del Pilar. 2014. "Textbook Use Training in EFL Teacher Education" in Juan de Dios Martínez Agudo (ed.), *English as a Foreign Language Teacher Education: Current Perspectives and Challenges*. Amsterdam: Rodopi, 267-286.

Moran, Patrick R. 2001. *Teaching Culture: Perspectives in Practice*. Boston: Heinle & Heinle.

MZOS. 2014. *Popis udžbenika i pripadajućih dopunskih nastavnih sredstava za školsku godinu 2014./2015.* Webpage. <http://public.mzos.hr/Default.aspx?art=12949&sec=3625> Last accessed February 2017.

MZOS. 2016. *Udžbenici za osnovnu i srednju školu.* Webpage. <http://public.mzos.hr/Default.aspx?sec=2354> Last accessed November 2016.

Nault, Derrick. 2006. "Going Global: Rethinking Culture Teaching in ELT Contexts." *Language, Culture and Curriculum* 19(3): 314-328.

Neuendorf, Kimberly A. 2002. *The Content Analysis Guidebook*. Thousand Oaks, CA: Sage.

Newby, David et al. 2007. *European Portfolio for Student Teachers of Languages. A Reflection Tool for Language Teacher Education*. Graz: Council of Europe. Retrieved from: http://archive.ecml.at/mtp2/fte/pdf/C3_Epostl_E.pdf

Ottenheimer, Harriet Joseph. 2012. *The Anthropology of Language: An Introduction to Linguistic Anthropology*. 3rd edition. Wadsworth: Cengage Learning.

Oxford University Press. 2017. *English Language Teaching.* Webpage. <https://elt.oup.com/catalogue/items/global/teenagers/project_fourth_edition/4/?cc=us &selLanguage=en&mode=hub> Last accessed June 2017.

Paulston, Christina Bratt. 1992. *Sociolinguistic Perspectives on Bilingual Education*. Clevedon: Multilingual Matters.

Ping, Qiao. 2015. "Ideologies in Primary English Textbooks in China" in Xiao Lan Curdt-Christiansen & Csilla Weninger (eds.), *Language, Ideology and Education: The Politics of Textbooks in Language Education*. London and New York: Routledge, 163-180.

Reimann, Andrew. 2009. "A Critical Analysis of Cultural Content in EFL Materials" *Journal of International Studies* 28(2): 85-101.

Risager, Karen. 1991. "Cultural References in European Textbooks: An Evaluation of Recent Tendencies" in Dieter Buttjes & Michael Byram (eds.), *Mediating Languages and Cultures: Towards an Intercultural Theory of Foreign Language Education*. Clevedon: Multilingual Matters, 181-192.

Seidlhofer, Barbara. 2003. *A Concept of International English and Related Issues: From 'Real English' to 'Realistic English'?* Strasbourg: Council of Europe.

Sercu, Lies, María del Carmen Méndez García & Paloma Castro Prieto. 2005. "Culture Learning from a Constructivist Perspective. An Investigation of Spanish Foreign Language Teachers' Views." *Language and Education* 19(6): 483-495.

Sharifian, Farzad. 2009. "English as an International Language: An Overview" in Farzad Sharifian (ed.), *English as an International Language: Perspectives and Pedagogical Issues*. Bristol: Multilingual Matters, 1-18.

Smith, Larry E. 1976. "English as an International Auxiliary Language." *RELC Journal* 7(2): 38-42.

Tomalin, Barry & Susan Stempleski. 1993. *Cultural Awareness*. Oxford: Oxford University Press.

Tomlinson, Brian. 2011. "Glossary of Basic Terms for Materials Development in Language Teaching" in Brian Tomlinson (ed.), *Materials Development in Language Teaching*. 2nd edition. Cambridge: Cambridge University Press, ix-xviii.

Tomlinson, Brian. 2014. "Humanizing the Coursebook" in Brian Tomlinson (ed.), *Developing Materials for Language Teaching*. London and New York: Continuum: 162-173.

Tomlinson, Brian & Hitomi Masuhara. 2017. *The Complete Guide to the Theory and Practice of Materials Development for Language Learning*. Hoboken: John Wiley & Sons.

Toprak, Tugba Elif & Yasemin Aksoyalp. 2015. "The Question of Re-Presentation in EFL Course Books: Are Learners of English Taught about New Zealand?" *International Journal of Society, Culture & Language* 3(1): 91-104.

Trabelsi, Soufiane. 2010. "Developing and Trialling Authentic Materials for Business English Students at a Tunisian University" in Brian Tomlinson & Hitomi Masuhara (eds.), *Research for Materials Development in Language Learning: Evidence for Best Practice*. London and New York: Continuum International Publishing Group, 103-120.

Ur, Penny. 1996. *A Course in Language Teaching. Practice and Theory*. Cambridge: Cambridge University Press.

Vettorel, Paola & Lucilla Lopriore. 2013. "Is There ELF in ELT Coursebooks?" *SSLLT* 3(4): 483-504.

Welsh, Alistair. 2011. "Avoiding Stereotyping and Enhancing Intercultural Understanding." *TEFLIN Journal* 22(1): 34-44.

Widdowson, Henry G. 1994. "The Ownership of English." *TESOL Quarterly* 28(2): 377-389.

Widdowson, Henry G. 1997. "EIL, ESL, EFL: Global Issues and Local Interests." *World Englishes* 16(1) 135-146.

Wolfram, Walt. 2014. "Integrating Language Variation into TESOL: Challenges from English Globalization" in Ahmar Mahboob & Leslie Barratt (eds.), *Englishes in Multilingual Contexts: Language Variation and Education*. New York and London: Springer, 15-32.

Women in EFL Materials. 1991. *On Balance: Guidelines for the Representation of Women and Men in English Language Teaching Materials*. Retrieved from: https://libcom.org/files/On_Balance_Women_in_TEFL.pdf

Woodward, Tessa. 2009. *Planning Lessons and Courses. Designing Sequences of Work for the Language Classroom*. Cambridge: Cambridge University Press.

Yuen, Ka-Ming. 2011. "The Representation of Foreign Cultures in English Textbooks." *ELT Journal* 65(4): 458-466.