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INTERCULTURALITY IN THE EFL B2 COURSEBOOKS USED IN OFFICIAL SCHOOLS OF LANGUAGES IN THE VALENCIAN COMMUNITY

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Abstract

The need to amalgamate language and culture in Foreign Language Teaching has been recurrently advocated by researchers and European education authorities. This integration was suggested in the 2001 *Common European Framework of Reference for Languages* and is much emphasised in its recently-published revised version. Its main goal is to surpass mere linguistic proficiency and achieve interculturally competent communicators. Research suggests that the infusion of culture into Foreign Language Teaching can be mainly attained through topics, characters, images, diverse accents and written varieties of English. Most particularly, it needs to be fostered through intercultural awareness-raising activities. This Master's thesis looks into culture in textbooks. It involves an analysis of the three most-widely used B2 textbooks for adults in the Valencian Community (Spain) in Official Schools of Languages. It shows that while it is true that culture topics are gradually making their way into English as a Foreign Language coursebooks, they are still insufficient in number, shallow in depth and limited in extrapolability. Besides, textbooks fail to encompass a reasonable range of ethnic groups, accents, dialectal differences and culture-based activities aimed at attaining interculturally proficient speakers. The overriding conclusion is that present-day adult English as a Foreign Language instruction in the Valencian Community still favours linguistic content over cross-cultural competence.

1. INTRODUCTION

The last decades of the 20th century witnessed the emergence of a mounting body of research which postulated the infusion of culture-related elements into Foreign Language Teaching (henceforth FLT). Nowadays, it has been widely acknowledged that only through such inextricable relationship will students be able to surpass mere linguistic proficiency and become truly cross-cultural speakers to succeed in the rapidly-evolving, globalised world of today.

1.1. General objective

The main goal of this study is to gauge to what an extent the inclusion of culture-related aspects is reflected in the most widely-used B2 coursebooks of English as a Foreign Language (henceforth EFL) in Official School of Languages (henceforth OSLs) in the Valencian Community, which predictably belong to the largest publishing companies: Cambridge University Press, Oxford University Press and Pearson Education Limited. It

should be underscored that this study does not specifically aim to determine which one is more suitable for culture-teaching purposes.

1.2. Research questions

In order to accomplish the general objective stated above, the present work aims to answer the following research questions:

- a) How is the culture-bound component reflected through characters and content in the textbooks chosen?
- b) Do those coursebooks include examples of the wide variety of Englishes existing both in written and oral form and present English as a lingua franca?
- c) Do textbooks present images showing cross-cultural encounters and activities geared to foster intercultural awareness and mediation, as suggested by the Council of Europe and FLT research?
- d) What does the choice of coursebook imply in relation to the goals of EFL teaching in the Valencian Community?

1.3. Relevance of the study

This study can be understood as especially relevant because of its topicality, since we are on the threshold of what will undoubtedly engender a revolution in FLT. In the last two decades and up to this day, FLT has mainly pivoted on the recommendations and assessment criteria gathered in the *Common European Framework of Reference for Languages* (henceforth *CEFR*), which dates back to 2001. As will be elaborated on later, a Companion Volume of the new *CEFR* came out while the present study was being finalised. In contrast to its predecessor, the revised –albeit provisional– version of the *CEFR* shows changes in some level descriptors and provides new ones, together with assessment scales for a fifth skill in addition to Reading, Writing, Listening and Speaking: Mediation. As can be gathered, both FLT methods and textbooks will necessarily have to adapt in the years to come to comply with the new pan-European postulates. In this respect, this study will provide a present-day picture of mainstream EFL coursebooks and, accordingly, of the prevailing teaching approach in the Valencian Community.

Apart from this, this paper will plug a gap in current research on EFL textbook analysis concerning culture-related aspects. While it is true that there exist a considerable number of

studies about Primary and Secondary education materials, the paucity of research on adult EFL coursebooks is noteworthy (Chapelle 2016: 13).

1.4. Content

Section 2 contains the theoretical background for the present dissertation. First, the intricate complex of ‘culture’ is addressed, together with its main definitions and viewpoints, and an outline of how culture gradually entered the FLT scenario is provided. After that, the achievements in foreign language instruction that the 2001 *CEFR* brought about are highlighted, with a focus on its major drawback. Then, the most outstanding features of the recently-published, abridged version of the *CEFR* are analysed, particularly Mediation.

In addition, section 2 focuses on one of the main goals which FLT needs to aim at, namely attaining interculturally competent speakers, and how it can be achieved. Besides, this chapter broaches two fundamental issues that are intimately linked to the latter: the need for EFL approaches and textbooks to include world cultures and, likewise, world accents to encompass the diversity of cultures and Englishes intertwining in today’s closely-connected world. In relation to this, Section 2 also deals with the nature of coursebooks, discusses their usefulness in FLT and suggests how they should transcend the traditional tendency to portray British and North American cultures and accents as the embodiment of Englishness and role models to imitate. Apart from that, different typologies of coursebooks concerning the way they present and work on culture-related issues are described. The last subsection of chapter 2 examines the most significant studies of coursebooks which fall within the scope of the present work.

Section 3 describes the instrument, data-gathering and data analysis. It also explains the reasons behind the choice of coursebooks and level for this study.

Section 4 expounds the findings and the ensuing comments concerning the most relevant aspects which are dealt with therein.

For the sake of clarity, section 5 has been purposely devoted to answering the research questions following the analysis of the results carried out in the previous chapter. Section 5 also proposes ways in which the shortcomings found could be overcome.

Section 6 deals with the limitations of the study and suggests lines for future research, while section 7 presents the final conclusions and puts forward a few recommendations.

2. INTERCULTURALITY IN FOREIGN LANGUAGE TEACHING (FLT) AND MAIN ENGLISH AS A FOREIGN LANGUAGE (EFL) COURSEBOOK STUDIES

The first part of this section aims to provide an insight into the complexity of the term ‘culture’, analyse the most salient ways in which it can be studied and how and when it entered the FLT scenario. Secondly, it delves into the growing relevance of culture throughout the main FLT documents published by the Council of Europe. After that, the objectives of present-day foreign language instruction are described from a cultural viewpoint. There will follow a reflection about the need for coursebooks to embrace world cultures and world accents in order to reflect the fact that English has become a lingua franca for international communication.

The second part is devoted to discussing the nature and typology of coursebooks and their relevance in FLT. Special emphasis is put on how they can foster changes in teaching practice by incorporating more culture-oriented, reflection-based activities. Finally, the most significant studies on coursebook analysis are examined, which constitutes the starting point for the research design used in the present work.

2.1. Considerations about culture and its role in FLT

2.1.1 Towards a working definition of the term ‘culture’

Despite the profusion of research on the nature of ‘culture’, the term eludes a univocal definition or typology. According to Williams (1983: 87), it stands within the two or three most intricate words in the English language. Such a complexity arises from the fact that it is sometimes loosely used and because it straddles several disciplines which present varying goals. Together with Language Didactics and sociolinguistics, two major areas of interest for our goals, the study of culture is a matter of paramount concern for sociolinguistics, pragmatics, semantics, semiotics, and even psychology and anthropology (Paricio 2005, Risager 2011, Moeller & Nugent 2014). Lado adopted a behavioural perspective and defined it as a structural system of patterned behaviour (1957: 111), whereas Samovar *et al.* (1998) put forward an anthropological definition when they stated that culture can be thought of as:

the deposit of knowledge, experience, beliefs, values, actions, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and artifacts acquired by a group of people in the course of generations through individual and group striving. (Samovar *et al.* 1998: 36)

Interestingly enough, they failed to explicitly mention ‘language’ as one of culture’s identifying traits –which ought to fall within shared ‘knowledge’–, a bond which had been posited by authors like Brooks (1964) a couple of decades before and which has been highlighted by Risager (2006) and Nieto (2010) more recently. In comparison with other elements of culture stated before, language plays a more multifunctional role, since it acts as a facilitating element for the individual to internalise his/her own culture, as a transmitter of one’s culture to people from different cultures and as a way to shape cultural representations, which are largely determined by the language used to manifest them (Hinkel 1999).

Scollon and Scollon (2001b) opted for a more restricted, discourse-based concept of culture that holds communication as a pivotal element. In their view, culture consists of ideology, face systems, forms of discourse and socialisation. ‘Ideology’ includes history, worldviews, values, beliefs and religion, whereas ‘face systems’ focus on how social relationships are organised; in turn, ‘forms of discourse’ deal with the functions of language and verbal and non-verbal communication and how they are both used to negotiate and ratify meaning. Lastly, ‘socialisation’ refers to the different processes involved when learning culture.

From what has been said hitherto, a fundamental consideration arises: culture should not be understood as static or given, but rather as an ever-changing, socially constructed process, transformative (Gómez 2015) and handed down from generation to generation. It is culture that makes peoples, civilisations and countries distinct and unique, embodying not only tangible products but also worldviews, principles, beliefs and common imagery and rituals. Having said that, it should be borne in mind that cultures have been brought closer together by today’s globalised world, which is why it is sometimes difficult to draw a well-defined line between them even within the same region, since people who belong to different communities are permeable to external influences, which renders attempts to set cultural boundaries problematic.

2.1.2 Approaches to the study of culture

Given the multifaceted nature of culture, there are several approaches to how it can be more effectively dealt with. Out of the wealth of approaches available, Byram & Morgan’s typology (1994) has been widely accepted, since it is clearly set forth and encompasses elements from different realms –i.e. factual information and issues related to social interaction and stereotypes–. In their view, culture can be said to consist of the following components: social identity and social groups, social interaction, belief and behaviour, socio-political

institutions, socialisation and the life cycle, national history, national geography, national cultural heritage and stereotypes and national identity.

On a rather less fine-grained scale, another classification that suits our purposes is that which analyses culture in relation to how observable cultural traits are. Hall (1976) conceived a successful metaphor –the so called ‘cultural iceberg’– to illustrate the fact that culture can appear in easily perceptible representations to a foreigner or, conversely, present less obvious features that may make them pass unnoticed. The part of the iceberg above water comprises, among many other elements, behaviours and customs (‘visible culture’), whereas what lies beneath are beliefs and attitudes (‘unseen culture’), and further below, shared values and thought patterns (‘deep culture’), to name but the most salient features.

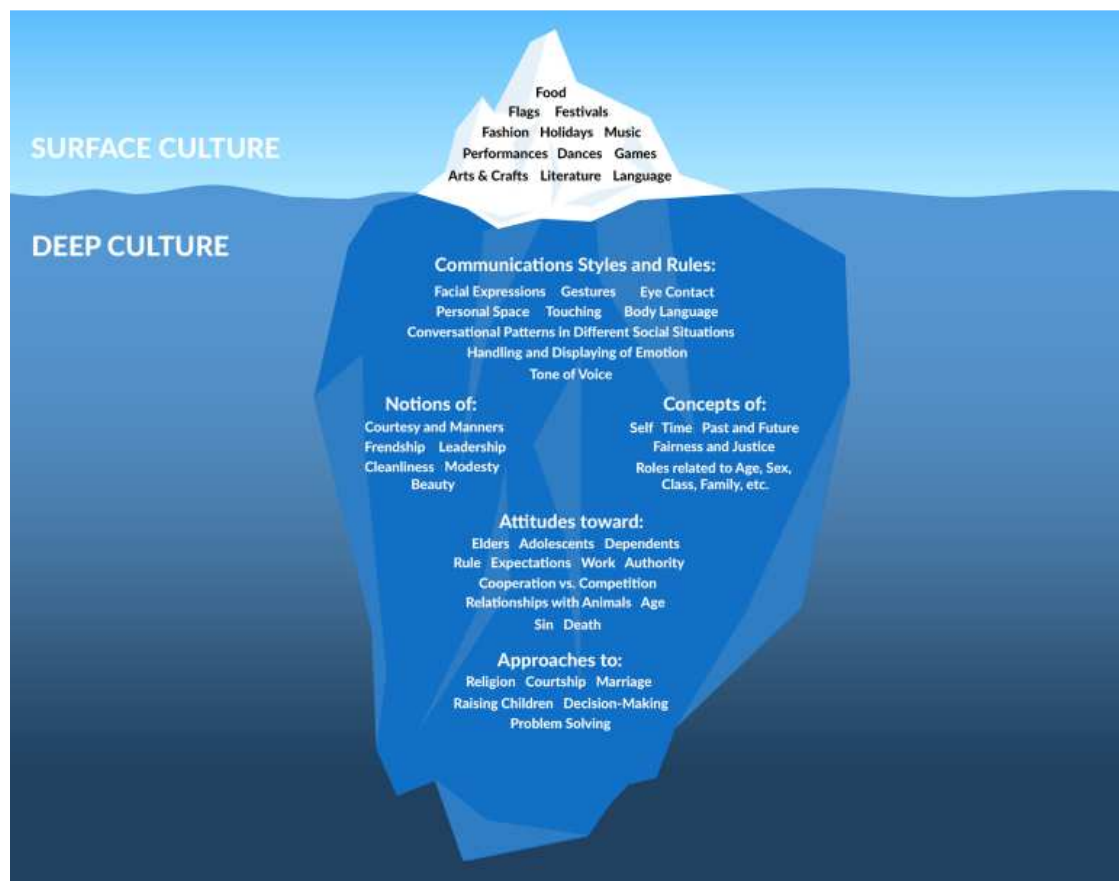


Image 1. The Cultural Iceberg adapted from Hall (1976) by Marsden

(<https://rachelmarsdenwords.wordpress.com/2015/08/13/teaching-talk-models-pyramids-c-s-lewis/>)

This three-pronged typology recalls that which classifies cultural traits into C-culture (factual, encyclopaedic knowledge) and c-culture (behaviour, practices and values) (Valdes 1986), which can be supplemented by the term ‘symbolic culture’ –coined by Geertz (1975)–, which refers to the innermost meanings and symbols inherited and shared by all the members of a community. The British-produced series *EastEnders*, which has been on since 1985, can be

conceived as an example of a cultural artefact that conveys c-culture notions. In turn, the National Trust icon –which will surely mean nothing to a foreigner– is loaded with symbolic meaning, which will conjure up feelings of pride in British heritage and national identity.

Following the conclusions gathered in *Standards for Foreign Language Learning* (1996), Yuen (2011) divided the different aspects of culture into ‘products’ (Big C), ‘practices’ (little c), and ‘perspectives’ (subjective culture). The 1996 classification had been further developed by Moran (2001), who added ‘persons’ as a fourth intervening factor, since culture can also be signified by celebrities, renowned people or even individuals we are acquainted with.

A fourth noteworthy study has been made by Zarei & Khalessi (2011) by drawing on the works of Halliday (1985) and van Dijk (1998). Their main aim was to make the definition of culture quantifiable. In their view, it can be said to include a series of values which are strengthened to become norms which govern institutions and also appear as artifacts. Values should be understood as notions about what matters in life, norms include prospects of people’s behaviours in certain contexts, institutions are the organisations that underpin the structure of a society and artifacts refer to the objects of material culture which stem from a culture’s values and norms. For the sake of clarity, the information contained in this section can be summarised as follows.

AUTHOR(S)	COMPONENTS			
Byram & Morgan (1994)	- Social identity and social groups	- Social interaction		
	- Socio-political institutions	- National history		
	- Socialisation and the life cycle	- Belief and behaviour		
	- National geography	- National cultural heritage		
	- Stereotypes and national identify			
Hall (1976) and successors	- Visible culture	- Hidden culture	- Deep culture	
Geertz (1975) & Valdes (1986)	- C-culture	- c-culture	- Symbolic culture	
Yuen (2011)	- Products	- Practices	- Perspectives	- Persons
Zarei & Khalessi (2011)	- Values	- Norms	- Institutions	- Artifacts

Table 1. Summary of the most prominent conceptions of culture

2.1.3 An insight into the growing relevance of culture in FLT

It is a unanimously-held belief nowadays that culture and language need to be inextricably linked in FLT (Kramsch 1993, Byram 1997, Méndez 2003, Chapelle 2016). In fact, some authors posit that they should not be thought of as separate entities, for which reason they have coined the term ‘lingua-culture’ (Fantini 1997) or ‘languaculture’ (Risager 2007). Such a bond is by no means recent, but harks back to the last decades of the 20th century. According to Kramsch & Hua (2016), it was not until the 1990s that the culture-language bond entered the arena of FLT. Until then, the notion of negotiation of meaning that lay at the heart of the Communicative Approach did not necessarily refer to cultural content but to referential or situational meaning geared for learners to fulfil eminently functional goals. Interaction-oriented as it was, the Communicative Approach generally eschewed culture-bound issues, since language instruction still favoured students’ linguistic proficiency.

However, it would not be accurate to state that the focus on culture-related issues in FLT originated only from the 1990s. Prior to those years, in fact, there were a handful of pioneers who highlighted the need to introduce culture-related aspects in course syllabuses and methodological approaches (Lado 1957, Nostrand 1966, Zarate 1982, Byram 1989). Nostrand can be credited with having made a revolutionary statement when, as early as 1966, he wrote that working on a foreign culture in the foreign language class has a twofold goal: first, to attain successful communication between the student and other people from different cultures (s)he may come into contact with and, secondly, to promote cross-cultural understanding through eminently social and affective means. In fact, such an idea embodies the main methodological trends in current intercultural FLT, as will be explained shortly.

Apart from these trail blazers, the term ‘sociocultural competence’ is also broached in a Council of Europe’s publication in 1990, the *Threshold Level*, where it is defined as “the aspect of communicative ability which involves those specific features of a society and its culture which are manifest in the communicative behaviour of the members of this society” (94) and is further divided into ‘social conventions’, ‘social rituals’ and ‘universal experiences’, with ‘politeness conventions’ also receiving major emphasis.

Interestingly enough, Corbett (2003: 206) underscores the paradox that, despite a sizeable body of research which advocates the infusion of culture-bound elements into language teaching, such issues are neglected in EFL methodological approaches. In a similar vein, Sercu *et al.* (2005: 494), together with a number of other authors (Young *et al.* 2009, Chapelle

2016), point out that a gargantuan task still remains to be done, since the teaching of the cultural component –if at all– has remained generally traditional in its scope, thus preventing students from accessing the actual worldwide dimension of the English language and the benefits of discovering ‘otherness’. This yawning chasm between theoretical recommendations and grassroots teaching practice deserves close scrutiny, which is carried out below.

2.2. The Common European Framework of Reference for Languages (CEFR): a partial breakthrough

2.2.1. Achievements and shortcomings of the 2001 ‘CEFR’

The advent of the *CEFR* in 2001 marked an unprecedented milestone in FLT across the continent and set the course for foreign language instruction until the present day. Among its various goals, it was particularly designed to aid FLT practitioners to attain a standardised understanding of the nature of language teaching and to provide them with recommendations and tools concerning learning and assessment. The *CEFR* is based on competences, which allow a person to successfully perform actions in diverse contexts (2001: 9). It should be noted that the notion of competence involves not only knowledge, as might be presumed, but also skills, attitudes and values. Two main types of competences are differentiated therein: general competences and, following Bachman (1990), communicative language competences. The latter receive extensive analysis and pedagogical coverage, and CAN DO statements are provided to determine what students should be able to accomplish at the end of each language stage. However, the *Framework* considers issues related to culture and interculturality as belonging to general competences and hence detached from linguistic proficiency. Although they are described, they are not further broken down into CAN DO descriptors (cf. Kramsch & Aden in press, Larrea 2015).

In addition to the above, the *Framework* distinguishes several language skills, namely reception, production interaction and mediation. It provides descriptors for the first three of them, but for mediation –which is at the heart of intercultural learning–, despite being given the utmost relevance, no illustrative scales are provided (2001: 88). In line with the foregoing, it should therefore come as no surprise to discover that such a shortcoming has prevented sociocultural knowledge and intercultural awareness from achieving the status of other longstanding, well-established skills.

2.2.2 Subsequent Council of Europe's publications

In order to overcome the limitations of the *CEFR*, the Council of Europe has issued a series of guides in which authors have fine-tuned the meaning and scope of Intercultural Communicative Competence (henceforth ICC). They have also put emphasis on the relevance of raising students' ICC and the latter's appreciation of cross-cultural encounters, and suggested measures through which those goals can be fulfilled. The most salient documents are *Developing the Intercultural Dimension in Language Teaching* (2002), the *Guide for the Development of Language Education Policies in Europe. From Linguistic Diversity to Plurilingual Education* (2007), the *White Paper on Intercultural Dialogue* (2008) and *Developing Intercultural Competence through Education* (2014).

2.2.3. The revised 'CEFR'

While this research study was undergoing final revision, a non-fully-fledged edition of the new *CEFR* was published online (Sept. 2017). As adult EFL teachers working for an official teaching institution, my colleagues and I were fortunate enough to collaborate in providing feedback on a pilot version for consultation prior to the general diffusion of the new, provisional edition. As its foreword reads,

“[w]hilst the *CEFR* illustrative descriptors have been much appreciated in the field of language education, the gaps left in them by the original research have led to requests to complement them in order to provide more comprehensive coverage” (North, unpublished: 9).

The new *Framework's* main goals are addressing areas for which no descriptor scales were provided in the original version –above all, mediation–, enriching the description of A1, and strengthening the scales of C levels, particularly C2, for which most of the original illustrative descriptors had been uncalibrated. As stated above, one of the new *CEFR's* utmost concerns is to bridge the gap which ensued from the deficient coverage of culture-related issues in its former version. In order to do so, cross-cultural mediation has been considered pivotal in FLT and broken down into mediation activities and mediation strategies. The former can be deemed as performative actions requiring communication-oriented skills, while the latter encompass cognitive and strategic abilities, as follows:

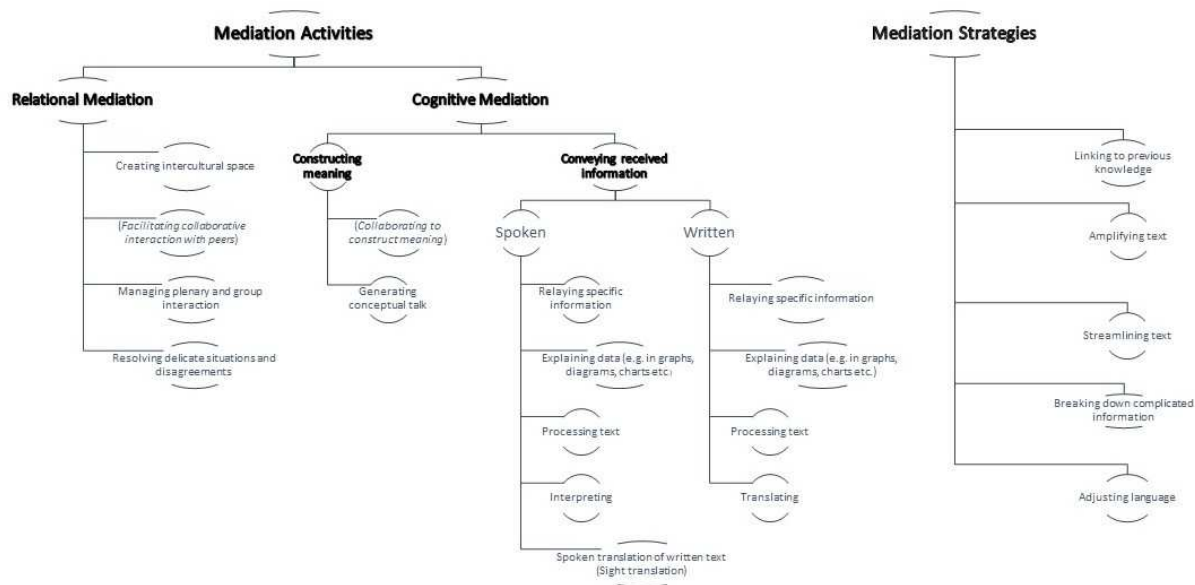


Image 2. Mediation – Scheme 1 (reproduced with permission from North)

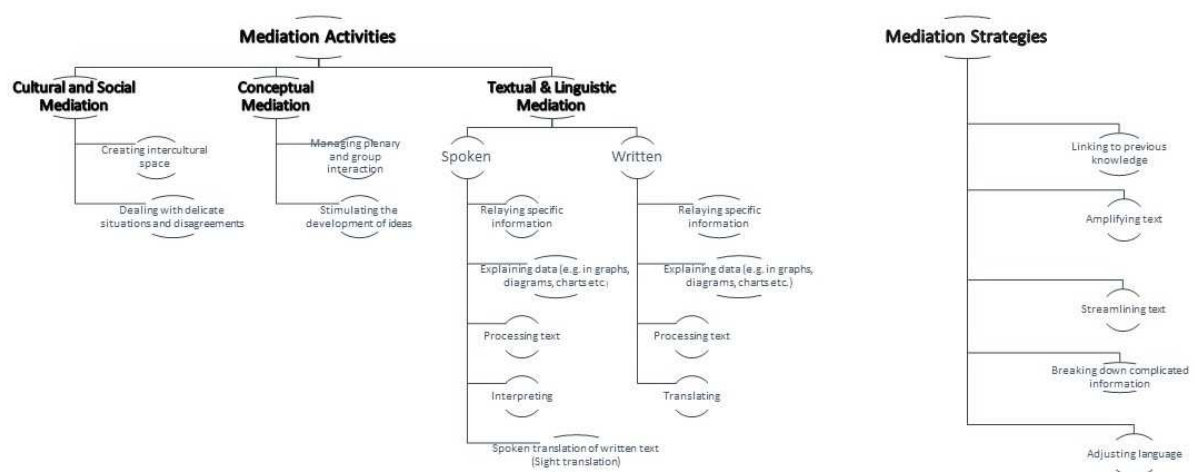


Image 3. Mediation – Scheme 2 (reproduced with permission from North)

It should be pointed out that each one of those categories is further analysed on grids which display all levels of proficiency (from Pre A1 to C2) and their corresponding descriptors (cf. Appendix I). It stands to reason that such thorough attention to mediation-related issues is bound to bring about sweeping changes in FLT in the forthcoming years.

2.3. Features of the intercultural speaker

As a direct result of the *CEFR*'s deficiencies to fully flesh out mediation and intercultural awareness and define assessment tools for them, FLT has been mainly concerned with language-oriented instruction geared to help students attain linguistic proficiency (Méndez 2003, Varón 2009). This neglect of culture-related issues has unavoidably trickled down to

coursebook design and grassroots teaching practice. From a practical stance, if sociocultural and intercultural factors are not included in students' overall mark, they can easily be deemed expendable in favour of other activities and skills which ensure that students meet educational goals. According to Kramsch (1993: 8), it is reasonable to state that linguistics has pushed aside the idea and the dissemination of culture and prevented a more holistic approach to sociocultural learning. In Byram's words (1997: 8-9), this can be understood as the aftermath of misunderstanding Hymes' (1972) concept of communicative competence as applied to foreign-language learning. Since Hymes' initial notion referred to 'native speaker' competence instead of 'cross-cultural communication', learners are doomed to failure and subsequent frustration when teachers try to turn them into "ersatz native speakers" (cf. Gray 2006: 54). In this respect, Corbett (2003: 4) makes a thought-provoking reflection: while only a few learners will attain native speaker linguistic competence, there will be many more likely to develop strategies and skills such as observation, explanation and mediation which will enable them to build bridges between cultures and thus achieve ICC (Byram: 1997). ICC consists in 'attitudes' like openness and the ability to dispel mistrust about a foreign culture, 'knowledge' about how social groups and individuals work and 'skills', understood as the strategies to foresee intercultural misunderstandings and the ability to solve them. Following Barrett, intercultural discourse "helps people to develop a deeper understanding of cultural beliefs and practices that different from their own, fosters mutual understanding, increases interpersonal trust, co-operation and participation, and promotes tolerance and mutual respect." (2013: 26)

In short, the first noticeable shift in the culture-oriented teaching paradigm is for students to attain ICC rather than seek mere language proficiency. In contrast to what might be construed from what has been said before, the shift of paradigm does not entail dispensing with the pursuit of linguistic competence, but rather make both types of competences be naturally interspersed for students to accomplish more comprehensive, practical, rewarding objectives (Byram *et al.* 2002: 7).

A fundamental distinction should be made at this point between sociocultural and intercultural competence. The former merely comprises knowledge of facts and tangible information pertaining to the countries related to the language(s) under study and has thus an eminently cognitive nature. The latter, in turn, is more all-embracing –and demanding for students and teachers alike–, since it involves addressing deep-culture elements –as seen in 1.2–, and requires the adoption of specific teaching methods, together with a new array of tasks for

classroom implementation (cf. Scheu 1996). The nomenclature of the term ‘intercultural competence’ suggests encounters between different cultures and how students should grow appreciative of otherness and develop attitudes of openness and empathy to other cultures and ethnic groups with a view to attaining global citizenship (Byram 2008). For the successful acquisition of ICC, foreign language teaching should obviously transcend the plain transmission of factual information (Kramsch: 1993), and instead embrace attitudes, beliefs, values and symbols and provide opportunities for students to act as cross-cultural mediators.

Equally important is the notion that the intercultural paradigm should ensure that students are made to put the foreign culture(s) in relation to their own so that the learning experience becomes really meaningful (Stern 1992, McKay 2000, Méndez 2003), which Kramsch called the ‘double perspective of the respective societies’ (1993). Following this ongoing critical reflection process, students will achieve a more well-rounded understanding of otherness which will make them turn into successful bridge-builders between cultures. As Weninger and Kiss clearly point out quoting Byram (2008, 2011) and Kumaravadivelu (2008), intercultural competence can only be attained “through cultural reflection and understanding within a critically oriented pedagogy” (2013: 695). The fact that such processes have an eminently cognitive nature which escapes simple assessment has led Lund (2007: 93) to suggest that it might be desirable to replace the term ‘intercultural competence’ with ‘intercultural awareness’ or ‘intercultural learning’.

It is fundamental to underscore that, when learning about another culture, students do not necessarily have to assume its principles as theirs. In this respect, Byram (1998) distinguishes ‘biculturalism’ and ‘interculturalism’. In his view, the former presupposes that an individual identifies with and accepts the shared beliefs, principles, and customs of a particular culture. In turn, the latter entails an awareness of, instead of an identification with, another culture. If, as said above, students should be trained to adopt a positive, critical stance, interculturalism rather than biculturalism should be sought in FLT (cf. McKay 2000: 8).

From what was mentioned above, there emerges an obvious conclusion: FLT geared to foster intercultural awareness should be understood as an interaction-oriented, performative, awakening process pivoting on constructivism (Sercu *et al.* 2005). As Scollon and Scollon (2001a) put forward, culture cannot be understood as static and impervious to change, but should rather be conceived as building on actions carried out through everyday interaction. Needless to say, in the FLT scenario this implies an extra onus for the teacher, since (s)he needs to take on the role of facilitator, provide suitable, motivating, hands-on tasks and guide

students through the learning process as they explore, discover, gauge aspects of a new culture and put them in relation to their own. As stated in the introduction, ascertaining whether coursebooks provide this sort of activities will be one of the key objectives of this study.

Throughout this self-awareness journey into otherness after which students will become intercultural speakers or mediators, they will have to venture into new cultures avoiding any sort of stereotypes or prejudices which arise from perceiving someone through the lens of a single identity (cf. Byram *et al.* 2002: 9, Barrett 2013: 26). In this respect, Lund (2007: 96) expounds that fear or mistrust of the foreign can result in two unwanted reactions: exotism and xenophobia, for which reason students need to approach intercultural encounters with openness and respect, while considering their own role and expectations. Scollon & Scollon (2001b) point out that stereotypes can be positive or negative. The former ascribe praiseworthy features to the foreign culture, while the latter disdain it by focusing on a presumed characteristic which has been made unjustifiably disproportionate. Dispelling stereotypes –especially negative ones– ought to be a paramount goal of FLT, and classroom activities and coursebooks should provide numerous instances for learners to understand the complexity of human relations and the misconceptions which ensue from approaching cross-cultural encounters laden with a set of unfounded cultural beliefs. This owes much to the tendency to portray a foreign culture from a traditional, idealised, consumerism-based perspective, as if the cultural component could be portrayed like a tourist brochure or reduced to world-known products and artefacts from C2. In addition, characters are normally flat (Méndez 2003), allowing the student very limited chances to probe into the former's innermost feelings and drives, which may contribute to the appearance of stereotypes and prejudices.

Last but not least, as a corollary of everything said hitherto, following the endless nature of cultural nuances, contexts and peoples, language learning becomes a lifelong process which presents an internal, transformative goal that exceeds intramural instruction (Areizaga 2002).

2.4. Surpassing the boundaries of EFL teaching

2.4.1. World cultures

The ever-changing nature of a fast-paced, globalised world in which cross-cultural encounters occur more frequently than ever before –either face to face or virtually thanks to the affordances of new technologies– necessarily warrants a change in FL materials and teaching

practice. If, as said before, the main goal of FLT should be the development of interculturally-competent students, the materials and input dealt with in class ought not to be restricted to a set of traditional sources but rather embrace as wide a range of diverse cultures as possible. In Zarei & Khalessi's words (2011: 295), "the global use of the English language necessitates global cultural awareness rather than mere conformity to the target language culture." In this respect, Alptekin (1993) carried out a reasoned analysis of the underlying reasons for the choice of culture issues in coursebooks, the most salient of which being that major publishing companies are based in the UK and USA, which makes them show a marked tendency to place those cultures as referential elements of target culture (cf. Alsaif 2016). Such a proven, restrictive reality seems to suggest that those countries become the main or sole bearers of the essence of Englishness and that language 'belongs' to them in their own right. Widdowson (1994) can be considered one of the first authors who highlighted that no nation can have ownership over English, because it belongs to all speakers across the world regardless of their nationality or level of proficiency. Along similar lines, Solhi & Inal (2014) quote Yano (2009) to suggest a change of paradigm from what they call EoSC (English of Specific Cultures) to EforSC (English for Specific Cultures). Although it has been recently carped at because of its shortcomings in accounting for the inordinate number of present-day cross-cultural contexts, Kachru's (1985) seminal distinction between countries in the Inner Circle (henceforth IC), Outer Circle (OC) and Expanding Circle (EC) is particularly relevant to the purpose of this study. The IC comprises those countries in which English is spoken as a mother tongue like England, Wales, the USA, Australia and the like. In turn, countries in the OC were generally colonies under British domain at some point and recognise the status of English as an official language alongside their own mother tongue, which is the case of India, Pakistan or the Philippines. Finally, the EC refers to countries in which English is studied as a foreign or international language, like Spain, France, Brazil or China, to name but a few examples.

2.4.2. World accents

Together with culture, speakers used as oral input in listening activities also play a vital role in raising students' intercultural awareness, since the multitude of accents which can be found worldwide provide information about people's origin and social class. Besides, they also reveal dialectal vocabulary differences, intonation patterns and the like. It goes without saying that if we need to prepare students to succeed in interactions with a potentially endless number of cultures, teaching materials ought to encompass this diversity of accents.

Jenkins (2000, 2002) noted that up to that time most English Language Teaching (henceforth ELT) materials marginalized world accents and privileged RP and Standard American. She suggested that English should be considered a lingua franca and advocated superseding the current restrictive scope with the notion of English as an International Language (henceforth EIL) (2006). As Gray regrets (2006: 245), the type of language which was taught in EFL lessons until not so long ago was that produced by an idealised native speaker which served as the role model for students to imitate. In a similar vein, Matsuda (2003) propounds that teaching materials should include examples of World Englishes. This new perspective, according to him, requires a new approach which is more comprehensive, multifaceted and understanding than traditional teaching methods. In an almost concomitant paper, Llurda (2004) envisaged that the flurry of research concerning EIL and the growing appreciation of non-native teachers were undermining the overwhelming dominance of native teachers as gatekeepers of the language, thus outstripping the reigning imperialistic overtones.

By way of conclusion to this subsection, it is germane to mention Altpekin's (2002) bid for a new competence which replaces the notion of communicative competence and recognises English as a world language and embraces national and international contexts and situations of language use featuring native-nonnative and nonnative-nonnative discourse participants alike.

2.5. Coursebooks in FLT

2.5.1. The practicalities of coursebooks

Coursebooks have always enjoyed a preeminent role in FLT. Despite heated debate about their suitability which exceeds the scope of the present work (cf. Hutchinson & Torres 1994, Varón 2009), textbooks are still today a cornerstone of FLT courses regardless of the level. They are an indisputable, time-saving aid for hard-pressed teachers who find therein adapted input (both written and oral), methodological suggestions, interaction-oriented activities and tasks that foster self-learning, to name but a few examples (Cunningsworth 1995, Sercu 2000). Besides, it should be highlighted that adult EFL students normally lead busy lives and hence have limited time available for study. For them, the coursebook represents a practical, all-in-one guide for use in class and which they can refer to when revising or if in doubt.

From a cultural viewpoint, textbooks provide students with images and descriptions of the places, peoples and customs they will be asked to explore along their pilgrimage towards ICC. In addition, albeit in the minority, some offer teachers specifically designed activities to foster

students' ICC and also provide valuable resources to expand culture-related explanations and to build supplementary materials into the syllabus (cf. Chapelle 2016).

On the other hand, some authors emphasise the fact that coursebook design is a result of massive worldwide marketing (Méndez 2005, Chao 2011, Alsaif 2016). Gray (2000, 2010), and Gray & Block (forthcoming) stand out for having studied the underlying implications of coursebook design and the choice of materials regarding neoliberalism, social class, gender, sexuality and issues of erasure. He holds that coursebooks are products of hidden interests which generally depict a biased representation of society and defines them as “highly wrought artefacts and carriers of complex cultural messages” as well as “commodities to be traded in the market place” (Gray 2006: 14). In a similar vein, Tyrer (2012) notes that although direct colonisation has come to an end, it has been replaced by ‘cultural imperialism’, that is, accomplishing cultural domination by presenting idealised lifestyles and appealing products for people to aspire to and crave for. He posits that, apart from mass media and consumer-oriented policies, such a covert influence towards a capitalist model is also exerted through coursebook design.

2.5.2 Going beyond the coursebook's ‘ambassador’ role

If, as commented above, EIL textbooks ought to surpass the traditional shortcomings concerning coursebook representation of world cultures and Englishes, there arises the question of whether it is necessary for learners to acquire knowledge of those cultures who speak English as a native or second language or study it without any sort of cultural specificity through a ‘transnational neo-liberal culture of global entrepreneurship’ (Kramsch & Aden in press: 48). In this respect, it stands to reason to believe that the new EIL paradigm should not entirely obliterate the bond between English and the culture of the countries in which it is spoken as a first or second language.

Within the realm of coursebook design, Tyrer (2012) draws on Pieterse (1995) and Robertson (1992) to elaborate on the concepts of ‘hybridisation’ and ‘glocalisation’. Such theories postulate that, instead of local cultures being ridden over roughshod by Western-produced artefacts, textbooks should adapt to reflect a blend of cultures which include that of the students. Although some publishing companies have made noteworthy attempts in this field, these tailor-made editions basically idolise the importance of the local, have limited distribution and are marginal against the backdrop of EFL publications worldwide. In a similar vein, Solhi & Inal (2014) propound that greater attention should be paid to both the

source culture and international culture, since Inner-Circle countries are insufficient sources of suitable cultural content.

Gray (2006: 29) mentions Freebairn's (2000) notion of 'skeleton coursebook', a sort of general-purpose textbook available on CD-ROM/DVD format which can be supplemented by updated content material and hands-on, culture-based activities. Another possibility would entail creating a DIY online textbook that could be put together jointly by teachers and students according to the latter's level, needs and interests. No matter how pedagogically commendable this endeavour may seem to improve students' meaningful learning, raise ICC and foster students-teacher rapport, I believe such an initiative would greatly compound teachers' workload and leave too much responsibility on their shoulders. To this it must be added that numerous studies have evinced teachers' limited knowledge about world cultures and cross-cultural issues, which might make them refrain from embarking on the intercultural approach (Sercu *et al.* 2005). To Gray's mind, the most suitable option would be that put forward by Pulverness (2003), according to whom more regionally-located publishing endeavours which also involved teachers should be promoted to develop an alternative to the 'one size fits all' tenet on which the global coursebook pivots nowadays.

2.5.3 Coursebooks as agents of change

Given the relevance of coursebooks in FLT explained in 2.5.1, they can serve as an unrivalled tool to foster cross-cultural awareness and ICC. More importantly, if the latter aims to build bridges between individuals from different cultures and turn students into successful mediators, textbooks should provide teachers with suggestions and tasks to make students reflect upon 'otherness', compare the newly introduced culture with their own and, above all, engage in interaction with a view to experiencing first-hand the roles they are expected to accomplish. According to Lund (2007), in order to arouse students' positive attitudes to foreign cultures, learners should be presented with input that reflects everyday situations and real people with whom students can identify. Such a proposal recalls that of Risager (1991: 183), who advocated the inclusion of 'micro-level texts' about people with "feelings, attitudes, values and perceived problems." Similarly, following Lund (2007), illustrations of foreign countries should be recognisable as authentic and believable, whereas idealised, shallow representations and descriptions ought to be avoided. In turn, topics should be motivating and suitable to students' needs and interests to ensure the achievement of ICC.

With respect to task design, it should be borne in mind that one of the tenets of Communicative Language Teaching (henceforth CLT) is that classroom activities serve to attain communicative goals through interaction. A remark ought to be made at this point to highlight the fact that the ‘intercultural’ approach does not aim to supersede or belittle the accomplishments of Task-Based Learning or other methods within CLT. Quite the opposite, it builds on them to mould activities to fulfil the needs of a globalised world in need of more interculturally competent citizens who are able to deal with more realistic contexts which require the employment of new skills (cf. Corbett 2003: 4). In this respect, Nunan (1989) conceived communicative tasks as the result of six intervening components:

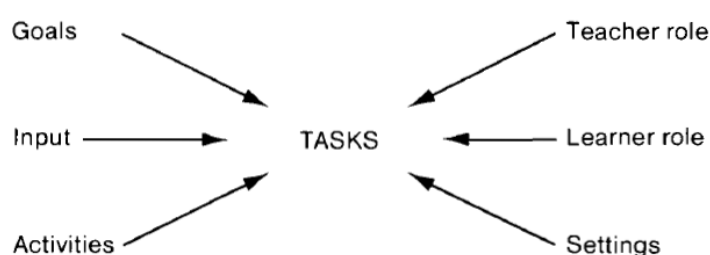


Image 4: The components of a task (Nunan 1989: 11)

In the intercultural approach, these elements can be fittingly adjusted to make them cross-culturally meaningful at will in order to heighten students’ awareness while at the same time improve their communicative skills. Out of the most relevant existing proposals (Scheu 1996, Pulverness 2003, Huber & Reynolds 2014, Moeller & Nugent 2014), I will delve into Tomlinson and Masuhara’s (2004) because it is more oriented towards coursebook activities. They distinguish 5 types:

1. Text Driven activities, in which students are requested to think about their experiences concerning a specific topic.
2. D.I.E. (Description, Interpretation, Evaluation), in which students are provided with a description of the setting of an intercultural encounter. They have to think about how interlocutors perceive and assess the encounter. After that, they suggest repair strategies.
3. Simulations, which basically take the shape of traditional role plays, after which students discuss the encounter and interpret the actions of the interlocutors.
4. Scenarios, which are also role-plays in which groups of students are given a specific role to perform during an encounter between two people. A member from one group

enacts his/her role with a member from the other group. The interesting, innovative element about this task is that a group can call a 'time out' in order to give their delegate advice or even replace him/her. After that, both groups reflect on the encounter, debate on any misunderstanding or difficulty they experienced and suggest what remedial action ought to have been taken to avoid or amend them.

5. Task Driven Activities, which entail learners considering cultural factors with a view to attaining a communicative goal. After some time for preparation in groups, they record their enactment and then listen to a genuine performance of the task. Finally, they compare both performances and the teacher prompts discussion.

2.5.4 Types of coursebooks vis-à-vis the representation of the cultural component

Although it referred to teaching materials in general, Cortazi & Jin's (1999) classification can serve us as a first, general approach towards a typology of coursebooks. They proposed a threefold distinction in relation to the types of cultural information that can be dealt with in class. They distinguished between textbooks that focus on students' own culture, those which aim at the target culture in which a foreign language is spoken as a first language and, thirdly, those which have an international scope and include cultures in both English and non-English speaking countries.

Following the line of what was argued in 2.5.2, Skopinskaja (2003) suggests that coursebooks fall into two broad categories: those that are internationally produced and those which are edited locally. The former can have a twofold orientation according to whether they deal with culture-specific or culture-general issues. The latter, in turn, are made by at least one non-native author and suitably comply with national syllabuses. They also incorporate issues and themes with which FL students are familiar and attempt to foster students' awareness of their own cultural identity and the target culture's.

From a closely related perspective, Lund (2007) distinguishes three types: a) coursebooks which focus on Inner-Circle countries' culture (mainly UK and USA), b) those which teach English as an international language, thus including cultures outside the English-speaking world and conceiving English as a lingua franca, and c) those which establish a connection between ELT and students' own culture.

A different typology worth mentioning for our purposes is that posited by Damen (1987) as quoted by Méndez (2003: 31-32). Instead of the type of culture they broach, she focuses on

the pedagogical goals they seek to attain. In her view, coursebooks fall into three main categories: 1) traditional coursebooks, the main objective of which is to develop students' language skills, culture being overlooked, 2) communicative textbooks, geared to perfect students' skills, with a special emphasis on developing their speaking proficiency, and 3) language-culture coursebooks, which are designed to encompass language and culture learning with a view to enhancing more well-rounded communicative competence. The latter type of coursebooks are further divided into:

- a) thematic, which generally hinge on the presentation of cultural patterns.
- b) developing, which have a transformational goal so that students achieve acculturation or intercultural competence.
- c) eclectic, which are a blend of the former two.

Once I have discussed the aspects related to the relevance of coursebooks in FLT, their types and how they can contribute to fostering ICC, the following section is devoted to the analysis of the most prominent studies which have been undertaken to ascertain how the cultural component is reflected in EFL coursebooks.

2.6. Most salient research on coursebook analysis

One of the most significant facts which accrues from existing literature is the conspicuous disproportion between the numerous theoretical studies advocating the infusion of intercultural issues into FLT and the scant practical works aiming to gauge how that is reflected in adult EFL/EIL coursebook design. Such paucity of research has been foregrounded by authors like Risager & Chapelle (2013) among many others. After research on the matter conducted for this dissertation, I would add that, apart from scarce, the existing studies tend to be piecemeal and variegated.

There are, indeed, checklists available intended to guide teachers in the fundamental decision-making process of choosing a coursebook (Byram 1994, Cunningsworth 1995, Areizaga 2002, Paricio 2005). Enlightening and time-saving as they may be, it is no less true that they only provide a 'predictive' (Ellis 1997), cursory insight into the matter without actually examining a series of textbooks. In addition, quite frequently proper coursebook analyses tend to be too general (Criado 2007, Gómez 2015) or focus on a very specific issue from a one-sided perspective. By way of example, Yuen's (2011) study avoids the analysis of illustrations or the type of cultural awareness activities involved, whereas Tyrer's (2012) focuses exclusively on the latter. Conversely, there are more ambitious, thoroughgoing works, but by

and large they centre on compulsory education rather than adult FLT, the main goal of the present study. On other occasions, textbook studies employ different perspectives and data-gathering methods which yield results that bear little comparison. In an attempt to provide an overall picture of the scenario, Risager and Chapelle (2013: 3) distinguish research carried out using quantitative content analysis, qualitative discourse analysis and other studies which are based on rather impressionistic interpretations of coursebooks.

Given that, owing to space constraints, it is not feasible to provide a detailed overview of the different analyses hitherto, in what follows I will focus on those which relate more closely to the goals and methodology of the present study. One of the most seminal works of this kind was carried out by Risager (1991) following Byram and Esarte-Sarries' (1991: 180) criteria for a coursebook evaluation model. Risager analysed elementary EFL textbooks used in Scandinavian schools from a fourfold dimension:

- a) the macro-social level, dealing with social, political and historical matters (facts).
- b) the micro-social level, having to do with social and cultural anthropology about characters (environment, interaction and subjectivity).
- c) international and intercultural issues.
- d) style and point of view of the author(s) (modality).

MACRO-SOCIAL LEVEL	MICRO-SOCIAL LEVEL	INTERNATIONAL & INTERCULTURAL ISSUES	STYLE & POINT OF VIEW
- Broad social facts about contemporary society (geographical, economic, political, etc.) -Broad socio-political problems (pollution, unemployment) - Historical background	-Social and geographical definition of characters -Material environment -Situations of interaction -Interaction and subjectivity of the characters	- Comparisons between the foreign country and the pupils' own -Mutual representations, stereotypes - Mutual relations: cultural power of dominance, cooperation and conflict	Attitudes (positive, negative, critical) towards the foreign culture and predominant style

Table 2. The sociocultural element in Scandinavian coursebooks (Risager 1991: 182-183)

The main shortcoming of her research is that she only provided general conclusions without offering any sort of results or factual information stemming from the application of her model. However, the inclusion of intercultural aspects has to be acknowledged.

A decade later, Méndez (2003) conducted a much more comprehensive study of 6th-Form EFL coursebooks used in Spain which is particularly interesting for the purposes of this Master's Dissertation. Apart from deploying a neatly-defined method and clearly-arranged data-gathering grids to back up her arguments, she dealt with manifold aspects like culture-related topics, illustrations, characters and their everyday routines, and national and international issues. In addition, she examined the different coursebooks' objectives, the treatment of stereotypes and, quite interestingly, she analysed how the cultural component was assessed –if at all– and suggested activities and skills to fully exploit the (inter)cultural component in the classroom (cf. Appendix II). Unlike other studies reviewed here, she did not deem it suitable to study the teacher materials provided with the coursebooks.

Although it is not a thorough coursebook analysis properly speaking as the author herself admits, but rather a qualitative study combining interviews and grids with multiple-choice options ranging from 0 ('Not at all') to 4 ('Completely'), Skopinskaja's (2003) proposal is worth quoting, especially the last criterion of her method. The author, together with her research team, studied secondary education coursebooks, workbooks, cassettes, videotapes, CDs, teacher books at an intermediate level (13-16 age-group). They designed an evaluation checklist of FLT materials from an intercultural perspective, and then analysed a series of materials for teaching French using those criteria. For coursebook examination, they addressed the following issues:

1. The rationale behind FL teaching and the design of the materials with regard to the correspondence of coursebook goals and students' conceptual framework, needs and the suitability of the topics employed in the coursebooks.
2. The cultural content of the teaching materials and character representation concerning age, race, interests, and the like.
3. The presentation of content through:
 - a) cultural knowledge, including objective facts about history, political or religious information to deal with the national identity of the target language, as well as the presentation of different ethnic groups, socio-political problems and stereotypes of all kinds, and reference to the students' own culture.

b) attitudinal perspective, whether a feeling of empathy and understanding is promoted, as well as that of national identity. This criterion also takes into consideration whether teaching materials prepare learners for successful intercultural encounters.

c) intercultural perspective, which entails comparing the target culture with their own and drawing conclusions about mutual representations and stereotypes in both cultures.

d) culture-and-language perspective, which has to do with the relationship between sociocultural and sociolinguistic issues.

Although some of the criteria in 3 overlap, a few concepts are subject to interpretation and data-gathering procedures are to a great extent qualitative and subjectively interpretive, Skopinskaja's attempt (2003) is significant in that it examines attitudes/skills fostering cultural self-reflection and intercultural understanding (cf. Appendix III).

Gray's (2006) doctoral thesis stands out as a fundamental reference study because it is both all-embracing and also suits our purposes, since it focuses on adult ELT coursebooks. He maintains that an analysis framework based on a representational repertoire –understood as the collection of ideas, images and ways of talking present in a coursebook– is more convenient than traditional methods drawing on a pre-specified set of topics which convey some sort of cultural content. He claims that such types of approaches normally leave out the visual component of textbooks, to which he ascribes great importance. For this reason, he suggests a more thorough scheme based on semiotics to analyse artwork by differentiating representational, interactive and compositional meanings (2006: 77), each one of these elements being subdivided into other components. As to the examination of texts (both oral and written), Gray bases his analysis on a three-pronged framework:

a) traditional skills and components (grammar, vocabulary, phonology and reading, writing, listening and speaking-oriented activities), together with the elements which have to be taken into consideration.

b) secondary environments, including themes, characters and situational aspects.

c) point of view, which deals with the goal of comprehension/follow-up activities to gauge whether or not they foster students' adoptions of certain roles so as to raise intercultural awareness.

Gray's study does not take into consideration occurrences of cultures in contact as a fundamental element in facilitating ICC. However, it must be credited for giving paramount relevance to illustrations, for creating a clear typology to register accent types and for recording not only types of (inter)culture-related topics, but the number of occurrences as well (cf. Appendix IV).

A year later, Lund (2007) produced a commendable study of lower-secondary EFL textbooks used in Norwegian schools. He employed a combination of quantitative and qualitative data-gathering procedures. In relation to the former, he used content analysis to count the lines associated with cultural elements and coded them as pertaining to a series of different categories. However, as he himself admits, this process is rendered meaningless if it is not supplemented and interpreted in the light of qualitative research. Such an approach entails thoroughly studying text types and providing an explanation for the choices of texts in coursebooks. His study hinges on six main criteria:

1. He first distinguishes between texts with culture-specific reference and those without, and for the former he devises six sub-categories: a) information-focused texts, b) fictional texts and other 'authentic' texts, c) fairy tales and fables, d) jokes and anecdotes, e) textbook dialogues, and f) monologues and interviews.
2. Countries and cultures dealt with, through which he is able to ascertain whether textbooks still adhere to traditionally prevailing cultures or, conversely, promote teaching of English as an International Language.
3. Text types. Lund disregards the longstanding text typology (narrative, descriptive, expository, and the like) on the grounds that it is not really fruitful for his purposes. Instead, he uses Risager's (1991) distinction between macro and micro level texts and also employs Selander's (1995) distinction between ostensive, narrative and discursive texts.
4. Content areas. Lund groups prose texts into three content areas, which may seem too vague to account for the wide range of topics existing. The areas are 'History and cultural heritage', 'Contemporary issues and general information' and 'Presentation of individual people'.
5. In relation to exercises, the author puts special emphasis on those tasks which are geared to enhance students' awareness of sociocultural aspects and contexts from a receptive and productive perspective.

6. Concerning the students' perspective, Lund analyses the possibilities that are provided for students to obtain empowerment and become the agents of their own learning process, whereby they are given "the opportunity to define their own needs and to carve out their own identity as users of the foreign language." (2007: 105)

In addition, Lund carries out a thoroughgoing study of both illustrations and language variety, including accents, dialects, native vs non-native speakers and factual information about EIL. Because of the all-embracing nature of its scope, the clarity of exposition and the relevance awarded to examining tasks to ensure whether they foster student's ICC and learning empowerment, Lund's doctoral thesis can deservedly be thought of as one of the most enlightening works which has been written about ELT coursebook analysis (cf. Appendix V).

Weninger and Kiss' (2013) paper is also worth-quoting because it suggests a new approach to textbook evaluation. Expanding their 2009 article, they propound a semiotics-based study which exceeds traditional culture-content studies. In their view, coursebooks should be analysed according to the potential diversity of meanings they stimulate by means of their textual and visual elements instead of only focusing on a one-sided, favoured interpretation. Although such an approach can undoubtedly open up new lines of research and yield relevant insights into task implementation and the enhancement of students' culture-awareness, it is exclusively qualitative and extremely subjective, which may impair its validity and replicability if undertaken by different researchers.

Two recent pieces of research have been carried out by Larrea (2015) and Raigón & Larrea (2015). Although they are similar in nature and the latter is more inclusive concerning the range of coursebooks under study, the former enjoys a slightly deeper insight. Larrea focuses on B1 adult coursebooks from three of the most renowned publishing companies. She first divides culture-related occurrences as belonging to itemised culture-general or culture-specific issues following Paige *et al.* (1999) and Lee (2009). The former elements are broken down into the three culture categories propounded by Byram (1997) –knowledge, attitudes and behaviour–. Each occurrence is counted and noted by skill on a 10-item list. In relation to culture-specific topics, Larrea distinguishes between C-culture and c-culture issues. The former's occurrences are also grouped by skill and 14 topics, while there are 16 for the latter (cf. Appendix VI). Although it does not cover visual content, analyse if World Englishes are provided through written or oral input or mention whether there are any activities aimed at raising students' intercultural awareness, the most salient features of her study are its topicality and the fact that culture-related issues are counted and grouped according to skill.

Thus, the reader can easily gather which skill is favoured to reflect the cultural component in each coursebook and which textbook stands out as being the most sensitive to culture-related aspects.

3. A STUDY ON THE INTERCULTURAL COMPONENT IN EFL TEXTBOOKS USED IN OFFICIAL SCHOOLS OF LANGUAGES IN THE VALENCIAN COMMUNITY

3.1. Research design

The present investigation is practical in nature. It is an instance of primary, analytic research which pursues a deductive goal. Although its approach can be deemed as eminently qualitative, it is no less true that the tools used for data collection are objective. In addition, basic mathematical calculations are employed in data analysis to minimise the degree of inaccuracy derived from subjectivity or ambivalence of interpretation.

3.2. Sample

3.2.1. Coursebooks chosen

The reason for choosing the textbooks for analysis pivots exclusively on a numerical fact. I have gleaned the different choices of coursebook for B2 (for the academic year 2016-2017) in each one of the 15 OSLs existing nowadays in the Valencian Community according to the information available on their websites, and have noted the highest number of occurrences. It should be highlighted that in 3 OSLs (Benidorm, Valencia and Xàtiva) there is more than one textbook used, which is due to teacher preference. All incidences have been factored in. Castellón's OSL uses a coursebook that is different from the ones under study here, which has been considered negligible for our interests. The results can be summarised as follows:

Coursebook title	Nº of OSLs using it
<i>English File Upper Intermediate</i> (Oxford University Press)	11
<i>Empower B2</i> (Cambridge University Press)	4
<i>Cutting Edge Upper Intermediate</i> (Pearson Education Limited)	3

Table 3. Total number of most popular B2 coursebooks chosen in OSLs in the Valencian Community

As can be easily gathered, the supremacy of *English File Upper Intermediate* (henceforth *EF*) as the most popular choice is overwhelming. In this respect, it should be noted that it has been

out since 2014 and is the offshoot of the successful *New English File Upper Intermediate*. Conversely, *Empower B2* (henceforth *Emp.*) has no same-titled precedent and ought to be understood as a completely new collection. Because it was first published in 2016 –with only one full teaching year having elapsed up to the present day–, it can be said to have enjoyed a promising start. *Cutting Edge Upper Intermediate* (henceforth *CE*), in turn, has been on the market since 2013, for which reason it can be concluded that it cannot vie with the others for popularity. The fact that Oxford University Press and Cambridge University Press have traditionally cornered the market can account for *CE*'s only modest success.

3.2.2. Level of proficiency chosen

The level of proficiency chosen (B2, as stated above) is by no means random, but rather based on the fact that students at this stage enjoy a great deal of autonomy and sufficient proficiency to engage in a wide range of conversations and to express their views with relative ease. In relation to this, the 2001 *CEFR* specifies that –among other skills– students having completed this level

[c]an interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options” (2001: 24).

Since talking about cultures and their manifold manifestations and implications can pose a challenge to B1 students, it was felt that B2 was the ideal stage on which to focus scrutiny.

3.3. Instrument description

I have designed the instrument for the present study by drawing on the numerous works cited in 2.6, and most particularly on Méndez's (2003), Tomlinson and Masuhara's (2004), Gray's (2006), Lund's (2007), Tyrer's (2012) and Larrea's (2015). However, I have not restricted myself to adopting their frequently overlapping –and at times mutually exclusive– instruments and categories. Instead, I have carried out a fine-grained analysis of their proposals to adapt them to meet the goals of the present study and the specificities of the coursebooks.

Apart from that, the instrument is in close keeping with the aspects reviewed in the literature section with a view to providing greater internal coherence between the theoretical principles expounded there and the results and conclusions obtained after the application of the research engine and the interpretation of the findings.

3.4. Data collection

As stated in 3.1, the goal of the present study is an eminently scientific one, for which reason only verifiable, objective data are considered. Aspects which can be open to interpretation or which could be applied subjectively by prospective researchers have been purposely rejected. Therefore, an Excel spreadsheet with three tabs has been used in order to gather data. Each tab is devoted to one of the coursebooks under study and contains the tables described below (cf. Appendix VII to have an overall perspective of the completed tables). Furthermore, with a view to ensuring a bias-free, science-based handling of data which guarantees maximum external reliability and replicability, scroll-down lists have been used to register occurrences for all the fields which are subject to analysis.

Nº of occurrence	UNIT	PAGE	EXERCISE	FOCUS	GROUPING	TYPE
1	1	24	1b	Several cultures	Pairs	Analytical
2	2	25	7a	Comparison of cultures	Unspecified	Analytical
3	2	25	7a	C2	Individual	Analytical Cultural capsule Cultural adaptation Role-plays Mediation-based Combination of the above Other

Image 5. Screenshot of the data-gathering process for ‘Culture-based activities’

The scope of the present study encompasses 4 different realms: ‘Written texts’, ‘Oral texts’, ‘Images’ and ‘Culture-based activities’. Each one of the fields is then broken down into subcategories, which are specified throughout the following subsections. While a general layout was devised prior to delving into the coursebooks, it should be underscored that the categories on the tables have been determined and shaped following the painstaking analysis of the textbooks. In addition, for the sake of convenience when interpreting the results, a ‘Comments’ column has been added. It includes an objective explanation of the cultural content of a text, an image or noteworthy aspects about the goals of culture-based activities. In what follows, all the different categories are described and additional information is provided for those which are likely to be more elusive.

3.4.1. Written texts

The goal of this field is to assess how many and what type of culture-related aspects are broached by means of reading comprehension texts. As can be seen, there are 5 subcategories,

namely ‘Perspective’, ‘Cultural content’, ‘Characters mentioned’, ‘Cultures in contact’ and the concept of ‘English as a world language’.

A. PERSPECTIVE		B.1 CULTURAL CONTENT (BOUND TO A SPECIFIC CULTURE?)	B.2 CULTURAL CONTENT (TOPIC)		
1st person		Yes	Family/friendship	Beliefs, feelings and emotions	
3rd person		No	Habits & routines	Education, learning and training	
Other			Travel, world places	Personal accomplishments and fulfilled dreams	
			Food and drink, cuisine	TV, mass media and marketing	
			Accommodation and home	Lifestyles	
			The future and inventions	Cities	
			Leisure and free time	Music & cinema	
			Work	The environment, weather & animal world	
			Volunteering	Gender differences, sexual roles	
			Festivities and celebrations	Science, technology and the Internet	
			Love and couple relationships	Sport	
			Languages	Money and finance	
			Cultural traits and culture shock	Health, welfare and safety measures	
			Literature and fiction	Memories and personal experiences	
			Fashion, clothes and design	Crime	
			Fame and celebrities	Other	
			Historic characters and leaders		
			Amazing stories and paranormal activity		
B.3 CULT. CONT. (DEPTH)					
C-culture					
c-culture					
Symbolic culture					
C. CHARACTERS MENTIONED					
AGE	GENDER	RACE	TYPE OF CHARACTER	NATIONALITY	CELEBRITY?
Child	Male	White	Native residents	British	Yes
Teenager	Female	Afro-American	Non-native residents	Irish	No
Adult	Unknown	Asian	Tourists	North American	N/A
Elderly	N/A	Central & S. Amer.	Other	Canadian	
Other		Arab	Unknown	Australian-New Zealand	
Unknown		Other	N/A	Spanish	
N/A		Unknown		Other	
		N/A		Unknown	
D. CULTURES IN CONTACT			E. ENGLISH AS A WORLD LANGUAGE		
IC - IC			ENGLISH AS A LINGUA FRANCA	VARIETIES OF DIALECT	
IC - OC			Yes	No dialectal varieties present	
IC - EC			No	Belonging to the IC	
OC - EC				Belonging to the OC	
EC - EC					
OC - OC					
None					

Image 6. Collection of categories and subcategories of analysis for ‘Written texts’

‘Perspective’ (A) refers to the viewpoint from which the information or story is told. ‘1st person’ concerns those texts in which the information/story is written by the character in it, while ‘3rd person’ is used when the information/story refers to somebody else different from who has theoretically written the text. In turn, ‘Other’ is employed when there are no human characters involved, but rather objective, factual information or events being recounted.

As far as ‘Cultural content’ (B) is concerned, it has been divided into three subsections. The first one (B1) aims to determine whether the content in the text refers to a specific culture or, otherwise, has no cultural bond whatsoever, as will be the case for a significant number of occurrences. It should be highlighted that for subsections A, B & C only the texts which

present a certain degree of insight into a specific culture are considered, since there is little – if any – knowledge of otherness in a text dealing with how to react in common medical emergencies or about what generally irritates people, to name but a couple of examples. However, all written texts have been taken into consideration to analyse subsections D & E. ‘Cultural content (Topic)’ (B2) refers to the content dealt with in the text. In line with what was said before, the different topics have been determined by the content of all the texts in the three coursebooks and those suggested by the *CEFR* for the level, together with one which was intentionally included to gauge the presence of truly cross-cultural examples: ‘Cultural traits and culture shock’. As was explained in section 2.1.2, ‘Cultural content (Depth)’ (B3) refers to the profundity with which the topic is treated.

‘Characters mentioned’ (C) encompasses 6 subcategories: age, gender, race, type of character, nationality and celebrity. It should be pointed out, however, that the ‘Race’ criterion has been factored in by resorting to the images which generally accompany the written texts. I believe that, for the sake of convenience and close relationship to the other co-elements, it belongs here rather than in the ‘Images’ section, where it would have been studied as an isolated element. Apart from this, ‘Celebrity’ has been used in a comprehensive way, since it refers to both well-known personalities and prominent figures who have accomplished deeds or, conversely, to others who made monumental blunders which make them noteworthy.

Another category which is particularly interesting for the purposes of this study is that of ‘Cultures in contact’ (D), which concerns with whether the texts mention cross-cultural encounters or episodes of culture shock. Abbreviations of Kachru’s circles (1985) as mentioned in 2.4.1 are used for the sake of brevity. It should be noted that only encounters between individuals from different cultures have been considered; in other words, a conversation between two strangers from the same country has not been factored in.

The last category which might warrant further explanation is ‘English as a world language’ (E), which aims to glean examples through which texts refer to English as a *lingua franca* (and the ensuing benefits of commanding it) and others which contain written dialectal varieties of English from the multiple areas in which it is used.

3.4.2. Oral texts

A. PERSPECTIVE	B. TYPE	C.1 CULTURAL CONTENT (BOUND TO A SPECIFIC CULTURE?)		C.2 CULTURAL CONTENT (TOPIC)	
		Yes	No		
1st person	Interview	Yes		Family/friendship	Amazing stories and paranormal activity
3rd person	Dialogue	No		Habits & routines	Beliefs, feelings and emotions
Other	Conversation			Travel, world places	Education, learning and training
	Monologue			Food and drink, cuisine	Personal accomplishments and fulfilled dreams
	Documentary			Accommodation and home	TV, mass media and marketing
	Biography			The future and inventions	Lifestyles
	Story			Leisure and free time	Cities
	Song			Work	Music & cinema
	Other			Volunteering	The environment, weather & animal world
				Festivities and celebrations	Gender differences, sexual roles
				Love and couple relationships	Science, technology and the Internet
				Languages	Sport
				Cultural traits and culture shock	Money and finance
				Literature and fiction	Health, welfare and safety measures
				Fashion, clothes and design	Memories and personal experiences
				Fame and celebrities	Crime
				Historic characters and leaders	Other
C.3 CULT. CONT. (DEPTH)		D. CHARACTERS SPEAKING			
C-culture		AGE	GENDER	RACE	CELEBRITY?
c-culture		Child	Male	White	Yes
Symbolic culture		Teenager	Female	Afro-American	No
		Adult	N/A	Asian	N/A
		Elderly		Central & South-Am.	
		Other		Arab	
		Unknown		Other	
		N/A		Unknown	
				N/A	
E. CULTURES IN CONTACT		F. VARIETIES			
IC - IC		ACCENTS	NNS (Non-native speakers)		
IC - OC		Standard English	Yes		
IC - EC		Regional UK	No		
OC - EC		International IC			
EC - EC		International OC			
OC - OC		International EC			
None					
Other					

Image 7. Collection of categories and subcategories of analysis for 'Oral texts'

Some of the categories used to gather information from oral texts coincide with those employed in written texts, namely 'Perspective', 'Cultural content', 'Characters', and 'Cultures in contact'. Additionally, 'Type' (B) refers to the sort of spoken format which is being delivered. This item is of particular interest inasmuch as conversations or interviews are more likely to include intercultural aspects than monologues or biographies.

'Characters speaking' (D), unlike in written texts, refers to the features of the speakers rather than to what is being said. The reason for this is that what is particularly relevant here are the traits of the speaker who is uttering the text instead of its content, which is analysed in the 'Cultural content' category (C). Apart from this, two fields have been removed from D, namely 'Type of character' and 'Nationality'. In relation to the former, such a decision has been made owing to the fact that recordings are generally devoid of context, which in most cases makes it impossible to determine whether speakers are native residents or not; in other

cases, it would have entailed wild guessing, which would have impaired the reliability of the study. The same dearth of information applies to ‘Nationality’, to which it must be added that the only hint of speakers’ origin derives from their accent, which has a separate subcategory in F: ‘Accent’.

Finally, ‘Varieties’ is related to ‘English as a world language’ in 3.4.1, the difference being that it now refers to the different accents speakers present and whether there are any non-native speakers (henceforth NNS).

3.4.3. Images

A. TYPE	B. CONTENT DISPLAYED	C. CULTURES IN CONTACT	
Photograph	People	TYPES	ROLES OF DOMINANCE
Slide	Places, events, atmospheres, etc	IC - IC	IC over IC
Graph & charts	Animals	IC - OC	IC over OC
Hand-made drawing	Objects	IC - EC	OC over OC
Computer-generated image	Other	OC - EC	OC over IC
Map		EC - EC	EC over EC
Other		OC - OC	EC over IC
		None	IC over EC
		Other	OC over EC
			EC over OC
			None
			N/A

Image 8. Collection of categories and subcategories of analysis for ‘Images’

With respect to illustrations, ‘Type’ (A) focuses on the type of image used to support the information given in the written or oral texts. In turn, ‘Content displayed’ (B) refers to what illustrations depict, while ‘Cultures in contact’ (C) examines whether images reflect cross-cultural encounters. The latter specifies the types of cultures interacting and, very importantly, whether there are any visual, underlying roles of dominance of one over the other. Again, abbreviations for the nomenclature of Kachru’s circles (1985) have been employed.

3.4.4. Culture-based activities

A. FOCUS	A. GROUPING	B. TYPE
C1	Individual	Analytical
C2	Pairs	Cultural capsule
Several cultures	Buzz groups	Cultural adaptation
Comparison of cultures	Class debate	Role-plays
Other	Combination of the above	Mediation-based
	Other	Combination of the above
	Unspecified	Other
	N/A	N/A

Image 9. Collection of categories and subcategories of analysis for ‘Culture-based activities’

Last but not least, culture-oriented activities should underpin the syllabuses of coursebooks aimed at enhancing students' cultural awareness and endow the latter with skills and strategies so that they become successful cross-cultural speakers and effective mediators. Therefore, a comprehensive study geared at ascertaining the suitability of coursebooks to satisfy this ever-growing need in FLT should consider such classroom tasks an indisputable priority. Intercultural awakening and mediation expertise are generally attained through production-oriented activities based on speaking and writing activities, which are the types of tasks that are the focus of the study at this point. In order to analyse them, three categories have been established: 'Focus' (A) refers to the culture which is dealt with, 'Grouping' (B) is geared to gauge whether activities foster individual reflection, group discussion or general class debates, and 'Type' (C) focuses on the sort of tasks being used. Within this latter category, 5 main kinds of activities have been distinguished, for which I have used two proposed by Stern (2003) –cultural capsule and cultural adaptation– and merged, renamed and extended those suggested by Tomlinson and Masuhara (2004). For the sake of enlightenment, a brief definition of the subcategories in C is provided below:

- a) Analytical, which are equivalent to Tomlinson and Masuhara's 'Text-Driven Activities'. Their goal is to make students reflect on their own experiences in relation to a particular topic which has been presented through reading or listening input. In addition, students can be asked to analyse an aspect of that culture and give their opinion about it.
- b) Cultural capsule, in which students have to briefly present an aspect of the foreign culture they have been previously assigned with.
- c) Cultural adaptation tasks, in which students are provided with a troublesome cross-cultural incident, followed by multiple-choice format answers where only one option is suitable. This task is followed by a debate in which arguments are given to justify the suitability of the correct option and the inappropriateness of the others.
- d) Role-plays, which encompass Tomlinson & Masuhara's 'Simulations' and 'Scenarios'. Students are provided with a description of the context of a cultural encounter, then they are given roles and after that they perform the role-play. Ideally, a debate about the achievements and the shortcomings of the task should ensue.
- e) Mediation-based tasks, which are enriched, more ambitious activities than role plays. Students have to act as mediators between people from different cultures who speak different languages, thus serving as a cultural and linguistic problem-solving bridge.

3.5. Data analysis

As was mentioned in 3.4, an Excel spreadsheet with three tabs has been used to gather data. To count and analyse it more conveniently and scientifically, Excel filters have been employed. Findings are presented in tables, which include the number of occurrences of each element per textbook. Because of the particular features of the books can yield uneven results as to the number of occurrences, the percentages of items against the other occurrences within the same coursebook and subcategory are provided in brackets. Furthermore, mathematical mode will also be occasionally used to point out the most frequent occurrences.

4. RESULTS

By way of introduction, it should be underscored that *Emp.* and *EF* make no mention whatsoever of culture-related issues in their tables of contents or blurbs. Conversely, *CE* includes a specific section called ‘World Culture’ every even-numbered unit. It has a column devoted in its table of contents shared with the content in every odd-numbered unit, aimed at practising functional structures (cf. Appendix VIII). In what follows, the different findings are presented and analysed. Due to the nature of data in this study, it should be borne in mind that the absence of an aspect will be as telling as the presence of others.

4.1 Written texts

As was justified in 3.4.1, only texts which contain a cultural bond with a specific culture – either foreign or that of the students’ – are analysed in this section. Prior to delving into the different categories, it is imperative to weigh up culture-bound texts against the total number of written texts throughout each one of the books (B.1 subcategory).

	<i>Emp</i>	<i>EF</i>	<i>CE</i>
TOTAL NUMBER OF WRITTEN TEXTS	35	36	28
TEXTS RELATED TO A SPECIFIC CULTURE	17 (48.5%)	13 (36.1%)	15 (53.6%)

Table 4. Table comparing written texts dealing with a specific culture against all occurrences (B.1)

Although results seem to yield satisfactory figures, especially in the case of *CE* (53.6%) and *Emp.* (48.5%), they should be taken cautiously for a number of reasons which are explained later.

4.1.1 Perspective (A)

A. PERSPECTIVE	Emp.	EF	CE
1st person	0	1 (8%)	2 (13%)
3rd person	9 (53%)	5 (38%)	7 (47%)
Other	8 (47%)	7 (54%)	6 (40%)
TOTAL	17	13	15

Table 5. Table of findings for ‘Perspective’ (A) in written texts

As can be seen from the table, there is a marked preference for using perspectives other than the 1st person. *Emp.* (53%) and *CE* (47%) favour the 3rd person, whereas *EF* opts for the ‘Other’ viewpoint (54%). For example, image 10 corresponds to a text from *Emp.* which describes singer-songwriter Sixto Rodríguez's unsuccessful early career from a 3rd-person perspective. Image 11, in turn, is an *EF*'s example of the ‘Other’ perspective dealing with 'extreme interviewing' for a job –the latest trend in the USA–, which consists of throwing bizarre questions at candidates to see how they react.



Images 10 & 11. Screenshots of texts taken from *Emp.* (page 107) and *EF* (page 6) respectively

The obvious, subsequent consequence is that texts tend to be largely objective and thus deprived of feelings and opinions, which has been one of the shortcomings of the traditional scope of FLT in relation to culture-related issues (Risager 1991: 189, Méndez 2003: 272). Needless to say, if students had been given the chance to access the feelings of characters, the latter would have seemed more true-to-life. Consequently, learners would have been able to

sympathise with characters more easily, which in turn would have bolstered a deeper understanding of otherness.

4.1.2. Cultural content (B)

B. CULTURAL CONTENT							
TOPIC	Emp.	EF	CE	TOPIC (cont.)	Emp.	EF	CE
a. Family/friendship			1 (6.6%)	r. Amazing stories and paranormal activity	2 (11.7%)		2 (13.3%)
b. Habits & routines				s. Beliefs, feelings and emotions			
c. Travel, world places	2 (11.7%)			t. Education, learning and training	1 (5.8%)		
d. Food and drink, cuisine				u. Personal accomplishments and fulfilled dreams	1 (5.8%)	2 (15.2)	1 (6.6%)
e. Accommodation and home				v. TV, mass media and marketing		1 (7.6%)	2 (13.3%)
f. The future and inventions			1 (6.6%)	w. Lifestyles			
g. Leisure and free time				x. Cities		1 (7.6%)	
h. Work		1 (7.6%)	1 (6.6%)	y. Music & cinema	1 (5.8%)		2 (13.3%)
i. Volunteering	1 (5.8%)		1 (6.6%)	z. The environment, weather & animal world			
j. Festivities and celebrations				aa. Gender differences, sexual roles			
k. Love and couple relationships				bb.Science, technology and the Internet	3 (17.6%)	1 (7.6%)	
l. Languages				cc. Sport	2 (11.7%)		
m. Cultural traits and culture shock		1 (7.6%)		dd. Money and finance	2 (11.7%)		
n. Literature and fiction	1 (5.8%)			ee. Health, welfare and safety measures			1 (6.6%)
o. Fashion, clothes and design				ff. Memories and personal experiences			
p. Fame and celebrities			1 (6.6%)	gg. Crime		1 (7.6%)	1 (6.6%)
q. Historic characters and leaders		1 (7.6%)		hh. Other	1 (5.8%)	4 (30.7%)	1 (6.6%)
				TOTAL	17	13	15

DEPTH	Emp.	EF	CE
C-culture	11 (64%)	9 (69%)	10 (67%)
c-culture	6 (36%)	4 (31%)	5 (33%)
Symbolic culture	0	0	0
TOTAL	17	13	15

Image 12. Tables of findings for ‘Cultural content’ (B) in written texts

As can be gathered from a glimpse at the table, less than half of the topics provided are covered, which can be explained from the limited number of written texts dealing with culture-specific issues. The only one present in the three books is u (‘Personal achievements and fulfilled dreams’) as can be seen from the screenshots below. Image 13 shows a text about Paul Feldman, who dropped his job as a market analyst to make bagels, image 14 tells the inspiring story of Alek Wek's career as a model and her hardships to start off and image 15 focuses on two remarkable American elderly women who made their dreams come true against overwhelming odds.

What The Bagel Man Saw

Would you pass the bagel test?

Once upon a time, Paul Feldman dreamed big dreams. While studying agricultural economics at Cornell, he wanted to end world hunger. Instead, he ended up taking a job with a research institute in Washington, analysing the weapons expenditures of the United States Navy. He was well paid and unfulfilled. 'I'd go to the office Christmas party, and people would introduce me to their wives or husbands as the guy who brings in the bagels,' he says. 'Oh! You're the guy who brings in the bagels!' Nobody ever said, 'This is the guy in charge of the public research group.'

The bagels had begun as a casual gesture: a boss treating his employees whenever they won a new research contract. Then he made it a habit. Every Friday, he would bring half a dozen bagels, a serrated knife, some cream cheese. When employees from neighbouring floors heard about the bagels, they wanted some, too. Eventually he was bringing in 15 dozen bagels a week. He set out a cash basket to recoup his costs. His collection rate was about 95 per cent; he attributed the underpayment to oversight.

In 1984, when his research institute fell under new management, Feldman said to management: 'I'm getting out of this. I'm going to sell bagels.'

His economist friends thought he had lost his mind. But his wife supported his decision. Driving around the office parks that encircle Washington, he solicited customers with a simple pitch: early in the morning, he would deliver some bagels and a cash basket to a company's snack room; he would return before lunch to pick up the money and the leftovers. Within a few years, he was delivering 700 dozen bagels a week to 140 companies and earning as much as he had ever made as a research analyst.

Alek Wek

Past and present



Alek Wek is one of the world's most popular models. She ¹has appeared / appeared in catwalk shows, high profile advertising campaigns and on the cover of *Vogue* magazine. Her life, however, ²hasn't been / hadn't been easy.

Alek ³has been born / was born into a poor family in Sudan in 1977, the seventh of nine children. In 1983, civil war ⁴broke out / had broken out. Alek ⁵was playing / used to play out in the streets, but it ⁶has got / got too dangerous to go out. In the end, Alek's family ⁷have decided / decided to leave their town and walk south. Eventually, the family ended up in Khartoum, the capital of Sudan. Unfortunately, in Khartoum, Alek's father died. Many years before, he ⁸had / had had an operation on his hip, and during their long walks it ⁹was getting / got badly infected.

In 1991, Alek and her younger sister moved to the UK. Their older sister ¹⁰was moving / had moved there three years earlier, and later their mother ¹¹joined / used to join them.

In 1995, Alek ¹²shopped / was shopping at a market in London when a modelling scout ¹³approached / was approaching her, and against her mother's advice, 18-year-old Alek ¹⁴has decided / decided to become a model.

Images 13 & 14. Screenshots of texts taken from *EF* (page 87) and from *CE* (page 7) respectively

GOLDEN DREAMS AND GOLDEN GIRLS!

Too many people never realise their dreams, listing instead all the reasons why they cannot achieve them. Not so for three remarkable American women who never gave up on their dreams. Their stories tell us that you should never give up and you're never too old to make your dream come true.

DIANA NYAD – DON'T STOP SWIMMING!

On September 1, 2013, Diana Nyad became the first person to swim successfully the treacherous Florida Straits, a 177 km passage from Cuba to Florida, without the protection of a shark cage. She was 64 years old.

When she was in her twenties, Diana was already a famous long-distance swimmer, but she retired in 1979. During her early career, Diana had one unsuccessful swim: her attempt to swim from Cuba to Florida in 1978 ended after 42 hours in the water. Although she got on with her life, this unrealised dream remained in the back of her mind.

In early 2010, she turned 60 and decided it was time to pursue her dream again. She began training and, in August 2011, she entered the water to try again 33 years after she first tackled this challenging swim. However, she faced strong winds and sea currents and had to give up after 29 hours in the water.

She tried again a month later, but still wasn't successful. She waited until the following year for her fourth attempt, but pain from jellyfish stings forced her to give up. Her fifth attempt began on 31st August 2013. After 53 hours in the water, she reached Florida and set a new world record.

It was an incredible achievement, not only physically, but emotionally and mentally as well, but in the words of Diana, 'Find a way. Never, ever give up.'

BARBARA JOE – PEACE GAVE HER A CHANCE

At 73, Barbara Joe still remembers hearing President Kennedy announcing the creation of the Peace Corps, a volunteer programme to provide economic and social aid to people in developing countries. Barbara Joe was 23 years old and the idea immediately appealed to her. But she was already married, completing a degree, and she would soon have her own family.

Over the years, Barbara did occasional volunteer work and visited many developing countries in South America. However, it wasn't until 1998 that she told herself it was now or never. She finally became a full-time volunteer and joined the Peace Corps. She was 60.

The Peace Corps has no upper age limit, but volunteers are often young. The selection process is rigorous and only one applicant in ten is accepted. Barbara was by far the oldest person on her training course.

Barbara was a Peace Corps volunteer in Honduras for three and a half years and in that time she taught locals about Aids prevention, handed out medications and even helped deliver a few babies. Her daughter went to visit her during her stay. She was surprised to see how happy her mother was and how well she coped with the primitive living conditions.

Barbara has since written a book about her experience. She thinks you're never too old to volunteer. 'You are never too old to follow your dreams,' she says. 'It's never too late to reinvent yourself.'

Image 15. Screenshot of a text taken from *Emp.*, page 120

What is of special interest for the purpose of this study is that topics which are bound to offer insights into a foreign culture are conspicuous for their absence, such as b ('Habits and

routines', j ('Festivities and celebrations'), k ('Love and couple relationships'), s ('Beliefs, feelings and emotions') and w ('Lifestyles'), to name but a few examples.

As regards the depth with which those topics are treated, there is a striking similarity in the three books in the prevalence of C-culture issues over c-culture ones, which seems to perpetuate the traditional presentation of cultural issues, largely based on factual knowledge. Besides, it needs to be underscored that some of the c-culture occurrences are restricted to individuals, which prevents the insight we have gained into their lives from being generalised and applicable to members of the same culture. For instance, image 16 below describes chef Fleur Wilson's job at the British Antarctic Survey base in Rothera, and deals with what life and work are like there. Image 17 shows Austin Chapman, a 23-year-old film-maker who has begun to hear thanks to a hearing device.

When she saw an online advertisement for a Chef Manager at the British Antarctic Survey (BAS) base in Rothera, chef Fleur Wilson was certainly given food for thought. Fleur, in her mid-thirties, felt it was time for an adventure and a life experience that really was different.

Fleur is part of a group of key support staff at Rothera. The main focus of BAS is scientific research into the climate, the oceans and ecosystems of Antarctica. In order to carry out this research successfully, scientists need the help of people like Fleur to make their lives as comfortable as possible.

A key responsibility for Fleur is keeping everyone happy, and one of the best ways of doing this is by keeping them well fed. This doesn't mean preparing high-end restaurant food, but it does mean organising lots of social events to boost the mood. However, everyone has to play their part, and Fleur makes sure no one escapes doing the dishes.

One thing that all staff at BAS share is their love of the continent. 'I don't mind the rough weather,' Fleur says, 'and I've always found landscapes with ice and snow amazingly beautiful. Sure, I don't get to see much for six months of the year, but for the other six months there's plenty of light and the scenery is stunning.' But, quite apart from admiring the natural beauty of Antarctica, the staff all have a clear understanding of the fact that it's a fragile environment because, compared to the rest of the world, it is largely untouched. They're aware that the presence of human beings can have a significant ecological impact on the continent and, therefore, they treat it with care. BAS research stations use solar energy to heat air and hot water. 'We try to be as environmentally friendly as possible,' says Fleur; 'we don't want to leave a carbon footprint down here.'

As Fleur notes, 'Antarctica can tell us a lot about what's happening in the world. It can tell us a lot about global warming and climate change. In an extreme climate like this, you can really notice if things are changing.'

During the winter months, all Rothera staff try to keep themselves entertained either by making mid-winter gifts for each other or creating a murder mystery event. Fleur has also taught herself Spanish to intermediate level. However, during the summer months she does cross-country skiing and enjoys trips to do some penguin and whale watching.

Fleur realises that living and working in Antarctica isn't for everyone. 'If you're the kind of person that likes shopping, going out for dinner and clubbing, then forget it.' She's now in her fourth year here and still finds it a unique and rewarding experience.



What music would you play to an alien?

'I can hear music for the first time ever,' wrote Austin Chapman, a 23-year-old film-maker from California. 'What should I listen to?'

1 Austin, you see, was born profoundly deaf. For his whole life, music has been a mystery. 'I had seen people make a fool of themselves, singing or moving wildly on the dance floor,' he says. 'I had also seen people moved to tears by a song, which was probably the hardest thing for me to understand.' Then, just a few weeks ago, his parents suggested that he try a newly developed hearing aid that they had heard about. He went to the doctor's with no great expectations. But when the doctor switched on the hearing aid, he was stunned. 'I sat in the doctor's office, frozen as a cacophony of sounds attacked me. The whir of the computer, the hum of the air conditioning, the clacking of the keyboard, the sound of my friend's voice.' Austin could hear. And for the first time ever the world of music was open to him.

It didn't take him long to decide what to do: he was going to listen to music non-stop. Later that day, he heard his first piece, Mozart's beautiful *Lacrimosa* (from his Requiem), in a friend's car. He wept. So did everybody else in the car. The experience, he says, was 'like the first time you kiss a girl'. His friends went on to play him the Rolling Stones, Michael Jackson, Sigur Rós, Radiohead, Elvis, and Pink Floyd. But Austin knew that there was a vast universe of music to explore, so he decided to seek further help. He described his situation on reddit.com and so far, he's received more than 14,000 suggestions. As a strategy, he has decided to follow the advice of someone who posted this message on the site: 'This is like introducing an alien to the music of Earth. Once you've tired of classical, you could start with music from the fifties and progress through each decade. That way you can really see the growth of modern music.'



Austin adopted this system, but chose to start much earlier, with a piece by Guillaume de Machaut called *Agnus Dei*, from the 14th century. Currently, he's listening to four or five hours of music a day. As he had never heard music before Austin isn't influenced by nostalgia and, via the internet, he can listen to just about anything ever composed. Consequently his experience may help us to understand more about musical taste. So what has he been listening to? It seems that no one genre dominates (although he says he's not very keen on country music – too depressing). His favourite piece so far is Queen's *Bohemian Rhapsody*. He's also keen on Beethoven's Ninth Symphony and Frank Sinatra's *Fly Me to the Moon*. But so far he has not listened to the most recommended band, the Beatles. 'I'm waiting for a special occasion,' he says.

Images 16 & 17. Screenshots of texts taken from *Emp.* (page 60) and *EF* (page 55) respectively

Lastly, the fact that there is not a single text dealing with symbolic culture is evidence of the extent to which coursebook designers neglect such a fundamental aspect of a foreign culture.

4.1.3. Characters mentioned (C)

C. CHARACTERS MENTIONED											
AGE				GENDER				RACE			
	Emp.	EF	CE		Emp.	EF	CE		Emp.	EF	CE
Child	0	0	0	Male	8 (57%)	11 (79%)	14 (54%)	White	11 (79%)	10 (72%)	15 (58%)
Teenager	0	0	0	Female	6 (43%)	3 (21%)	12 (46%)	Afro-American	0	2 (14%)	4 (15%)
Adult	11 (79%)	14 (100%)	25 (96%)	N/A	0	0	0	Asian	0	0	0
Elderly	3 (21%)	0	1 (4%)	TOTAL	14	14	26	Central & South American	1 (7%)	0	0
Other	0	0	0					Arab	0	0	0
Unknown	0	0	0					Other	1 (7%)	1 (7%)	0
N/A	0	0	0					Unknown	1 (7%)	1 (7%)	7 (27%)
TOTAL	14	14	26					N/A	0	0	0
								TOTAL	14	14	26
TYPE OF CHARACTER				NATIONALITY				CELEBRITY			
	Emp.	EF	CE		Emp.	EF	CE		Emp.	EF	CE
Native residents	9 (65%)	14 (100%)	22 (85%)	British	1 (7%)	6 (43%)	9 (35%)	Yes	11 (79%)	11 (79%)	16 (62%)
Non-native residents	2 (14%)	0	1 (4%)	Irish	0	0	0	No	3 (21%)	3 (21%)	10 (38%)
Tourists	0	0	0	North American	8 (57%)	5 (36%)	12 (46%)	TOTAL	14	14	26
Other	2 (14%)	0	2 (7%)	Canadian	0	1 (7%)	0				
Unknown	1 (7%)	0	1 (4%)	Australian - New Zealand	0	0	0				
N/A	0	0	0	Spanish	0	0	0				
TOTAL	14	14	26	Other	3 (22%)	2 (14%)	5 (19%)				
				Unknown	2 (14%)	0	0				
				N/A	0	0	0				
				TOTAL	14	14	26				

Image 18. Tables of findings for ‘Characters mentioned’ (C)

In relation to ‘Age’, all three books present an evident slant towards adult characters, with *EF* rating first due to a striking 100%. The appearance of elderly people in *CE* is negligible (4%), while it attains greater relevance in *Emp.*, reaching almost a quarter of culture-bound occurrences (21%). The blatant absence of teenagers and children evinces a lack of situations which portray family bonds and routines, which are essential to understand one of the pillars of a foreign culture, not to mention if we want to gain knowledge of c-culture aspects. In light of this, the tendency to present the individual as an autonomous being without few or any family ties still prevails (Méndez 2003: 201). As a derived consequence, such a dearth will also restrict topics to those related to adults.

As far as ‘Gender’ is concerned, the number of male and female characters slightly tilts towards the former in *Emp.* and *CE*, while there is an overwhelming majority of males in *EF* (79%). Vis-à-vis ‘Race’, white characters are in the majority throughout the three books, with a significant 27% of unknown characters in *CE*, for which no pictures or comments are provided. Afro-Americans are either absent from culture-related texts as in *Emp.* or in the minority: 14% in *EF* and 15% in *CE*. As can be seen from the table, other races are clearly underrepresented.

With regard to ‘Type of character’, *EF* is overtly polarised –as was the case with ‘Age’–, since all characters are presented as native residents. *CE* also employs a vast majority of them

(85%), whereas *Emp.* makes an allowance for non-native residents (14%). In close relation to this subcategory, ‘Nationality’ presents a wider range of answers. Quite interestingly, British characters are in the majority in *EF*, whereas *Emp.* and *CE* opt for North-American people as more frequent occurrences (57% and 46%, respectively). Other nationalities from the IC tend to be unrepresented in all the three books (Irish, Australian), while others from the EC have been included, e.g. Pakistani, South African or German. From reconsidering the last three subcategories, it can be deduced that mainstream, present-day EFL coursebooks are heir to the long-standing tendency to use white, British/North-American, native resident characters in culture-related texts.

Lastly, it should be foregrounded that more than three fourths of characters in *Emp.* and *EF* and slightly below two thirds in *CE* are celebrities like Steve Jobs, Ganz Gooney or Tommy John (*Emp.*), Benedict Cumberbatch, Elisabeth Moss, Winston Churchill or Nelson Mandela (*EF*) and Venus and Serena Williams, Meryl Streep or Amy Winehouse (*CE*), which can be interpreted as an attempt to make the texts more appealing to students.

4.1.4. Different cultures in contact (D)

D. DIFFERENT CULTURES IN CONTACT	<i>Emp.</i>	<i>EF</i>	<i>CE</i>
IC - IC	0	0	0
IC - OC	0	0	0
IC - EC	0	1 (3%)	0
OC - EC	0	0	0
EC - EC	0	0	0
OC - OC	0	0	0
None	34 (97%)	35 (97%)	28 (100%)
Other	1 (3%)	0	0
TOTAL	35	36	28

Table 6. Table of findings for ‘Different cultures in contact’ (D) in written texts

The information gathered in D is even more conspicuous about the dearth of cross-cultural encounters mentioned in written texts. No occurrences take place in *CE*, and only one in *Emp.* is tangentially hinted at –an advertisement looking for buddies for exchange students (cf. image 19)–. Such is the case of *EF*, in which a native resident explains her experience when she had to give a presentation in a Belgian IT company to a non-English speaking audience (cf. image 20).

BE A BUDDY FOR THE INTERNATIONAL STUDENTS' CLUB

Are you curious about other cultures? Are you eager to get to know and meet new people from all over the world? Volunteer to offer assistance and friendship to international students as a 'buddy' at your university or college.

Responsibilities
After an international student has been assigned to you, you will show them around during the first weeks of their stay. You'll give them an insight into the student life in your area and generally help them out.

What we offer you

- free membership and benefits of belonging to the International Students Club
- free training courses which will look great on your CV (a certificate of participation awarded)
- the opportunity to get a wide range of cross-cultural experience

Qualifications
You're open-minded and interested in other cultures.
You have a knowledge of English as well as other languages.

However bad you think your presentation has been, take some comfort from the fact that at least it probably wasn't as bad as these true stories...

A few years ago I had to give a presentation to the Belgian management team of an international IT company. Not wishing to be the typical 'Brit' presenting in English, I had carefully prepared my presentation in French. I intended it as a surprise, so I didn't say anything beforehand. After speaking in French for 45 minutes, I was halfway through my presentation and we had a break for coffee. At this point the manager of the company came up to me asked me if I would change to speaking in English. "Is my French that bad?" I said. "No," he replied, "it's just that we are all from the Dutch-speaking part of Belgium."

TEN TOP TIPS FOR SPEAKING IN PUBLIC

- 1 Prepare your presentation carefully, and if possible practise it beforehand.
- 2 If you are using e.g. PowerPoint or Prezi, make sure that your text is clear and easy to read, and that there are not too many distracting graphics.
- 3 Get to know as much as possible about your audience beforehand, and about any important or sensitive local issues.
- 4 Dress carefully so that you feel confident about your appearance in front of an audience.
- 5 Get to the place where you are going to speak in plenty of time.
- 6 Make sure that you check that all your equipment is working properly before you start.
- 7 If you are given a time limit, keep to it.
- 8 Sound enthusiastic, even passionate, about what you are saying.
- 9 Look at your audience. Try to make eye contact with individual people as you speak.
- 10 It's good to make your audience laugh, but make sure any jokes or stories you tell are appropriate.

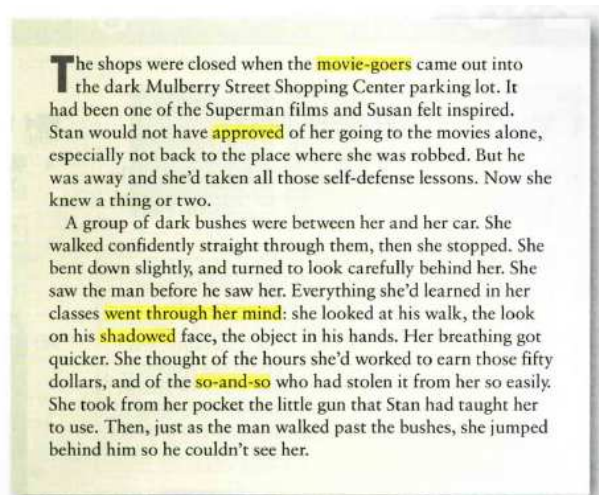
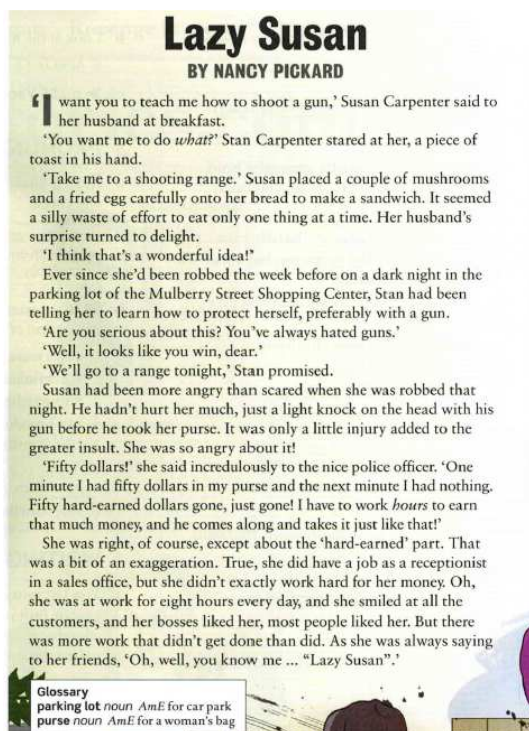
Images 19 & 20. Screenshots of texts taken from *CE* (pages 52-53) and *EF* (page 100) respectively

4.1.5. English as a world language (E)

E. ENGLISH AS A WORLD LANGUAGE							
ENGLISH AS A LINGUA FRANCA	Emp.	EF	CE	VARIETIES OF ENGLISH	Emp.	EF	CE
Yes	0	0	0	No dialectal varieties present	35	35 (97.2%)	28
No	35	36	28	Belonging to the IC	0	1 (2.8%)	0
				Belonging to the OC	0	0	0
				TOTAL	35	36	28

Image 21. Tables of findings for 'English as a world language' (E).

Apropos this category, the scenario is equally wanting in occurrences: no single reference in the written texts is made to English being used as the world's lingua franca in any of the books, and only *EF* includes an example of North-American spelling and lexical variations between British and American English (cf. images 22 & 23). Such paucity runs counter to what is advocated by research as to the need to encompass the wide diversity of English spellings and regional vocabulary worldwide.



Images 22 & 23. Two-part text using Am. English vocabulary, as seen in the glossary, and Am. English spelling ('shopping center'), taken from *EF*, pages 30-31

4.2 Oral texts

If compared to written texts, the number of oral texts related to a specific culture is slightly higher for *Emp.* and significantly lower for *EF* and *CE*, and it is twice as large in *Emp.* as in the other two. This can be explained because *Emp.* devotes a section in every unit to narrating a story in an episodic format. It provides glimpses into the everyday lives of several acquainted characters which cover diverse topics and take place in different environments: in a café, at college or when flat-hunting (cf. Appendix IX). As can be understood, this type of story-telling format considerably increases the number of occurrences.

	<i>Emp.</i>	<i>EF</i>	<i>CE</i>
TOTAL NUMBER OF ORAL TEXTS	42	56	47
TEXTS RELATED TO A SPECIFIC CULTURE	24 (57%)	12 (21%)	12 (25%)

Table 7. Table comparing oral texts dealing with a specific culture against all occurrences

4.2.1. Perspective (A)

A. PERSPECTIVE	<i>Emp.</i>	<i>EF</i>	<i>CE</i>
1st person	19 (79%)	9 (75%)	2 (17%)
3rd person	3 (13%)	0	4 (33%)
Other	2 (18%)	3 (25%)	6 (50%)
TOTAL	24	12	12

Table 8. Table of findings for 'Perspective' (A) in oral texts

Both *Emp.* and *EF* show a marked preference for 1st-person oral texts over the other modalities, whereas *CE* presents a much more balanced distribution. While it is true that this personal approach generally favours a deeper perception of people's feelings and opinions, it is no less true that, as was highlighted for written texts, in some cases such an insight refers to extremely specific fields and provides little enlightenment of broad cultural aspects of C2. To quote a few examples, in *Emp.* two characters talk about what it was like to attend a drama school or a football academy (cf. image 24) and in *EF* three people talk about their experiences of extreme weather in the UK (cf. image 25).

5 LISTENING

a  2:10 Listen to Miranda, who trained at a drama school, and Fred, who trained at a football academy. Which sentence describes their experience best?

- 1 They both enjoyed the training, but felt they missed a part of growing up.
- 2 They weren't sure about the training, but they know they'll do well anyway.
- 3 They weren't sure about the selection process, but they feel they did well during the training.

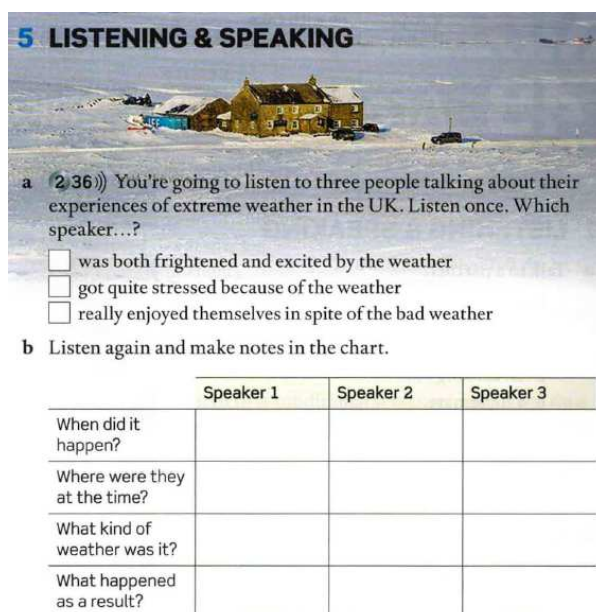
b  2:10 Listen again. Are the sentences true or false?

Miranda

- 1 During the audition process she had to perform scenes from plays twice.
- 2 She was confident she would get into drama school.
- 3 All her tutors were tough.
- 4 The school was flexible when she wasn't sure if she wanted to continue training.

Fred

- 5 His parents were unsure whether he should join the academy.
- 6 They knew they would have to sacrifice a lot of time to help Fred.
- 7 He was surprised to find that he enjoyed analysing football matches.
- 8 He felt disappointed for his friend, Jack.



5 LISTENING & SPEAKING

a  2:36 You're going to listen to three people talking about their experiences of extreme weather in the UK. Listen once. Which speaker...?

☐ was both frightened and excited by the weather
☐ got quite stressed because of the weather
☐ really enjoyed themselves in spite of the bad weather

b Listen again and make notes in the chart.

	Speaker 1	Speaker 2	Speaker 3
When did it happen?			
Where were they at the time?			
What kind of weather was it?			
What happened as a result?			

Images 24 and 25. Screenshots of texts taken from *Emp.* (page 49) and *EF* (page 37) respectively

4.2.2. Type (B)

B. TYPE	<i>Emp.</i>	<i>EF</i>	<i>CE</i>
Interview	3 (12.5%)	9 (75%)	2 (16.6%)
Dialogue	9 (37.5%)	0	0
Conversation	4 (17.6%)	0	0
Monologue	6 (25%)	1 (8.3%)	7 (58.3%)
Documentary	0	2 (16.7%)	3 (25%)
Biography	1 (4.1%)	0	0
Story	0	0	0
Song	0	0	0
Other	1 (4.1%)	0	0
TOTAL	24	12	12

Table 9. Table of findings for 'Type' (B)

Emp. employs a wider range of modalities to introduce listening exercises, with dialogues being the most usual choice (37.5%). Conversely, *EF* uses interviews in three fourths of the

occurrences, while *CE* employs monologues in more than half (58.3%). In this respect, it should be noted that *EF*, followed by *Emp.*, attains a greater degree of contextualisation, since it is by means of interviews and dialogues that the circumstances surrounding a communicative exchange can be more successfully conveyed and characters more realistically presented.

4 LISTENING

a  3.41 In 2012, Swedish director Malik Bendjelloul made a documentary about Rodriguez's life. Listen to two friends talking about the documentary. Which of the sentences are true?

- 1 The two South African reporters decided to make a film.
- 2 No one in South Africa really knew Rodriguez.
- 3 The Swedish director went to talk to Rodriguez.
- 4 The director did the last bit of filming himself.

b  3.41 Listen again. What reasons does the speaker give for these things?

- 1 The director was travelling to different countries.
- 2 The director wanted to tell Rodriguez's story.
- 3 Rodriguez didn't say much in the interviews.
- 4 Parts of the film weren't filmed with a camera.
- 5 A lot of people now know about Rodriguez.

c Would you like to watch the documentary? Why / Why not?

1 VIDEO THE INTERVIEW Part 1

a Read the biographical information about Ryan Judd. What do you think the HR department of a company does?

Ryan Judd was born in 1976. He has been working as a recruitment advisor in the HR (Human Resources) department at Oxford University Press since 2010.



b  23 Watch or listen to Part 1 of an interview with him. Tick (✓) the things he says candidates for a job interview should do.

- 1 ☐ Be enthusiastic about the job
- 2 ☐ Call the interviewer by their first name
- 3 ☐ Ask questions about the job
- 4 ☐ Ask questions about the salary
- 5 ☐ Include a photograph on your CV
- 6 ☐ Write a good cover letter
- 7 ☐ Check everything is correct on your CV
- 8 ☐ Dress appropriately
- 9 ☐ Be prepared for the interview
- 10 ☐ Arrive on time

Images 26 & 27. Screenshots of a dialogue taken *Emp.* (page 108) and an interview taken from *EF* (page 12) respectively

b Look at the online dating profile below. Can you guess which information is a lie or an exaggeration?



Age: 27

Height: 175 cm

Body shape: athletic

Job: film director

About me: Fun and lively man. Not into quiet nights in, and never boring! My PA calls me a 'party animal'. Fond of hanging out with my mates – some of them are celebrities. Keen on skydiving and paragliding.

Looking for: A partner-in-crime to join me on an adventure. Must be 20–25 years old, tall, blonde, chilled out and ready to fall in love!

2  5.2 Listen to some information about online dating and answer the questions.

- 1 What do men and women tend to lie about in their profile?
- 2 What are the clues that a profile is not accurate?
- 3 What are the arguments in favour of lying?

Image 28. Screenshot of a monologue taken from *CE* (page 50)

4.2.3. Cultural content (C)

C. CULTURAL CONTENT											
TOPIC				<i>Emp.</i>	<i>EF</i>	<i>CE</i>					
a. Family/friendship						1 (8.3%)					
b. Habits & routines						1 (8.3%)					
c. Travel, world places				3 (8.8%)	1 (8.3%)						
d. Food and drink, cuisine											
e. Accommodation and home				3 (8.8%)							
f. The future and inventions											
g. Leisure and free time				1 (2.9%)							
h. Work				5 (14.7%)	3 (25%)						
i. Volunteering				1 (2.9%)		1 (8.3%)					
j. Festivities and celebrations						1 (8.3%)					
k. Love and couple relationships				3 (8.8%)							
l. Languages											
m. Cultural traits and culture shock											
n. Literature and fiction					1 (8.3%)						
o. Fashion, clothes and design											
p. Fame and celebrities					1 (8.3%)						
q. Historic characters and leaders						3 (25%)					
DEPTH				<i>Emp.</i>	<i>EF</i>	<i>CE</i>					
C-culture				2 (8.3%)	2 (1.4%)	6 (50%)					
c-culture				22 (91.7%)	10 (98.6%)	6 (50%)					
Symbolic culture				0	0	0					
TOTAL				24	12	12					

TOPIC (cont.)				<i>Emp.</i>	<i>EF</i>	<i>CE</i>
r. Amazing stories and paranormal activity				1 (2.9%)		1 (8.3%)
s. Beliefs, feelings and emotions						
t. Education, learning and training				6 (17.6%)		
u. Personal accomplishments and fulfilled dreams				2 (5.9%)		
v. TV, mass media and marketing					1 (8.3%)	
w. Lifestyles						
x. Cities				1 (2.9%)		
y. Music & cinema				1 (2.9%)		
z. The environment, weather & animal world					3 (25%)	
aa. Gender differences, sexual roles						
bb.Science, technology and the Internet				2 (5.9%)	1 (8.3%)	1 (8.3%)
cc. Sport				1 (2.9%)		
dd. Money and finance				3 (8.8%)		
ee. Health, welfare and safety measures						1 (8.3%)
ff. Memories and personal experiences						1 (8.3%)
gg. Crime						
hh. Other				1 (2.9%)	1 (8.3%)	1 (8.3%)
TOTAL				34	12	12

Image 29. Tables of findings for ‘Cultural content’ (C) in oral texts

The already described story extending throughout the units in *Emp.* encompasses several topics within the same episode, which have been counted separately. Consequently, their total number of occurrences is higher than the overall number of culture-related listening texts. Referring to topic distribution, only bb (‘Habits and routines’) is dealt with in the three books, whereas c (‘Travel, world places’), h (‘Work’), i (‘Volunteering’) and r (‘Amazing stories and paranormal activity’) are only covered in two of them. *Emp.* presents a remarkable predilection for h (‘Work’) and t (‘Education, learning and training’) –attributable to the nature of the episodic story–, while *EF* also opts for h (‘Work’) and, interestingly enough, for z (‘The environment, weather and animal world’). Quite surprisingly, *CE* prefers q (‘Historic characters and leaders’), which serves to present facts about C-culture.

Vis-à-vis ‘Depth’, results found in *Emp.* and *EF* are at noteworthy variance with those gathered in written texts. In this case, the c-culture viewpoint overwhelmingly prevails over C-culture, with *CE* evenly distributing them. What remains unaltered is the blatant paucity of insights into the symbolic elements of a foreign culture (0%).

4 LISTENING

a 1.44 Listen to Seamus, Fiona and Henry talk about their learning experiences. Answer the questions.

- Who talks about ... ?
 - the best time to learn
 - learning hours
 - the strength of memory
- Do the speakers think the learning ideas they talk about work for them?

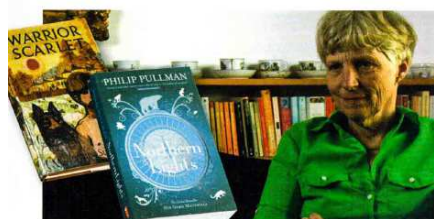
b 1.44 Listen again and make notes about the things they talk about.

- Seamus
 - copying comics
 - friends
 - graphic design
- Fiona
 - chemistry
 - system for remembering symbols
 - colleagues' attitudes
- Henry
 - tour preparation
 - daily learning routine
 - results

1 VIDEO THE INTERVIEW Part 1

a 2.23 Read the biographical information about Julia Eccleshare and look at the book covers: have you read any of them?

Julia Eccleshare is a well-known British journalist and writer on the subject of children's books. She has been children's book editor for the *Guardian* newspaper since 2000. She regularly appears as a judge or Chair of judges on some of the major children's book prizes, and is particularly interested in how to encourage children and young people to read. Julia was awarded the Eleanor Farjeon Prize in 2000 in recognition of her outstanding contribution to children's books. She has four children and lives in London.



b Watch or listen to **Part 1** of an interview with her. Why does she mention these four books?

*Warrior Scarlet Little House on the Prairie
Mouse House Northern Lights*

c Now listen again and mark the sentences **T** (true) or **F** (false). Say why the **F** sentences are false.

- Julia has only re-read *Warrior Scarlett* once since she was a child.

Images 30 & 31. Screenshots of *Emp.*'s and *EF*'s c-culture listening comprehension texts (pages 34 & 32 respectively)

LANGUAGE LIVE

Speaking

Reporting opinions

- Work in pairs and discuss. Why are animals used in medical research? What are the main arguments for and against, do you think?
- 11.6 Listen to a reporter summarising public opinion polls on animal testing. Complete the four questions which the presenter asks.
 - What do the ... ?
 - What else do ... ?
 - What do people feel about ... ?
 - How would you ... ?
- Listen again and choose the phrase you hear.
 - Recent **research / opinion polls** have given new life to the debate on animal testing.
 - Around **one in five / one in ten** people believe that it is never acceptable.
 - A quarter / Three-quarters** of people think that experiments on monkeys and other primates should not be allowed.
 - More than **three out of five / four out of five** people think that experiments which cause severe suffering or pain should be banned.
 - Just **over half / under half** the people polled also said that experiments on new medicines should be allowed.
 - The vast majority / A tiny minority** of people, over 90 percent, are against testing cosmetics on animals.
 - On the whole / Generally speaking**, it's a mixed picture. But the results show that more and more people are concerned about animal testing.

Writing

A 'for and against' essay

- Work in pairs and discuss the questions below.
 - How many situations can you think of where animals are used for entertainment? zoos, bullfights, ...
 - Can you think of any arguments for or against ...

Image 32. Sample of a *CE*'s c-culture listening comprehension text (page 71)

4.2.4. Characters speaking (D)

D. CHARACTERS SPEAKING							
AGE				GENDER			
	Emp.	EF	CE		Emp.	EF	CE
Child	0	0	0	Male	70 (48%)	68 (51%)	82 (46%)
Teenager	2 (1.4%)	0	8 (4.5%)	Female	77 (52%)	65 (49%)	96 (54%)
Adult	145 (98.6%)	131 (91%)	169 (95%)	TOTAL	147	133	178
Elderly	0	2 (1.5%)	1 (0.5%)				
Other	0	0	0				
Unknown	0	0	0				
TOTAL	147	133	178				

RACE				CELEBRITY			
	Emp.	EF	CE		Emp.	EF	CE
White	68 (46.2%)	32 (24.1%)	41 (23%)	Yes	0	14 (10.5%)	0
Afro-American	16 (10.8%)	1 (0.75%)	7 (3.9%)	No	147	119 (89.5%)	178
Asian	1 (0.68%)	2 (1.5%)	1 (0.56%)	TOTAL	147	133	178
Central & South-American	0	0	0				
Arab	0	1 (0.75%)	1 (0.56%)				
Other	1 (0.68%)	0	0				
Unknown	61 (41.4%)	97 (72.9%)	128 (71.9%)				
TOTAL	145	133	178				

Image 33. Tables of findings for ‘Characters speaking’ (D)

As was the case of written texts, there is an overwhelming majority of adult speakers –over 90% in all the books– with unusual occurrences of teenagers and elderly people. Again, such scarcity depicts rather a distorted representation of reality and excludes family issues as a fundamental element of a foreign culture.

Regarding ‘Gender’, the number of male and female speakers is more even than for written texts, whereas that of ‘Race’ is highly significant: white characters are predominant again in all cases and there is a striking lack of information about the race of characters in *EF* (72.9%) and *CE* (71.9%). Needless to say, this contributes very little to finding out about people from other cultures and fostering intercultural encounters.

With respect to celebrities, most oral texts do without them, unlike written texts. *EF* includes 10 songs and 4 interviews with popular –yet unknown to Spanish students– people such as Ryan Judd –a recruitment advisor in the Human Resources department at OUP–, Julia Eccleshare –journalist and writer–, Candida Brady –British journalist and film maker– and actor Simon Callow. All these instances can prove fruitful to make students aware of deeper aspects of a foreign culture.

4.2.5. Different cultures in contact (E)

E. DIFFERENT CULTURES IN CONTACT	Emp.	EF	CE
IC - IC	0	0	0
IC - OC	0	2 (2.9%)	0
IC - EC	0	3 (4.4%)	2 (4.3%)
OC - EC	0	0	0
EC - EC	0	0	0
OC - OC	0	0	0
None	55 (100%)	63 (92.7%)	45 (95.7%)
Other	0	0	0
TOTAL	55	68	47

Table 10. Table of findings for ‘Different cultures in contact’ (E) in oral texts

As happened in written texts, examples of cross-cultural encounters are conspicuous for their absence. While it is true that results here are slightly more encouraging, they are still utterly insufficient. *Emp.* does not even yield one example and the vast majority of those provided by *EF* and *CE* do not portray intercultural encounters leading to a greater understanding of otherness. They instead depict casual encounters meant to highlight anecdotal features with a view to raising students' curiosity rather than intercultural awareness. For example, in image 34 there is a cultural encounter between two backpackers who got lost in the Amazon rainforest and a Bolivian army officer. There is no cultural interrelation explicitly stated, since the relationship is basically restricted to saving two other backpackers in danger.

c You are going to listen to part of a documentary and find out what happened to the four men. After each part answer the questions with a partner.



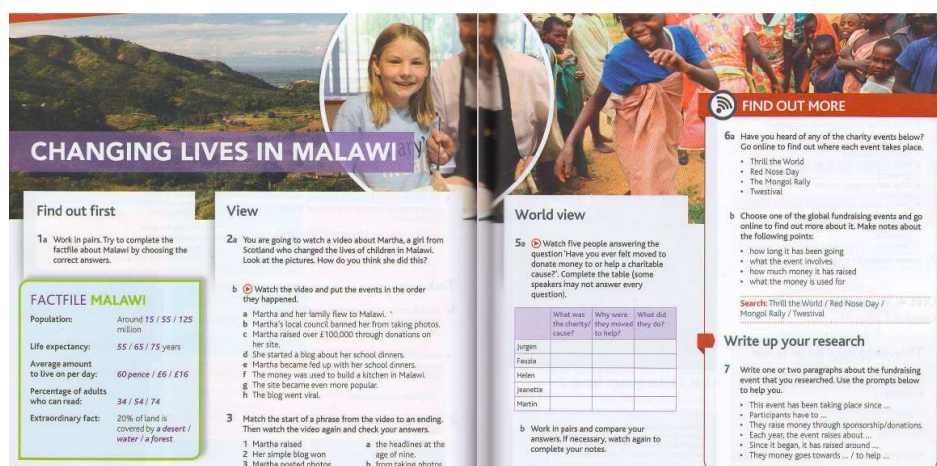
36 1 What happened to Kevin and Yossi on the raft?
2 What piece of luck did Yossi have?
Whose situation would you rather have been in, Kevin's or Yossi's? Why?



37 3 How were Kevin and Yossi feeling?
4 What happened to Yossi on his first night alone in the jungle?

Image 34. Screenshot of a listening comprehension task taken from *EF*, page 45

There is only one example in all the three books that portrays a truly fruitful intercultural encounter (*CE*): a short documentary about Martha, a Scottish girl who created a blog to help children in Malawi which has raised thousands of pounds.



CHANGING LIVES IN MALAWI

Find out first

1a Work in pairs. Try to complete the factfile about Malawi by choosing the correct answers.

FACTFILE MALAWI

Population: Around 15 / 55 / 125 million

Life expectancy: 55 / 65 / 75 years

Average amount to live on per day: 60 pence / £6 / £16

Percentage of adults who can read: 34 / 54 / 74

Extraordinary fact: 20% of land is covered by a desert / water / a forest

View

2a You are going to watch a video about Martha, a girl from Scotland who changed the lives of children in Malawi. Look at the pictures. How do you think she did this?

b Watch the video and put the events in the order they happened.

a Martha and her family flew to Malawi.
b Martha's local council banned her from taking photos.
c Martha raised over £100,000 through donations on her site.
d She started a blog about her school dinners.
e Martha became fed up with her school dinners.
f The money was used to build a kitchen in Malawi.
g The site became even more popular.
h The blog went viral.

3 Match the start of a phrase from the video to an ending. Then watch the video again and check your answers.

1 Martha raised a site headlines at the age of nine.
2 Her simple blog won a prize.
3 Martha posted photos b from taking photos.

World view

5a Watch five people answering the question 'Have you ever felt moved to donate money to or help a charitable cause?'. Complete the table (some speakers may not answer every question).

	What was the charity/ cause?	Why were they moved/ they do?	What did they do?
Jürgen			
Fausta			
Helen			
Jeanette			
Martin			

b Work in pairs and compare your answers. If necessary, watch again to complete your notes.

Find out more

6a Have you heard of any of the charity events below? Go online to find out where each event takes place.

- Thrill the World
- Red Nose Day
- The Mongol Rally
- Twestival

b Choose one of the global fundraising events and go online to find out more about it. Make notes about the following points:

- how long it has been going
- what the event involves
- how much money it has raised
- what the money is used for

Search: Thrill the World / Red Nose Day / Mongol Rally / Twestival

Write up your research

7 Write one or two paragraphs about the fundraising event that you researched. Use the prompts below to help you.

- This event has been taking place since ...
- Participants have to ...
- They raise money through sponsorship/donations.
- Each year, the event raises about ...
- Since it began, it has raised around ...
- Their money goes towards ... / to help ...

Image 35. Screenshot of the World Culture section in unit 10 from *CE*, page 124

4.2.6. Varieties (F)

F. VARIETIES							
ACCENTS	<i>Emp.</i>	<i>EF</i>	<i>CE</i>	NNS (Non-native speakers)	<i>Emp.</i>	<i>EF</i>	<i>CE</i>
Standard English	118 (81.9%)	95 (71.3%)	159 (89.3%)	Yes	9 (2.9%)	3 (2.2%)	6 (3.4%)
Regional UK	10 (6.9%)	7 (5.2%)	5 (2.8%)	No	135 (97.1%)	130 (97.8%)	172 (96.6%)
International IC	7 (4.9%)	26 (19.9%)	8 (4.5%)	TOTAL	144 (7.4%)	133	178
International OC	0	2 (1.4%)	0				
International EC	9 (6.3%)	3 (2.2%)	6 (3.4%)				
TOTAL	144	133	178				

Image 36. Tables of findings for ‘Varieties’ (F)

Concerning the different varieties of English used, Standard English unquestionably predominates over other accents in the three coursebooks. Polished regional UK accents – mainly Scottish and northern English– follow in *Emp.*, whereas *EF* and *CE* opt for American English (IC). In turn, *EF* provides examples of all modalities and all three books, albeit in a small percentage, include instances of International EC through Dutch, French, Spanish, Colombian, German, Thai or Portuguese speakers, to name but the most noteworthy occurrences. That being said, it should be noted that the range of speakers is quite limited in the three books, for which reason students recurrently hear the same accents, irrespective of the type. The overriding reason for this is that publishing companies resort to using a reduced pool of speakers to maximise resources and cut down costs.



Image 37. Illustration pertaining to an *EF*'s ‘Colloquial English’ section, which shows a variety of nationalities and accents (page 13)

In line with the foregoing, the presence of non-native speakers is minimal if compared to the bulk of native speakers, which yet again can be deemed insufficient to reflect a small sample of the conversational exchanges that occur worldwide nowadays, which take place mostly between NNS.

4.3 Images

3. IMAGES											
TYPE				Emp.	EF	CE	CONTENT DISPLAYED				
Photograph				132 (89.2%)	132 (92.3%)	114 (81.4%)	People				
Slide				0	0	0	Places, events, atmospheres, etc				
Graph & charts				1 (0.7%)	0	0	Animals				
Hand-made drawing				0	0	3 (2.1%)	Objects				
Computer-generated image				13 (8.7%)	11 (7.7%)	23 (16.4%)	Other				
Map				1 (0.7%)	0	0	TOTAL				
Other				1 (0.7%)	0	0	Emp.				
TOTAL				148	143	140	EF				
CULTURES IN CONTACT				Emp.	EF	CE	ROLES OF DOMINANCE				
TYPES				0	0	0	IC over IC				
IC - IC				0	0	0	IC over OC				
IC - OC				0	0	2 (14.3%)	OC over OC				
IC - EC				0	0	2 (14.3%)	OC over IC				
OC - EC				0	0	0	EC over EC				
EC - EC				0	0	0	EC over IC				
OC - OC				0	1 (0.7%)	1 (0.7%)	IC over EC				
None				148	142 (99.3%)	135 (96.4%)	OC over EC				
Other				0	0	0	EC over OC				
TOTAL				148	143	140	None				
							TOTAL				
							Emp.				
							EF				
							CE				

Image 38. Tables of findings for ‘Images’

With respect to ‘Images’, photographs exceed by far other formats such as computer-generated images. Likewise, people are the predominant content in the three textbooks, with *EF* reaching more than three fourths of the occurrences. However, this opportunity to portray individuals in real-life illustrations is not taken advantage of to include individuals from different races or ethnic groups engaged in cross-cultural exchanges. Indeed, in *EF* there is one occurrence in which that encounter almost needs to be deduced. Examples in *CE* are more numerous yet equally wanting in reflecting actual intercultural encounters. The case of the charity mentioned in 4.2.5 is undoubtedly the most conspicuous example: while the video shows Martha and her family meeting the people they help in Malawi after a long-awaited visit, the pictures of Martha and the African children are separated in the book (cf. image 35). As might have been expected, no roles of dominance are exerted by one member of a culture over the other in the scarce examples mentioned.

4.4 Culture-based activities

5. CULTURE-BASED ACTIVITIES												
A. FOCUS				B. GROUPING				C. TYPE				
	Emp.	EF	CE		Emp.	EF	CE		Emp.	EF	CE	
C1	2 (16.7%)	2 (33.3%)	1 (7.1%)	Individual	1 (8.3%)	0	7 (50%)	Analytical	9 (75%)	4 (66.6%)	8 (57.1%)	
C2	6 (50%)	0	7 (50%)	Pairs	4 (33.3%)	5 (83.3%)	1 (7.1%)	Cultural capsule	0	0	4 (28.6%)	
Several cultures	0	1 (16.7%)	3 (16.6%)	Buzz groups	0	0	2 (14.2%)	Cultural adaptation	0	0	0	
Comparison of cultures	4 (33.3%)	3 (50%)	3 (16.6%)	Class debate	0	0	0	Role-plays	2 (16.6%)	0	0	
Other	0	0	0	Combination of the above	0	0	0	Mediation-based	0	0	0	
TOTAL	12	6	14	Other	0	0	0	Combination of the above	0	0	0	
				Unspecified	7 (58.3%)	1 (16.6%)	4 (28.7%)	Other	1 (8.3%)	2 (33.3%)	2 (14.3%)	
				TOTAL	12	6	14	TOTAL	12	6	14	

Image 39. Tables of findings for ‘Culture-based activities’

This section can be understood as the best tool to determine whether the coursebooks under study actually include hands-on activities to foster ICC. At a glance, it can be seen that *CE* (with 14 occurrences) and *Emp.* (12) outdo *EF* (with only 6). The former two books pay special attention to C2 culture, while no occurrence has been factored in for *EF*, which generally places the focus on students reflecting on their own culture. The three textbooks include activities which promote comparison of cultures (cf. images 40-41), while only *EF* and *CE* devote tasks which deal with several cultures at the same time (cf. image 42).

1 VOCABULARY Money and finance

- a  Read the money facts below. Do any of them surprise you? Do you think these statistics are similar in your country? Why / Why not?

 1 The UK population has a total credit card debt as high as £80 billion.	 2 Half of Australians don't know the interest rate on their credit card.
 3 57% of households in the USA don't have any kind of budget.	 4 You can make savings of about £69,500 over a lifetime by taking a packed lunch to work.

- f  **4.15** Now listen to an interview with Tim Bentinck, who has been working as a radio actor for many years. What is the main way in which he says radio acting is different from other kinds of acting?
- g Listen again and answer the questions.
- 1 What two things does he say radio actors use to convey feelings?
 - 2 Complete the tip that a radio actor once gave him: You have to be able to ____ one eyebrow with your ____.
 - 3 What technique does he use to help convey the feeling of happiness?
 - 4 What are radio actors trying to do when they read a script?
- h Do you have radio dramas in your country? Do you ever listen to them?

Images 40 & 41. Screenshots of activities taken from *Emp.* & *EF* (pages 92 & 69 respectively)

b Work in pairs. Do the Consumer technology quiz below.

Consumer technology

- 1 What percentage of Indian households own a television?
 - a approximately 25%
 - b approximately 50%
 - c approximately 75%
- 2 What percentage of US households don't own a television?
 - a approximately 10%
 - b approximately 5%
 - c approximately 1%
- 3 How many motor vehicles are there in the world today?
 - a around 100 million
 - b around one billion
 - c around ten billion
- 4 How many mobile phones are in use in China?
 - a ten million
 - b 500 million
 - c over one billion

c Go online to check your answers or ask your teacher.

Image 42. Screenshot taken from *CE*, page 24

Concerning the groupings required to carry them out (B), *Emp.* leaves the onus to the teacher for most of them, since no suggestion is made in that regard (58.3%). 33% of them need pairs, while individual activities represent just 1%. Conversely, *EF* favours pair work (83.3%), unlike *CE*, which mainly opts for individual tasks (50%) aimed at single-handed research based on cultural capsules. The groupings for a considerable percentage of those activities (28.7%) are left to the teacher's judgement, while buzz groups are used in a couple of tasks (14.2%).

4 SPEAKING

a A visitor is coming to stay in your country. Make notes about:

- endangered species and where you can see them
- dangerous animals or other creatures (e.g. birds, fish, insects)
- other possible risks or dangers (e.g. diseases, dangerous places, travel, weather)

b Imagine what you could tell the visitor and what advice you could give. How could you use the words in the box?

if as soon as in case unless as long as provided

c  Work in pairs. Student A, talk about your country. Student B, you are the visitor. Ask Student A questions. Then change roles.

4 SPEAKING

Answer the questions with a partner. Try to use comment adverbs to show how you feel about what you're saying.

- 1 How much recycling do people in your country do?
- 2 How much recycling do you do personally?
- 3 What do you think the government, or individuals, could do to make people recycle more?
- 4 What do you think that companies and shops could do to reduce the amount of waste?
- 5 Are you optimistic or pessimistic about the future of the environment?

Images 43 & 44. Samples of pair-based speaking activities from *Emp.* and *EF* (pages 25 & 53 respectively).



FIND OUT MORE

6a Have you heard of any of the charity events below? Go online to find out where each event takes place.

- Thrill the World
- Red Nose Day
- The Mongol Rally
- Twestival

b Choose one of the global fundraising events and go online to find out more about it. Make notes about the following points:

- how long it has been going
- what the event involves
- how much money it has raised
- what the money is used for

Search: Thrill the World / Red Nose Day / Mongol Rally / Twestival

Write up your research

7 Write one or two paragraphs about the fundraising event that you researched. Use the prompts below to help you.

- This event has been taking place since ...
- Participants have to ...
- They raise money through sponsorship/donations.
- Each year, the event raises about ...
- Since it began, it has raised around ...
- The money goes towards ... / to help ...

Image 45. Sample of an individual task (cultural capsule) from *CE*, page 125

‘Type’ (C) tasks are the real test bed to gauge the books’ actual inclination to kindle students’ appreciation of interculturality and its benefits. Analytical activities predominate in the three books, which means that reflection is privileged over performance. *Emp.* uses role plays twice, but the tasks are not aimed at raising learners’ mindfulness of otherness (cf. image 43). *EF* activities provide the most superficial insight into a foreign culture in that they generally deal with a motley set of C-culture issues and consist of basic questions about C1 or personal experiences following written or oral texts (cf. images 46-48).

3A FLIGHT STORIES Student A

a Read a newspaper article about a flight. Imagine that you were one of the passengers on the plane. Think about:

- why you were flying to North Carolina
- who you were with
- what you did during the emergency and how you felt.

BRAVE PILOT LANDS PLANE ON THE HUDSON RIVER

On 15th January US Airways flight 1549 took off from La Guardia airport in New York at 3.26 p.m. heading for North Carolina, with 150 passengers and five crew on board. Less than two minutes after take off, passengers near the wings heard strange noises coming from the engines. The plane started shaking, and then suddenly began to lose height. Both engines had stopped making any noise, and the plane was strangely quiet – the only sound was some people who were crying quietly. Most people were looking out of the window in horror. Moments later the captain made an announcement: This is the captain, brace for impact. He had decided to try to land the plane on the only large flat empty area that he could reach – the Hudson River. The plane landed on the river, and one passenger shouted ‘We’re in the water!’ People stood up and started pushing towards the emergency exits, which the crew had managed to open. It was freezing cold outside. Some passengers jumped into life rafts, and others stood on the wings waiting for help. Amazingly, after only ten minutes ferries arrived and rescued all the passengers and crew. It was later discovered that birds had flown into both engines on the plane which had caused them to stop working.



b Tell B your story in your own words, e.g. *It was in January a few years ago and I was on a flight from New York to North Carolina...*

c Now listen to B’s story.

d What two details do the stories have in common? Have you ever been on a flight where there was a medical or technical emergency?

3A FLIGHT STORIES Student B

a Read a newspaper article about a flight. Imagine that you were one of the passengers on the flight, and were sitting just behind Mrs Fletcher. Think about:

- why you were travelling to Florida
- who you were with
- what you saw and how you felt.

IS THERE A DOCTOR ON BOARD?

Mrs Dorothy Fletcher was travelling with her daughter and her daughter’s fiancé on a US Airways flight from London to Florida. Her daughter was going to be married there the following week. They had to get a connecting flight in Philadelphia, but the flight landed late and they had to rush between terminals. On their way to the gate, Mrs Fletcher began to feel ill. She didn’t say anything to her daughter because she didn’t want to worry her. However when the flight from Philadelphia to Florida took off, she suddenly got a terrible pain in her chest, back, and arm – she was having a heart attack.

The cabin crew put out a call to passengers: ‘We have a medical emergency. If there is a doctor on board, could you please press the call bell.’ Incredibly, not just one bell sounded but fifteen! There were fifteen doctors on board, and what was even better news, they were all cardiologists! They were travelling to Florida for a conference.

The doctors immediately gave Mrs Fletcher emergency treatment and they managed to save her life. The plane made an emergency landing in North Carolina and she was taken to hospital there. Fortunately she recovered quickly enough to be able to attend her daughter’s wedding.

b Now listen to A’s story.

c Tell A your story in your own words, e.g. *A few years ago I was flying from London to Florida on a US Airways flight...*

d What two details do the stories have in common? Have you ever been on a flight where there was a medical or technical emergency?

8 SPEAKING

a ► **Communication** *Flight stories A p.105 B p.110.*
Read a newspaper story. Then imagine you were a passenger on the plane, and tell your partner the story.

Images 46-48. Sample of a C-culture-based speaking activity from *EF*, pages 27, 105 & 110

Unlike the other coursebooks, *CE* employs cultural capsules in the ‘World Culture’ sections (cf. image 45).

By way of conclusion, it could be said that the approach adopted in these types of activities is unquestionably traditional and offers limited opportunities for students to gain knowledge of otherness or to place themselves as foreigners or as “the other” in cross-cultural encounters. This is further evinced by the fact that there is not a single occurrence of mediation-based tasks or proper role-plays targeted at raising students’ intercultural awareness. This is not quite attributable to the activities themselves, but rather to the fact that the books’ authors refrain from fully exploiting them to make them truly interculturally meaningful. For example, in *Emp.* the episodic story in sections C could have included a foreign character to

illustrate cultural shock. More specifically, in 1C a character explains to another one how to operate a coffee machine. In exercise 6 students are asked to choose a process from 3 options and explain it to their partners. This opportunity could have been used to carry out a role-play in which a student, following some previous research, had to describe the stages of a C2-related process to a foreigner, namely how to make a traditional British dish.

6 SPEAKING

a Choose a process you are familiar with or something you know how to do. It could be:

- something connected with a sport or a hobby
- how to use a machine or an electronic device
- how to make or cook something.

b You are going to explain the process to your partner. Prepare what you will say. Think how to emphasise the important points and check that your partner understands. Use expressions from 5a and 5d.

c Work in pairs. Take turns to explain the process to your partner and ask each other questions to check understanding.

Image 49. Screenshot of a speaking activity from *Emp.*, page 15

In turn, in *EF* –unit 7B– the meaning of universal gestures and grimaces is explained. This was an unrivalled opportunity to have shown what different gestures mean in different cultures and in what ways they may entail cross-cultural misunderstanding or conflict. Such a c-culture-based activity would have been both enlightening and motivating.

7B Actors acting

1 GRAMMAR verbs of the senses

a Read the introduction to Howard Scharz's book. Then look at the photo of actress Fran Drescher playing a role. In pairs, choose a, b, or c.

In Character: Actors Acting
The photographer Howard Scharz had a very unusual idea for his book. He invited actors into his studio, and asked them to 'be' certain characters in certain situations, and then he photographed them.

1 I think she looks...
a. scared
b. miserable
c. embarrassed

2 I think she looks like...
a. a teenage student
b. a young mother
c. a young business woman

3 I think she looks as if...
a. she has just had some bad news
b. she is watching something on TV
c. she has just heard a noise

b **411** Now listen to someone talking about the photo. Were you right?

c Look at the sentences in a. What kind of words or phrases do you use after looks, look like, and looks as if?

d **p.145 Grammar Bank 7B** Learn more about using the verbs of the senses, and practise them.

e **413** Listen to these sounds. What do you think is happening? Use *It sounds as if...* or *It sounds like...*

It sounds as if somebody's scored a goal.
It sounds like a football match.

f **Communication** Guess what it is **A p.107 B p.111**. Describe objects for your partner to identify using looks, feels, smells, or tastes + an adjective or + like + noun.

2 SPEAKING & LISTENING

a Look at some more photos from the book. Describe how you think the characters are feeling.

I think she looks very pleased with herself.

b Answer the questions with a partner.

Who do you think looks ...?

- 1 like a child who's doing something naughty
- 2 like somebody who's apologizing to someone
- 3 like a very proud parent or teacher
- 4 as if they have just seen something awful
- 5 as if they are eating or drinking something that tastes terrible
- 6 as if they're going to hit somebody

c **414** Listen and check.

d Listen again. What exactly were the roles each actor was asked to play?

e How do you think acting is different when you are working in...?

a film and TV b theatre c radio

3 MINI GRAMMAR as

a Look at some extracts from 2f, and then read the rules about *as*.

Tim Bentinck has been working as a radio actor for many years.
'It's as naturalistic as you can make it sound – to lift it off the page, to make it sound as though you're not reading it.'

We can use *as* in many different ways:

- 1 to describe somebody or something's job or function: She works as a nurse. You can use that box as a chair.
- 2 to compare people or things: She's as tall as me now.
- 3 to talk about how something appears, sounds, feels, etc.: It looks as if it's going to snow.
- 4 to give a reason: As it was raining, we didn't go out. (as = because)
- 5 to say that something happened while something else was happening: As they were leaving the postman arrived. (as = when / at the same time)

b Decide how *as* is used in each sentence and match them to uses 1–5 above.

A ☐ I don't think his performance in this series was as good as in the last one.

B ☐ That picture looks as if it has been painted by a child.

C ☐ You can use that glass as a vase for the flowers.

D ☐ I got to the airport really quickly as there was hardly any traffic.

E ☐ As he was driving home it started to rain.

F ☐ You sound as if you've got a bad cold.

G ☐ His hair went greyer as he got older.

H ☐ He got a job with the BBC as a programme researcher.

Cheryl Hines **Jason Schwartzman**

Ellen Burstyn **Dan Hedaya**

Jane Lynch **Steve Guttenberg**

68 **69**

Image 50. Section 7B from *English File*, pages 68-69.

Lastly, in *CE* –unit 7B– there is a survey of media facts and figures in the UK. Students could have been asked to conduct a survey among their family and acquaintances and then compare results in pairs. Then, a class debate could have been organised to exchange findings, discover similarities and differences and explore the possible causes for the latter.

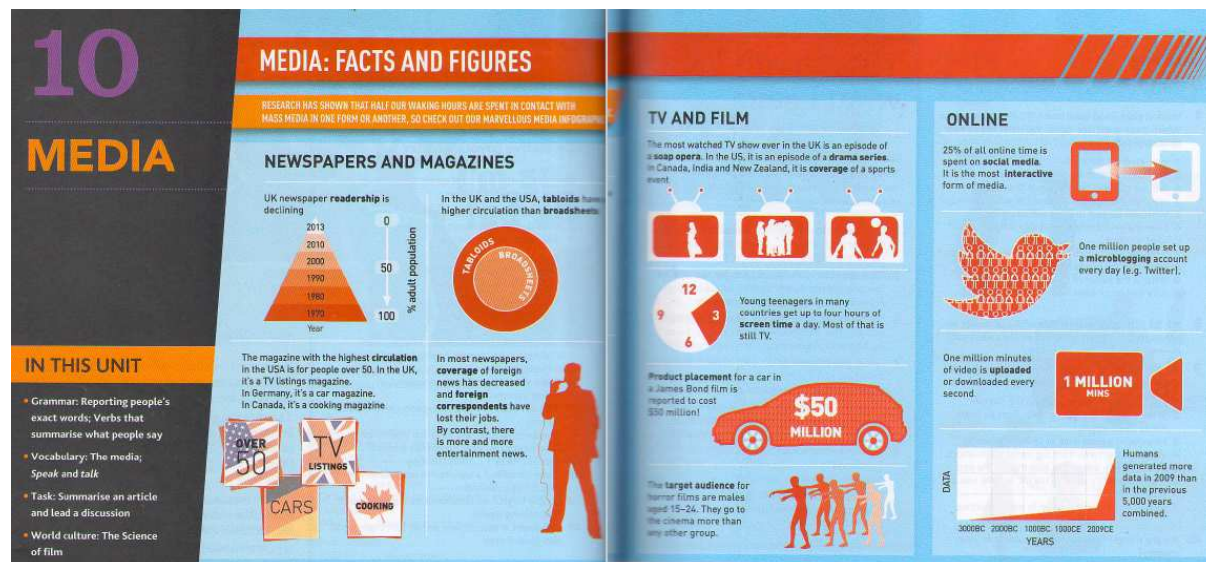


Image 51. Screenshot of a survey from *Cutting Edge*, pages 68-69.

5. DISCUSSION

Because of the similarities in nomenclature of some of the categories in 4 and because the analysis of the findings was made throughout parallel subsections, research questions will be answered in a separate section for the sake of clarity. As an overall conclusion, it can be stated that, as Lund regretted (2007: 290), the textbooks examined pay limited attention to culture-related issues and include insufficient tasks aimed at fostering ICC. Interestingly enough, in contrast to his findings, the three coursebooks analysed here do not provide enough information about foreign people or present cross-cultural encounters.

In relation to the first research question, culture-related written texts overwhelmingly feature white, adult native residents. The same holds true for oral texts, although there are a remarkable number of cases for which no information about the character is provided due to lack of images and captions including names and nationalities (cf. Méndez 2003: 199). Greater cosmopolitanism in races and life situations ought to be fostered to truly represent the essence of present-day societies. They should also portray ‘real’ characters and not be “exclusively sourced from western image banks and advertising agencies” (Tyrer 2012: 227).

In addition, despite their relevance, details about the circumstances surrounding written and oral texts are also scarce, as Lund lamented more than a decade ago (2007: 182).

Concerning content, although there are oral texts which present c-culture topics, they can be thought of as isolated cases showing characters' experiences and feelings, which make it difficult for students to attain an overall understanding of the identifying traits of a foreign culture (cf. Larrea 2015: 165). Within C-culture, cultural geography is blatantly absent, as generally is the historical perspective, whose most significant milestones often constitute a society's common knowledge. However, what is most remarkable is the absence of symbolic elements of C2, which are of paramount relevance inasmuch as they encapsulate the shared values of a culture. This cursory treatment and haphazard choice of topics and texts suggest that there is not a clear, sound goal concerning culture in coursebook design. One has the feeling that such choice is based on anecdotal facts or surprising events with a view to increasing adult students' interest, which unmistakably falls short when trying to faithfully portray any given foreign culture. Therefore, more topics which can be extrapolated to whole cultures ought to be introduced, and most particularly those referring to attitudes, beliefs and shared principles within the invisible culture.

Apart from this, there is insufficient mention of the students' own culture, which is only broached in some of the culture-based activities prompting reflection. Furthermore, it would be highly desirable to include texts geared to foster mutual representations to introduce the reciprocal views of two different cultures (Risager 1991: 187-188, McKay 2000: 18).

Vis-à-vis the second research question, the three coursebooks analysed fail to present English as a lingua franca and to include a reasonable number of examples of the different English accents, dialectal spellings and regional vocabulary which can be found worldwide. In line with what was said above, there still seems to prevail the traditional tendency to regard British and North-American accents as the embodiment of proper English, which proves Llurda's (2004) optimistic predictions wrong. This evidence demonstrates how little has been accomplished to follow Jenkins' recommendations (2006), despite the fact that non-native speakers of English nowadays largely outnumber native ones. As Matsuda (2003: 727) argues, it should be advisable to regard World Englishes as a new conception of the language, one which is "more inclusive, pluralistic, and accepting than the traditional, monolithic view of English in which there is one correct, standard way of using English that all speakers must strive for".

With regard to the third research question, the number of images showing cross-cultural encounters is nothing if not negligible. Even in such a meagre quantity, intercultural contact is so implicit that it is bound to pass unnoticed. As has been widely acknowledged, images have a powerful visual impact. Therefore, including illustrations of cross-cultural encounters would greatly broaden students' perceptions in relation to meeting foreigners and help banish stereotypes and mistrust of otherness.

Culture-based activities do exist, but they are insufficient in number, shallow in depth and narrow in scope. Most of them deal with C-culture topics and are intended to foster individual reflection and debate. While these attempts should be welcome, coursebooks need to include more ambitious tasks such as mediation-based activities or role-plays in which students were made to adopt different cross-cultural viewpoints so as to develop ICC and become successful mediators. Tasks need to promote a formative rather than an informative goal with a view to bringing about a transformational result. In addition, the source culture ought to be understood as a means of empowering the learners and allowing them to express their own cultural identity in the mirror of C2.

Apropos the fourth research question and taking into consideration everything said hitherto, it seems clear that the choice of coursebook in OSLs in the Valencian Community is largely determined by the desire to produce linguistically proficient students rather than hinge on cultural awareness purposes. Teachers seem to set their sights on making students proficient enough to pass the demanding 'Certification' exams, which will grant them a title. Since cultural aspects are not assessed, there is little use in opting for textbooks which are culturally oriented, such as *Global* (Macmillan Publishers) or *English Unlimited* (CUP). By way of example, image 75 in Appendix X shows a culture-devoted unit section in which a c-culture topic is dealt with: the healthcare system in 4 different countries. Consequently, speakers have different nationalities and represent different races, which allows for a reasonably wide representation of World Englishes. The speaking activities make students reflect on their C1 healthcare system and then exchange experiences they might have had with other healthcare system while travelling or living abroad. In addition, Images 76-77 show three examples of misunderstandings arising from culture clash, and in images 78-79 the influence of English as a world language is hinted at, and its use in India as an official language explicitly mentioned. Despite the remarkable step forward in attaining an internationally-oriented coursebook that *English Unlimited* entails, there are no activities based on role-plays or mediation.

Taking everything into consideration, the three coursebooks studied here fall within Skopinskaja's (2003) internationally-produced category, generally presenting culture-general issues. They can hardly be conceived as Damen's (1987) 'thematic language-culture coursebooks', since they rarely introduce cultural patterns or, even less, seek a transformational goal, for which reason they should be considered 'communicative textbooks' (cf. 2.5.4).

6. LIMITATIONS OF THE STUDY AND LINES FOR FUTURE RESEARCH

Because I have analysed only three coursebooks –albeit the most widely-used ones–, I am aware that they represent only a limited proportion of the offer available on the market. Although my results and conclusions may prove valid in describing current trends in EFL teaching in a few OSs, it is no less true that there are inherent risks in drawing generalisations from such a reduced sample and extrapolating them to characterize present-day EFL approaches elsewhere. It is for this reason that my study could be extended to a wider range of coursebooks which could include other publishing companies and other collections by the same publishers whose materials have been studied here. In addition, a cross-sectional study could examine the coursebook choice in the other Spanish autonomous regions to determine whether culture teaching plays such a marginal role as in the Valencian Community. Most importantly, the present study should be replicated in five years' time to gauge the impact that the recently-published *CEFR* will have had on future coursebook design worldwide and textbook choice in the Valencian Community.

7. CONCLUSIONS AND RECOMMENDATIONS

It seems clear from everything discussed hitherto that, despite the modest endeavours undertaken to foster intercultural awareness and competence in EFL teaching, a gargantuan task still remains to be done so as to give interculturality the status it deserves. In this respect, in addition to the suggestions made throughout sections 4 & 5, the following initiatives could be undertaken:

- National, properly-designed FLT syllabuses ought to be agreed. They should ideally set out basic cultural contents per level and their corresponding tools for assessment. Otherwise, culture instruction will continue being an expendable aspect overshadowed by linguistic proficiency.

- Publishing companies should be encouraged to coherently link goals, contents, materials, methodology and evaluation culturewise to provide sound, well-rounded teaching coursebooks (Méndez 2003: 354).
- Publishing companies ought to design coursebooks which deal with global culture while at the same time they address local issues. Some textbooks are subtitled “For Spanish speakers” because they focus on the most frequent grammar and vocabulary pitfalls students at that level encounter. Such label should also include national culture-bound issues.
- Teachers should make responsible, informed decisions when choosing coursebooks. Opting for those which delve into deep cultural issues –such as *English Unlimited* (CUP), as examined in section 5– and include a wide range of nationalities, accents and cross-cultures encounters, together with a coherent array of ‘interculturally transformational’ tasks, will unquestionably encourage publishing companies to change the prevailing trends concerning coursebook design in their best-selling EFL textbooks.
- Since teachers are likely to perpetuate the language-based type of instruction they received (Méndez 2003: 34, Méndez 2005), education authorities should promote practical, culture-oriented training courses to facilitate the culture-oriented turnabout.

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APPENDICES

Appendix I. Mediation tables from the new *CEFR*'s pilot version for consultation

	OVERALL MEDIATION	Source (see Appendix 1 for details)
	Note: Mediation may occur in communication within one language or in communication across languages. In the latter case, users may wish to specify in the descriptor which languages are involved.	Mediation Group
C2	Can mediate effectively and naturally, taking on different roles according to the needs of the people and situation involved, identifying nuances and undercurrents and guiding a sensitive or delicate discussion. Can explain in clear, fluent, well-structured language the way facts and arguments are presented, conveying evaluative aspects and most nuances precisely, and pointing out sociocultural implications (e.g. use of register, understatement, irony and sarcasm).	Mediation Group
C1	Can act effectively as a mediator, helping to maintain positive interaction by commenting on and interpreting different perspectives, managing ambiguity, anticipating misunderstandings and intervening diplomatically in order to redirect talk. Can build on different contributions to a discussion, stimulating reasoning with a series of questions. Can convey clearly and fluently in well-structured language the significant ideas in long, complex texts, whether or not they relate to his/her own fields of interest, including evaluative aspects and most nuances.	Mediation Group
B2	Can establish a supportive environment for sharing ideas and facilitate discussion of delicate issues, showing appreciation of different perspectives, encouraging people to explore issues and adjusting sensitively the way he/she expresses things. Can build upon other's ideas, making suggestions for ways forward. Can convey the main content of well-structured but long and propositionally complex texts on subjects within his/her fields of professional, academic and personal interest, clarifying the opinions and purposes of speakers.	Mediation Group
	Can work collaboratively with people from different backgrounds, creating a positive atmosphere by giving support, asking questions to identify common goals, comparing options for how to achieve them and explaining suggestions for what to do next. Can further develop other people's ideas, pose questions that invite reactions from different perspectives and propose a solution or next steps. Can convey detailed information and arguments reliably, e.g. the significant point(s) contained in complex but well-structured, texts within his/her fields of professional, academic and personal interest.	Mediation Group
B1	Can collaborate with people from other backgrounds, showing interest and empathy by asking and answering simple questions, formulating and responding to suggestions, asking whether people agree, and proposing alternative approaches. Can convey the main points made in long texts expressed in uncomplicated language on topics of personal interest, provided that he/she can check the meaning of certain expressions.	Mediation Group
	Can introduce people from different backgrounds, showing awareness that some questions may be perceived differently, and invite other people to contribute their expertise and experience, their views. Can convey information given in clear, well-structured informational texts on subjects that are familiar or of personal or current interest, although his/her lexical limitations cause difficulty with formulation at times.	Mediation Group
A2	Can play a supportive role in interaction, provided that other participants speak slowly and that one or more of them helps him/her to contribute and to express his/her suggestions. Can convey relevant information contained in clearly structured, short, simple, informational texts, provided that the texts concern concrete, familiar subjects and are formulated in simple everyday language.	Mediation Group
	Can use simple words to ask someone to explain something. Can recognise when difficulties occur and indicate in simple language the apparent nature of a problem. Can convey the main point(s) involved in short, simple conversations or texts on everyday subjects of immediate interest provided these are expressed clearly in simple language.	Mediation Group
A1	Can use simple words and non-verbal signals to show interest in an idea. Can convey simple, predictable information of immediate interest given in short, simple texts like signs and notices, posters, programmes, leaflets etc.	
Pre-A1	<i>No descriptors available</i>	

Image 52. Screenshot of the table of descriptors for 'Overall mediation' included in the new *CEFR*'s pilot version for consultation (reproduced with permission from North)

	DEALING WITH DELICATE SITUATIONS AND DISAGREEMENTS	Source
C2	Can guide a sensitive or delicate discussion effectively, identifying nuances and undercurrents.	ELTDU adapt
C1	Can formulate a diplomatic request to each side in a disagreement to determine what is central to their position, and what they may be willing to give up under certain circumstances. Can use persuasive language to suggest that parties in disagreement shift towards a new position.	OECD (split) CEFR adapted
B2	Can demonstrate sensitivity to different viewpoints, using repetition and paraphrase to demonstrate detailed understanding of each party's requirements for an agreement. Can help the parties in a disagreement better understand each other by restating and reframing their positions more clearly and by prioritising needs and goals. Can evaluate the position of one party in a disagreement and invite them to reconsider an issue, relating his/her argumentation to that party's stated aim. Can elicit possible solutions from parties in disagreement in order to help them to reach consensus, formulating open-ended, neutral questions to minimise embarrassment or offense. Can formulate a clear and accurate summary of what has been agreed in a negotiation and what is expected from each of the parties. Can, by asking questions, identify areas of common ground and invite each side to highlight possible solutions. Can outline the main points in a disagreement with reasonable precision and explain the positions of the parties involved. Can summarise the statements made by the two sides, highlighting areas of agreement and obstacles to agreement. Can summarise the essentials of what has been agreed.	NIDP (adapted) NIDP (adapted) NIDP /Himmelmann NIDP (adapted) NIDP (adapted) NIDP (adapt) CEFR (adapted) NIDP (adapted) NIDP (adapt)
B1	Can ask parties in a disagreement to explain their problem, and can respond briefly to their explanations, provided the topic is familiar to him/her and the parties speak clearly. Can demonstrate his/her understanding of the key issues in a disagreement on a topic familiar to him/her and make simple requests for confirmation and/or clarification.	BN/TG (adapted) BN (adapted)
A2	Can recognise when speakers disagree or when difficulties occur in interaction and indicate in simple language the apparent nature of a problem, adapting memorised simple phrases to seek compromise and agreement.	BN
A1	No descriptors available	
Pre-A1	No descriptors available	

Image 53. Screenshot of the table of descriptors for 'Dealing with delicate situations and disagreements' (within 'Relational mediation') included in the new CEFR's pilot version for consultation (reproduced with permission from North)

	INTERPRETING	Source
	Note: As in any case in which mediation across languages is involved, users may wish to complete the descriptor by specifying the languages concerned, as in this example for a C2 descriptor: <i>Can provide almost completely accurate simultaneous or consecutive interpretation into French of complex, formal discourse in German, conveying the meaning of the speaker faithfully and reflecting the style, register and cultural context without omissions or additions.</i>	
C2	Can provide almost completely accurate simultaneous or consecutive interpretation of complex, formal discourse, conveying the meaning of the speaker faithfully and reflecting the style, register, and cultural context without omissions or additions. Can, in informal situations, provide simultaneous or consecutive interpretation in clear, fluent, well-structured language on a wide range of general and specialised topics, conveying style, register and finer shades of meaning precisely. Can provide simultaneous or consecutive interpretation, coping with unpredictable complications, conveying many nuances and cultural allusions on top of the main message, though expression may not always reflect the appropriate conventions.	ILR4 (adapted) ProfD/CEFR ILR3 (adapted)
C1	Can provide consecutive interpretation fluently on a wide range of subjects of personal, academic and professional interest, passing on significant information clearly and concisely.	BN
B2	Can mediate during an interview, conveying complex information, drawing the attention of both sides to background information, and posing clarification and follow-up questions as necessary. Can provide consecutive interpretation of a welcome address, anecdote or presentation in his/her field, provided that the speaker stops frequently in order to allow time for him/her to do so. Can provide consecutive interpretation on subjects of general interest and/or within his/her field, passing on important statements and viewpoints, provided the speaker stops frequently to allow him/her to do so, and gives clarifications if necessary. Can, during an interview, interpret and convey detailed information reliably and provide supporting information, although he/she may search for expressions and will sometimes need to ask for clarification of certain formulations.	ProfD (adapted) Beacco (adapted) BN after ProfD CEFR (adapted)

B1	Can, during an interview, interpret and convey straightforward factual information, provided that he/she can prepare beforehand and that the speakers articulate clearly in everyday language.	CEFR/CEFR-J (adapted)
	Can interpret informally on subjects of personal or current interest, provided that the speakers articulate clearly in standard language and that he/she can ask for clarification and pause to plan how to express things.	ProfD (adapted)
A2	Can interpret informally in everyday situations, conveying the essential information, provided that the speakers articulate clearly in standard language and that he/she can ask for repetition and clarification.	HarmoS (adapted)
	Can interpret informally in predictable, everyday situations, passing back and forth information about personal wants and needs, provided that the speakers help with formulation.	BN after ProfD
	Can interpret simply in an interview, conveying straightforward information on familiar topics, provided that he/she can prepare beforehand and that the speakers articulate clearly.	CEFR (adapted)
A1	Can indicate in a simple fashion that somebody else might be able to help in interpreting.	ST
A1	Can communicate with simple words and gestures what basic needs a third party has in a particular situation.	TG
Pre-A1	<i>No descriptors available</i>	

Image 54. Screenshot of the table of descriptors for 'Interpreting' (within 'Cognitive mediation') included in the new CEFR's pilot version for consultation (reproduced with permission from North)

Appendix II. Data-gathering criteria from Mendez's 2003 study

1. OBJETIVOS CULTURALES	
VARIABLE	OPCIONES
1.4. RELACIÓN CON LOS OBJETIVOS LINGÜÍSTICOS Y/O COMUNICATIVOS	a) predominio de los culturales b) equilibrio entre ambos c) predominio de los lingüísticos y/o comunicativos d) exclusividad de los lingüísticos y/o comunicativos e) otra f) carencia absoluta de objetivos de cualquier tipo
1.5. VALORACIÓN DE LOS OBJETIVOS CULTURALES	a) adecuados b) inadecuados c) muy limitados d) otros e) no procede

2. CONTENIDOS CULTURALES	
VARIABLE	OPCIONES
2.1. EXPLÍCITOS EN LA TABLA DE CONTENIDOS	a) sí b) no
2.2. TEMAS TRATADOS	a) familia y/o amistad b) hábitos y/o rutinas c) viajes; lugares del mundo d) comida y/o bebida e) alojamiento; el hogar; el entorno f) moda y atuendo g) ocio y tiempo libre h) trabajo i) arte j) festividades; celebraciones k) amor; relaciones de pareja l) impacto cultural m) instituciones n) comparación entre culturas ñ) medios de comunicación; publicidad

2. CONTENIDOS CULTURALES	
VARIABLE	OPCIONES
	o) estilos de vida p) concienciación, cambio y/o protesta social q) música r) medio ambiente s) diferencias entre sexos / papeles sexuales t) la lengua inglesa (historia, estatus) u) primeras impresiones v) creencias w) otros x) no procede
2.3. PRESENTACIÓN DEL TEMA	a) descripción b) definición c) exposición d) argumentación e) comparación f) ilustración g) ejemplo h) problema i) otra j) no procede
2.4. ILUSTRACIÓN QUE ACOMPAÑA AL TEXTO	
2.4.A ILUSTRACIONES	a) fotografías b) dibujos c) diapositivas d) mapas e) gráficos f) otras g) no procede
2.4.B.RELACIÓN ENTRE ILUSTRACIONES	a) aisladas b) en secuencia c) otra d) no procede

Images 55 & 56. Samples of data-gathering criteria for the analysis of EFL 'Bachillerato' coursebooks in Spain (Méndez 2003: 60-61)

Appendix III. Checklist for the analysis of intercultural awareness in EFL textbooks from Skopinskaja's 2003 study

E. Presentation of content: intercultural awareness		
1. To what extent do the TM encourage students to compare the foreign culture with their own (namely, to observe and analyse similarities and differences between their own and the foreign culture)?	4	☐
	3	☐
	2	☐
	1	☐
	0	☐
2. To what extent do the TM offer mutual representations, images and stereotypes of the students' own and the foreign culture?	4	☐
	3	☐
	2	☐
	1	☐
	0	☐
F. Presentation of content: culture and language		
1. To what extent does the cultural context of the TM develop students' awareness of different linguistic means to express their attitudes?	4	☐
	3	☐
	2	☐
	1	☐
	0	☐
2. To what extent do the TM develop students' awareness of the paralinguistic means to express their attitudes?	4	☐
	3	☐
	2	☐
	1	☐
	0	☐

Image 57. Sample of checklist for the analysis of intercultural awareness in EFL textbooks (Skopinskaja 2003:

Appendix IV. Data-gathering grid from Gray's 2006 study

Appendix 3

Coursebook title: Streamline English Connections

Level: Pre-intermediate

Number of units: 80

Length of course: 80 50-minute lessons

Language systems: grammar of standard British English; no syntactic variation represented; spoken 'expressions' (e.g. By the way; Don't worry) taught in 45 units; 11 units of functional 'everyday conversation' focus mainly on service encounters; additional focus on introductions/offers/advice; lexis is topic based; focus on RP/MRP

Abbreviations: m = male; f = female; TB = teacher's book; SB = student's book; cp = controlled practice; q/a = question and answer; a/w = artwork; RP/MRP = RP/modified RP; RUK = regional UK; IIC = international inner circle; OEC = outer/expanding circle

Unit	Topic	Characters (real/fictional; sex; age; ethnicity; job)	Text type/point of view/treatment	Location	Tape	Task type	Artwork/General comments
1: All Aboard!	Travel	Group of Anglophone tourists (English, American, Australian, Canadian). Fictional characters. All young/middle-aged adults. Exception is old man; white; jobs mentioned are ship's captain, bank worker; clearly foregrounded waitress.	Narrative + 3 dialogues Treatment is comic – captain's name is Nelson; bank worker puts his foot in it; old man is deaf	Ship's deck	Reinforces comedy – bank worker has 'nerdy' voice; range of accents; f RP/MRP narration; m IIC (US); f RUK (Scottish); m/f RP/MRP; 2 m RUK	Comprehension qs. CP exchange of personal information; drills; TB has personalized transfer qs e.g. Have you ever been to Gibraltar? Role play: host and guests. Host offers food/drinks etc.	Colour caricature drawing: characters grouped in pairs; older men are more formally dressed with ties, or bowties; younger in T-shirts; narrative; offer; medium; eyelevel; two-page spread – crowd is salient through use of colour; viewer positioned on deck with passengers
	Personal identification	Text: 4m/2f A/w: 10m/9f			Inter-rater reliability 100% Total: 4m/3f		
2: Telephoning	Services	Fictional; young adults; white; jobs not specified Text: 4m/4f A/w: 2m/2f	4 situational dialogues	Offices; switchboard; phone booth	Telephonists 1-3 3f RUK (midlands); callers 1f/2m RP/MRP; 4 th 2m RP/MRP and speaking clock f	No comprehension qs Substitution drills TB has transfer qs about telephoning in ss' country e.g. Is there a speaking clock in your country?	b/w social realist photo - 2f/2m; only men featured behind a desk; one woman is a switchboard operator and the other is using a public phone; narrative;

Image 58. Sample of data-gathering grid for the analysis of EFL coursebooks (Gray 2006: 292)

Appendix V. Results obtained by Lund in his 2007 study

Appendix

Tables 6.1A – 7.11A: Numerical data

Table 6.1 A: The ratio of prose text lines in the four textbook series with and without culture-specific reference, number of lines

CULTURE REFERENCE	FLIGHT	NPNP	SEARCH	CATCH	TOTAL
With culture-specific reference	8519	6815	9002	6720	31056
Without culture-specific reference	3516	935	1439	1298	7188
Total	12035	7750	10441	8018	38244

Table 7.1 A: The ratio of fictional and non-fictional prose texts, number of lines

TEXT TYPE	FLIGHT	NPNP	SEARCH	CATCH	TOTAL
Fictional texts	5542	3591	4746	4469	18348
Non-fictional texts	6493	4159	5695	3549	19896
Total	12035	7750	10441	8018	38244

Table 7.2 A: The number of fictional and non-fictional prose text lines with and without culture-specific reference. The total number of lines in all textbook series

CULTURE REFERENCE	FICTIONAL TEXTS	NON-FICTIONAL TEXTS
With culture-specific reference	15178	15878
Without culture-specific ref.	3170	4018
Total	18348	19896

Table 7.3 A: The ratio of fictional and non-fictional prose text lines devoted to different countries, all textbook series

CULTURE REFERENCE	FICTIONAL TEXTS	NON-FICTIONAL TEXTS
United Kingdom	5797	5667
United States	5652	5078
Other countries	3729	5133
Without culture-specific ref.	3170	4018
Total	18348	19896

Table 7.4 A: The number of prose text lines devoted to different countries, specified for each textbook series

CULTURE REFERENCE	FLIGHT	NPNP	SEARCH	CATCH	TOTAL
United Kingdom	3196	2416	3530	2322	11464
United States	3472	2368	2588	2302	10730
Other English-speaking countries	1474	1855	1845	1329	6503
Non English-speaking countries	377	176	1039	767	2359
Without culture-specific reference	3516	935	1439	1298	7188
Total	12035	7750	10441	8018	38244

Table 7.5 A: The prose texts' presentation of countries other than the United Kingdom and the United States, number of lines

COUNTRIES	FLIGHT	NPNP	SEARCH	CATCH	TOTAL
Australia	494	354	227	682	1757
India	67	379	306	752	1504
Ireland	323	269	566	265	1423
Other English-speaking countries	590	853	746	382	2571
Norway	162	51	230	56	499
Other non-English speaking countries	215	125	809	711	1860

Table 7.6 A: The prose texts that refer to the United Kingdom. The distribution of fictional and non-fictional texts, number of lines

TEXT TYPE	FLIGHT	NPNP	SEARCH	CATCH	TOTAL
Non-fictional texts	1451	1299	1748	1169	5667
Fictional texts	1745	1117	1782	1153	5797
Total	3196	2416	3530	2322	11464

Table 7.7 A: The non-fictional prose texts that refer to the United Kingdom. The distribution of lines devoted to different content areas, number of lines

CONTENT AREA	FLIGHT	NPNP	SEARCH	CATCH	TOTAL
History, cultural heritage	756	679	761	606	2802
Contemporary issues and general info.	382	470	522	304	1678
Presentation of individual people	313	150	465	259	1187
Total	1451	1299	1748	1169	5667

Table 7.8 A: The prose texts that refer to the United States. The distribution of fictional and non-fictional texts, number of lines

TEXT TYPE	FLIGHT	NPNP	SEARCH	CATCH	TOTAL
Non-fictional texts	1526	1178	1432	942	5078
Fictional texts	1946	1190	1156	1360	5652
Total	3472	2368	2588	2302	10730

Table 7.9 A: The non-fictional prose texts that refer to the United States. The distribution of lines devoted to different content areas, number of lines

CONTENT AREA	FLIGHT	NPNP	SEARCH	CATCH	TOTAL
History, cultural heritage	1088	630	944	425	3087
Contemporary issues and general info.	252	209	367	196	1024
Presentation of individual people	186	339	121	321	967
Total	1526	1178	1432	942	5078

Images 59-60. Tables showing the results obtained by Lund vis-à-vis a series of culture-related aspects (Lund 2007: 348-349)

Appendix VI. Results obtained by Larrea in her 2015 study

Big C categories	English file intermediate				English unlim- ited int.				Straightforward int.			
	R	L	S	W	R	L	S	W	R	L	S	W
Ethnic groups	1	1			15	1	1		2		1	
Geography/history/politics/regional variations	1	1			2				10	1	4	
Arts/crafts/monuments and historical sites	1	1	1		2		1		4		4	
Literature, films, music and mass media	20	5	2		3	4			5	3	4	
Currency/shopping/market/industry/business	1	1			1				2		2	
Urban life/infrastructure/housing/transportation	2	3	2			2			2		5	
Education	1	1	2						1			
Dress-style		2										
Food			1			1			2		1	
Festivals/celebrations/holidays/ceremonies											1	
Social customs	1	6	1		1	7	7		5	1	4	
Leisure/sports	1				1	1			3			
Family		1			4	3			1			
Non-verbal communication (personal space, oculesics, haptics...)					2	1						

Little c categories	English file intermediate				English unlim- ited int.				Straightforward int.			
	R	L	S	W	R	L	S	W	R	L	S	W
Individualism/collectivism						2	1		1			
Equality	1				1				1			
Fairness		1										
Competition	1				1							
Materialism										1		
Confrontation	1	2	1		3	2						
Novelty oriented (newer is better)												
Self-improvement						1	1					
Nurture (up-bringing, education)	1	1			3	1						
Time		1										
Level of formality		3							1			
Communication styles: direct vs. indirect	3				3	2						
Rules-regulation oriented					2	1				1		
Male-oriented					1	1	1					
Result-oriented					1	1						
Importance of hard work					1	2						

Image 61. Tables showing the results obtained as culture-specific topics divided into Big “C” culture and small “c” culture (Larrea 2015: 160, 162)

Appendix VII. Screenshots of the data-gathering tables used in the present study

1. Empower B2

WRITTEN TEXTS (READING COMPREHENSION)																			
occurrence	UNIT	PAGE	EXERCISE	PERSPECTIVE	Bound to a specific culture?	CULTURAL CONTENT			CHARACTERS MENTIONED							DIFFERENT CULTURES IN CONTACT		ENGLISH AS A WORLD LANGUAGE	
						Type	Depth	Comments	Age	Gender	Race	Type	Nationality	Celebrity?	Specific		ELF	Dialects	
1	1A	8	1c	3rd person	Yes	Science, technology and the Internet	C-culture	Text about live's talent and the success behind Apple's simple designs.	Adulthood	Male	White	Native residents	British	Yes	Jonny Ive Steve Jobs			No dialectal varieties	
2	1A	9	1c	3rd person	Yes	Science, technology and the Internet	C-culture	Text about Garci Cooney's determination to set up an educational TV channel.	Adulthood	Male	White	Native residents	North America	Yes	Jaco Garci	None	No	present No dialectal varieties	
3	1A	9	2e	3rd person	Yes	Science, technology and the Internet	C-culture	Grammar-based text on Nicola Tesla	Adulthood	Male	White	Other	Other	Yes	Nicola Tesla	None	No	present No dialectal varieties	
4	1B	12	3b	1st person	No	Food and drink	NA	Interviews with 3 different people read to take on 30-day challenges. No real culture insight apart from personal resolutions.	Adulthood	Female	Arab	Unknown	Unknown	No		None	No	present No dialectal varieties	
	1B	13			Languages	Adulthood		Female	White	Unknown	Unknown	No		None	No	present No dialectal varieties			
5	1D	17	2	1st person	No	Lifestyles	NA	Journalist Sam Wintour writes a text explaining what it was like to spend a day without technological devices.	Adulthood	Male	White	Native	Unknown	No		None	No	present No dialectal varieties	
6	2A	21	3a	3rd person	No	Amazing stories and paranormal	NA	A man who had to survive by his means when he was carried away by sea currents until he was rescued.	Adulthood	Male	Other	Native residents	Australian - New Zealand	No		None	No	present No dialectal varieties	
7	2B	23	1c	Other	No	Other	NA	Text giving advice impersonally about how to survive an animal attack. No real culture-bound element.	NA	NA	NA	NA	NA	NA		None	No	present No dialectal varieties	
8	2D	29	2b	Other	No	Travel, world places	NA	Text giving advice impersonally about how to survive in the most challenging environments. No real culture-bound element.	NA	NA	NA	NA	NA	NA		None	No	present No dialectal varieties	
9	3A	32-33	2b	Other	No	Education and learning	NA	Tips for successful learning	NA	NA	NA	NA	NA	NA		None	No	present No dialectal varieties	
					No	NA	2 short texts about 2 top athletes and other	Adulthood	Male	White	NA	Other	Yes	Eero Mänttari & Donald					

Image 62. Screenshot showing part of the data-gathering table of written texts in *Empower B2*

ORAL TEXTS (LISTENING COMPREHENSION)																	
Nº of occurrence	UNIT	PAGE	EXERCISE	PERSPECTIVE	TYPE	CHARACTERS SPEAKING					CULTURAL CONTENT			DIFFERENT CULTURES IN CONTACT		VARIETIES	
						Age	Gender	Race	Celebrity?	Specific	Bound to a specific culture?	Type	Depth	Comment		Accent	NNS
1	1A	9	2f	3rd person	Biography	Adulthood	Male	N/A	No		Yes	Science, technology and the Internet	C-culture	Correction to the grammar-based text on Nicola Tesla	None	English	No
						Teenager	Female	Unknown	No			Science, technology and the Internet		Two teenagers talk about female physicist Jocelyn Bell-Burnell		Standard English	No
2	1A	10	3a	3rd person	Conversation	Teenager	Female	Unknown	No		Yes	Science, technology and the Internet	C-culture	physicist Jocelyn Bell-Burnell	None	Standard English	No
						Adulthood	Male	Unknown	No					Interview about taking up a 30-day challenge. The interviewee has just started cycling everywhere rather than travel by car.		Standard English	No
3	1B	11b		1st person	Interview	Adulthood	Female	Unknown	No		No	Lifestyles, Education, learning and training	N/A	Two university students, Tessa and Becky, discuss a lecture. One invites the other to coffee, but the latter refuses because she is starting a new job.	None	Standard English	No
						Adulthood	Female	Afro-American	No					Tom phones Becky to discuss a few things about the wedding.		Standard English	No
					Dialogue	Adulthood	Female	White	No					Tom phones Becky to discuss a few things about the wedding.		Standard English	No
						Adulthood	Female	White	No					Tom phones Becky to discuss a few things about the wedding.		Standard English	No
					Dialogue	Adulthood	Male	Unknown	No			relationships		At Sam's café, Becky is told the ropes of the job. She meets Phil, a budding writer.		Standard English	No
						Adulthood	Female	White	No			relationships		At Sam's café, Becky is told the ropes of the job. She meets Phil, a budding writer.		Standard English	No
					Dialogue	Adulthood	Male	White	No			relationships		the job. She meets Phil, a budding writer.		Standard English	No
						Adulthood	Male	White	No			relationships		the job. She meets Phil, a budding writer.		Standard English	No
					Conversation	Adulthood	Female	White	No			Work		Tom pops in to say hello to Becky and		Standard English	No
						Adulthood	Female	White	No			couple		Tom pops in to say hello to Becky and		Standard English	No
4	1C	15	4e	1st person	Dialogue	Adulthood	Male	Unknown	No	Yes	Science, technology and the Internet	c-culture	talk about the wedding. Two short monologues about experiences with present-day use of technological devices.	None	Standard English	No	
						Adulthood	Female	Unknown	No						experiences with present-day use of technological devices.	None	EC
5	1D	16	1c	1st person	Monologue	Adulthood	Male	Unknown	No	No	Travel, world	N/A	Dialogue about a holiday destination (South Africa) and personal	None	Standard English	No	
						Adulthood	Female	Unknown	No						Dialogue about a holiday destination (South Africa) and personal	International IC	No

Image 63. Screenshot showing part of the data-gathering table of oral texts in *EmpowerB2*

IMAGES ACCOMPANYING WRITTEN & ORAL TEXTS							
Nº of occurrence	UNIT	PAGE	TYPE	CONTENT DISPLAYED	COMMENTS	DIFFERENT CULTURES IN CONTACT	
						TYPES	ROLES OF DOMINANCE
1-3	1A	8	Photograph	People	Picture showing John Ive & Steve Jobs showing a mesmerised look.	None	N/A
			Photograph	Objects	Picture of an iPhone	None	N/A
			Computer-generated image	Objects	Icons about apps and mobiles	None	N/A
4	1A	9	Photograph	People	Picture of Ganz Cooney with three of her <i>Sesame Street</i> creatures	None	N/A
5	1A	9	Other	Objects	Speech bubble with striking facts about <i>Sesame Street</i> .	None	N/A
6	1A	9	Photograph	People	Picture of Nicola Tesla	None	N/A
7	1A	10	Photograph	People	Picture of physicist Jocelyn Bell-Burnell	None	N/A
8-10	1A	11	Photograph	People	Picture of 4 white men at a cookery lesson	None	N/A
			Photograph	People	Picture of a man knitting	None	N/A
			Photograph	People	Picture of a woman writing in her journal	None	N/A
11-12	1B	12	Photograph	People	Picture of Farah	None	N/A
			Photograph	People	Picture of Mona	None	N/A
13-14	1B	13	Photograph	People	Picture of Steve	None	N/A
			Photograph	People	Picture of an unidentified young man jogging	None	N/A
15	1C	14	Photograph	People	Picture of Tessa and Becky	None	N/A
			Photograph	People	Picture of Becky and Sam	None	N/A
			Photograph	People	Picture of Becky and Emma	None	N/A
16-18	1C	15	Photograph	People	Picture of Phil	None	N/A
19	1D	16	Photograph	People	Picture of 7 businesspeople (6 male, 1 female) sitting on a bench, each one of whom is holding a gadget.	None	N/A
20	1D	17	Photograph	People	Picture of journalist Sam Winton	None	N/A
21-24	2A	20	Computer-generated image	People	4 little images about people in danger on holidays	None	N/A
25-27	2A	21	Photograph	Animals	A picture of Robert Hewitt	None	N/A
28-31	2B	23	Photograph	Animals	2 pictures serving as glossary about sea animals	None	N/A
			Photograph	Animals	4 photographs of dangerous animals	None	N/A

Image 64. Screenshot showing part of the data-gathering table of images in *Empower B2*

CULTURE-BASED ACTIVITIES

# of occurrence	UNIT	PAGE	EXERCISE	FOCUS	GROUPING	TYPE	COMMENTS
1	1A	10	3c	Comparison of cultures	Unspecified	Analytical	Students are made to reflect on and discuss whether stories like J. Bell-Burnell's could have happened in their countries.
2	1C	14	1a	C1	Unspecified	Analytical	They are to discuss how important science is and whether it is equally popular with men and women. Prior to listening to a conversation between Tessa and Becky, students are made to reflect on how they manage financially and give their opinion about different options provided.
3	2B	25	4a-c	C1	Pairs	Role-plays	Students have to pretend they have to tell a visitor what the situation is like in their countries regarding dangerous species and wildlife in danger of extinction.
4	4A	45	2d-f	C2	Pairs	Analytical	Students are asked to read two real stories about how two people's lives changed after winning the lottery. They are asked to assess the decisions those people made and draw a moral out of the stories.
5	4C	50	2c	C2	Pairs	Other	Pairs of students are presented with 3 pictures each of Cambridge and Moscow. They need to tell each other what the pictures show and apply the functional expressions learnt throughout the unit.
6	4D	52	1a, 1 e	C2	Unspecified	Analytical	Students are asked to discuss what is the best thing to do in a foreign country and then to decide in which three ways one could meet local people.
7	4D	53	4	C2	Individual	Analytical	Students are asked to apply to do voluntary work abroad. They have to think of a list of reasons why they would be suitable for 3 different options and write an application email.
8	5D	64	1d	Comparison of cultures	Unspecified	Analytical	Students are made to reflect on which sort of weather phenomena similar or different from the ones described in the text have ever occurred in their country or a country they know.
9	6A	70	5a	C2	Pairs	Role-plays	Pairs of students are given two pictures each and a little information about exotic holiday destinations: Hampi (South West India), Roturoa (New Zealand), Dominica (the Caribbean) & Bornholm (Denmark). They have to agree to visit two of them.
10	6D	76	1a	C2	Unspecified	Analytical	Students are presented with the 5 top USA's tourist attractions. Questions elicit their previous knowledge about them. Students are asked to activate their schemata and think why people want to see them.
11	7B	85	5b	Comparison of cultures	Unspecified	Analytical	Students are asked to reflect on whether people in their country do renovations to their homes themselves or have them done. Later, they are asked whether they know someone like the people in the recording, thus establishing a link between the two cultures
12	8A	92	1a	Comparison of cultures	Unspecified	Analytical	Students are asked to compare 8 facts about domestic finance in the USA and the UK with those of their country

Image 65. Screenshot showing part of the data-gathering table of culture-based activities in *EmpowerB2*

2. English File Upper Intermediate

WRITTEN TEXTS (READING COMPREHENSION)

No. of texts (reading comprehension)																		DIFFERENT CULTURES IN		ENGLISH AS A WORLD LANGUAGE	
Occurrence	Unit	Page	Exercise	Perspective	Cultural Content				Characters mentioned							Contact	ELF	Dialects			
					Bound to a specific culture?	Type	Depth	Comments	Age	Gender	Race	Type	Nationality	Celebrity?	Specific						
1	1A	4	1b-c	1st person				An interview with Benedict Cumberbatch about diverse issues	Adulthood	Male	White	Native residents	British	Yes	Benedict Cumberbatch		No	No dialectal varieties present			
		5		Other	c-culture	Yes			An interview with Elizabeth Moss about diverse issues	Adulthood	Female	White	Native residents	North America	Yes	Elizabeth Moss	None	No	No dialectal varieties present		
	2	1A	6	4b	Other			An article about 'extreme interviewing' (the latest trend in the USA) which consists of throwing bizarre questions at candidates to see how they react	N/A	N/A	N/A	N/A	N/A	N/A	N/A	None	No	No dialectal varieties present			
3	1B	8	1b-c	1st person	Yes	Work	c-culture	Amazing stories and personal activities	Adulthood	Female	Unknown	Native reside	British	No		None	No	No dialectal varieties present			
4. TEXT ABOUT HOW TO REACT IN COMMON MEDICAL EMERGENCIES										No							None	No	No dialectal varieties present		
5	2A	16	5b	1st person	No	Health, welfare and safety	N/A	A 1st-person article about being a cyberchondriac	Unknown	N/A	Unknown	residents	Unknown	No		None	No	No dialectal varieties present			
6	2B	18-19	2	3rd person		Other		An article about a BBC documentary in which a man and a woman are made to look like elderly people and then see what people's reactions are like	Adulthood	Male	White	Native residents	British	No		None	No	No dialectal varieties present			
					Yes	c-culture	Yes		Adulthood	Female	White	Native residents	British	No		None	No	No dialectal varieties present			
7	Revise and Check	23	Can you understand this text?	Other	No	Health, welfare and safety measures	N/A	A text about shamanism and how people resort to it to have their illnesses treated	N/A	N/A	N/A	Native residents	British	No		None	No	No dialectal varieties present			
8	3A	24-25	2b-c	Other	No	Travel, world places	N/A	4 short excerpts from a book called 'Jet Travel: The Inside Story' showing amazing, unknown facts about air travel	N/A	N/A	N/A	Native residents	British	No		None	No	No dialectal varieties present			
9	3A	26	6a	Other	No	Travel, world places	N/A	A newspaper story about an incident that happened during a British Airways flight in 2012	N/A	N/A	N/A	Native residents	British	No		None	No	No dialectal varieties present			
10. 50-WORD STORIES SENT 28																					
11	3B	30-31	6a, 6c	Other		Literature and fiction	N/A	Two texts of a 4-part fiction story by Nancy Pickard, a renowned North-American writer	N/A	N/A	N/A	Native residents	British	No		None	No	Belonging to the IC			
						The environment & animal world	N/A	A text aimed to gauge the student's degree of eco-friendliness. The text is initiated by a lead-in in which an unspecified writer confesses s/he feels eco-guiltily	Unknown	Unknown	Unknown	Unknown	Unknown	No		None	No	No dialectal varieties present			
					Yes	Cultural traits and culture	c-culture	A text dealing with Britain's peculiar obsession with the weather	N/A	N/A	N/A	Native residents	British	No		None	No	No dialectal varieties present			
12	4A	36	3b	Other	Yes	Other	c-culture	Text about speedalotics in Britain and the courses they are made to do so that they overcome their addiction	N/A	N/A	N/A	Native residents	British	No		None	No	No dialectal varieties present			
13	5A Revise and Check	43	Can you understand this text?	Other	No	Leisure and free time	N/A	Text about wingnut fliers and the risks such sport entails	N/A	N/A	N/A	Native residents	British	No		None	No	No dialectal varieties present			

Image 66. Screenshot showing part of the data-gathering table of written texts in *English File UI*

ORAL TEXTS (LISTENING COMPREHENSION)																		
N° of	UNIT	PAGE	EXERCISE	PERSPECTIVE	TYPE	Bound to a specific culture?	CULTURAL CONTENT				CHARACTERS SPEAKING					DIFFERENT CULTURES IN CONTACT	VARIETIES	
occurrence							Type	Depth	Comments	Age	Gender	Race	Celebrity?	Specific	Accent		NMS	
1	1A	7	5b-c	1st person	Monologue	No	Work	N/A	Five short monologues in which speakers explain their experiences at job interviews	Adulthood	Male	Unknown	No		None	Standard	No	
										Adulthood	Female	Unknown	No			Standard	No	
										Adulthood	Male	Unknown	No			International IC	No	
										Adulthood	Male	Unknown	No			Standard	No	
2	1B	8	1d	1st person	Monologue	No	Amazing stories and paranormal activity	N/A	Adam tells a spooky story about reading the grounds in a coffee cup, and how the seer's predictions came true	Adulthood	Male	Unknown	No	IC - OC	English	No		
										Adulthood	Male	Unknown	No			Standard	No	
3	1B	9	5	Other	Song	No	Love and couple relationship	N/A	Song called 'Unbelievable', originally sung by EMF (London band)	Adulthood	Male	N/A	Yes	EMF	None	English	No	
4	1B	10	6d	Other	Monologue	No	Other	N/A	An expert in graphology talks about what is hidden in our signature	Adulthood	Male	Unknown	No		None	English	No	
5	1 Colloquial	12	1	1st person	Interview	Yes	Work	c-culture	3-part interview with Rigan Judd, who has been working as a recruitment adviser in the HR department at OUP since 2019	Adulthood	Male	White	No		None	English	No	
										Adulthood	Female	Unknown	No			Standard	No	
6	1 Colloquial	13	3	1st person	Interview	Yes	Work	c-culture	5 short street interviews with people from different cultures, who relate their experiences at job interviews	Adulthood	Male	Unknown	No		None	English	No	
										Adulthood	Female	Unknown	No			Standard	No	
										Adulthood	Female	White	No			International IC	No	
										Adulthood	Female	White	No			Standard	No	
7	2A	15	3a	1st person	Conversation	No	Health, welfare and safety measures	N/A	Listening about a conversation between a doctor and a patient	Adulthood	Female	Unknown	No		None	English	No	
										Adulthood	Male	Unknown	No			Standard	No	
										Adulthood	Male	Unknown	No			Standard	No	
										Adulthood	Female	White	No			Standard	No	
9	2A	17	7	1st person	Song	No	Health, welfare and safety measures	N/A	Song called 'Just Like a Pill', originally sung by American Singer Pink. It is about trying to get out of a difficult relationship as if you were a patient and about Pink's own problems with drugs	Adulthood	Female	N/A	Yes	Pink	None	International IC	No	
										Adulthood	Female	Unknown	No			Regional UK	No	
10	2B	20	4b-c	Other	Interview	No	clothes and design	N/A	A radio interview with two fashion journalists talking about 'dressing your age'	Adulthood	Female	Unknown	No		None	Standard	No	
										Adulthood	Male	Unknown	No			Standard	No	
11	1&2 Review and Check	22	Can you understand this film?	Other	Documentary	No	Health, welfare and safety	N/A	A short documentary about the history of surgery	Adulthood	Male	Unknown	No		None	Standard	No	
										Adulthood	Male	White	No			Standard	No	
12	2A	23	Can you understand this film?	Other	Documentary	No	Health, welfare and safety	N/A	4 short oral texts giving safety instructions on a	Adulthood	Female	Unknown	No		None	Standard	No	
										Adulthood	Male	Unknown	No			International EC	Yes	

Image 67. Screenshot showing part of the data-gathering table of oral texts in *English File UI*

IMAGES ACCOMPANYING WRITTEN & ORAL TEXTS

N° of occurrence	UNIT	PAGE	TYPE	CONTENT DISPLAYED	COMMENTS	DIFFERENT CULTURES IN CONTACT	
						TYPES	ROLES OF DOMINANCE
1-2	1A	4-5	Photograph	People	Photographs of Benedict Cumberbatch & Elisabeth Moss	None	N/A
3	1A	7	Photograph	People	Photograph of a man sitting behind a table at a job interview	None	N/A
4	1B	8	Computer-generated image	People	Image of a boy standing in front of a seemingly haunting house	None	N/A
5	1B	9	Photograph	Objects	Picture of a coffee cup with coffee remains	None	N/A
6	1B	10	Photograph	Objects	Pictures of signatures by famous people, which the students have to interpret following the comments from the expert in graphology, thus switching to C-culture to c-culture	None	N/A
7	English	12	Photograph	People	Photograph of Ryan Judd, working for OUP at the HR dept.	None	N/A
8-12	English	13	Photograph	People	5 photographs of the people interviewed, with captions indicating their names and nationalities	None	N/A
13	2A	16	Photograph	People	Photograph of a woman lying in bed & googling her symptoms	None	N/A
14	2A	17	Photograph	People	Photograph of Dr. Cannon.	None	N/A
15-18	2B	18	Photograph	People	4 photographs of Karoline and Nick before and after being made up for the experiment	None	N/A
19-22	2B	20	Photograph	People	4 photographs of Adele, Jane Fonda, Gareth Malone & Mick Jagger	None	N/A
23	1&2 R+C	23	Photograph	Places, events, atmospheres, etc	A picture of one of the first theatre of operations	None	N/A
24	1&2 R+C	23	Photograph	People	A picture of a shaman	None	N/A
25-28	3A	24	Photograph	People	4 photographs of people carrying out the instructions told by the flight assistants in the recording.	None	N/A
29	3A	24	Photograph	People	Picture of the crew of a plane	None	N/A
30-34	3B	30-31	Computer-generated image	People	5 images showing different stages of the story	None	N/A
35-40	2&3 Colloquial	32	Photograph	People	A picture of Julia + 2 pictures of J.K. Rowling and Jacqueline Wilson holding a book of theirs.	None	N/A
			Photograph	Objects	3 pictures of books	None	N/A
41-43	English	33	Photograph	People	3 photographs of the people interviewed, with captions indicating their names and nationalities	None	N/A
44	4A	34	Photograph	Objects	A collage of pictures having to do with the environment and its preservation	None	N/A
45	4A	36	Photograph	Animals	Image of two ducks with a caption saying: "Lovely weather for ducks."	None	N/A
46	4A	37	Photograph	Places, events, atmospheres, etc	Image of an isolated house surrounded by snow	None	N/A
47	4B	40	Photograph	People	Picture of two bikers reading on an empty road	None	N/A
48	4B	41	Photograph	Objects	Picture of a speed camera and a blurred car tearing past it.	None	N/A
	3&4 Review						

Image 68. Screenshot showing part of the data-gathering table of images in *English File UI*

CULTURE-BASED ACTIVITIES							
Nº of occurrence	UNIT	PAGE	EXERCISE	FOCUS	GROUPING	TYPE	COMMENTS
1	2A	17	6c	Comparison of cultures	Unspecified	Analytical	After listening to an interview with a doctor about cyserchondria, students are asked to reflect on whether people in their country worry about some of the symptoms explained by the doctor
2	3A	27	8c	C1	Pairs	Other	Pairs of students are asked to read two incidents in real flight stories and then they need to tell each other why there were flying to their destination, who they were flying with and what and how they felt.
3	4B	41	5d	Comparison of cultures	Pairs	Analytical	In pairs, students have to discuss whether certain figures about speeding would be similar in their country.
4	4&5 Colloquial English	53	4	C1	Pairs	Analytical	After watching a series of interviews, pairs of students have to discuss how much recycling people in their country do and how much they do.
5	7B	69	2h	Comparison of cultures	Pairs	Analytical	After listening to an interview with a radio actor, students are asked whether they have radio dramas in their country
6	10B	98	1g	Several cultures	Pairs	Other	General knowledge quiz about geographical facts oriented to practise grammar.

Image 69. Screenshot showing part of the data-gathering table of culture-based activities in *English File UI*

3. Cutting Edge Upper Intermediate

WRITTEN TEXTS (READING COMPREHENSION)																									
Nº of occurrence	UNIT	PAGE	EXERCISE	PERSPECTIVE	Bound to a specific culture?	CULTURAL CONTENT			CHARACTERS MENTIONED							DIFFERENT CULTURES IN CONTACT		ENGLISH AS A WORLD LANGUAGE							
						Type	Depth	Comments	Age	Gender	Race	Type	Nationality	Celebrity?	Specific	CONTACT	ELF	Dialects							
1	1	7	1	3rd person	Yes	Personal accomplishments and fulfilled Family/ship	C-culture	A text about Alek Vek's career as a model and her initial hardships to start off. Text about 4 famous rivalries between	Adulthood	Female	Afro-American	Other	Other	Yes	Alek Vek	None	No	present							
									Adulthood	Male	White	Other	Other	Yes	Rudi and Adi			No dialectal varieties							
									Adulthood	Male	White	Other	Other	Yes	Dassler			No dialectal varieties							
									Adulthood	Female	Afro-American	Native residents	North America	Yes	Venus and Serena Williams			No dialectal varieties							
2	1	8-9	3b	3rd person					Adulthood	Female	Afro-American	Native residents	North America	Yes	Noel and Liam			No dialectal varieties							
									Adulthood	Male	White	Native residents	British	Yes	Gallagher			No dialectal varieties							
									Adulthood	Male	White	Native residents	British	Yes	Olivia de Havilland and Joan Fontaine			No dialectal varieties							
					Yes	ship	C-culture	siblings	Adulthood	Female	White	Native residents	North America	Yes		None	No	present							
									Adulthood	Female	White	Native residents	North America	Yes			No	No dialectal varieties							
3	1	15	3b	3rd person	Yes	Music & cinema	C-culture	Text about Meryl Streep, a film legend	Adulthood	Female	White	Native residents	North America	Yes	Meryl Streep	None	No	present							
4. TEST ABOUT A MOBILE APP DESIGNED TO TRACK YOUR HAPPINESS														No											No dialectal varieties
5	2	18-19 + 127	3	Other	No	Other	N/A	Text describing several studies about happiness. Researcher's names are mentioned, but only as a supportive role, not as main characters	N/A	N/A	N/A	N/A	N/A	N/A	N/A	None	No	present							
									Adulthood	Male	White	Native residents	British	No				No dialectal varieties present							
									Adulthood	Female	White	Native residents	British	No				No dialectal varieties present							
6	3	33	3a	3rd person		Crime		3 tests about people who committed crimes	Adulthood	Male	Unknown	Native residents	North America	No				No dialectal varieties present							
									Adulthood	Female	Unknown	Native residents	North America	No				No dialectal varieties present							
					Yes	C-culture			Adulthood	Male	Unknown	Native residents	Other	No		None	No	No dialectal varieties present							
7	4	38-39	2a	Other	No	Beliefs, feelings and emotions	N/A	Text based on what is scientifically and historically known about what shapes our personality	N/A	N/A	N/A	N/A	N/A	N/A	N/A	None	No	present							
8	4	40	1	Other	Yes	The future and inventions	C-culture	A short text about top 5 mind-bending future possibilities from Hollywood films	N/A	N/A	N/A	N/A	N/A	N/A	N/A	None		No dialectal varieties							
9	5	48-49	3a	1st person	No	Science, technology and the Internet	N/A	A man writes about our inescapable dependency to social media.	Adulthood	Male	Unknown	residents	Unknown	No		None	No	present							
10	6	56-57	2	Other	No	The future and inventions	N/A	Text about five inventions that have shaped the way we live today	N/A	N/A	N/A	N/A	N/A	N/A	N/A	None	No	No dialectal varieties							

Image 70. Screenshot showing part of the data-gathering table of written texts in *Cutting Edge UI*

35	94	2a	1st person	Dialogue	No	Work	N/A	Lisa and Amy are talking about changing jobs	Adulthood	Female	Unknown						None		Standard English	No
		2b	1st person	Dialogue	No	Work	N/A	Lisa phones one of Amy's friend's mother to ask for advice to become an estate agent	Adulthood	Female	Unknown						None		Standard English	No
36	98	2	1st person	Other	No	TV, mass media and marketing	N/A	A call-in programme in which listeners ask questions to an expert about the hidden powers controlling the media. The presenter says the name of the callers and the place where they are calling from.	Adulthood	Male	Unknown						None		Standard English	No
37	100	2b	Other	Monologue	Yes	Historic character and	C-culture	A summary of two interviews that tooked the world (Princess Diana's and Richard Nixon's)	Adulthood	Male	Unknown						None		Standard English	No
38	104	2b	Other	Documentary	No	Science, technology and the Internet	N/A	A video about developments in film technology	Adulthood	Female	Unknown						None		Standard English	No
39	105	4a	1st person	Monologue	No	Music & cinema	N/A	Short monologues in which people talk about a film whose special effects impressed them	Adulthood	Male	White						None		Standard English	No
									Adulthood	Female	White						None		Standard English	No
									Adulthood	Male	White						None		Standard English	No
									Adulthood	Female	White						None		Standard English	No
40	107	3a	1st person	Monologue	No	Beliefs, feelings and emotions	N/A	People talk about wishes	Adulthood	Male	Unknown						None		Standard English	No
									Adulthood	Female	Unknown						None		Standard English	No
									Adulthood	Male	Unknown						None		Standard English	No
41	110	2a	3rd person	Monologue	No	Health, welfare and safety	N/A	Three stories about controversial issues related to health.	Adulthood	Female	Unknown						None		Standard English	No
									Adulthood	Male	Unknown						None		Standard English	No
42	112	3c	1st person	Dialogue	No	Beliefs, feelings and emotions	N/A	Short listings in which people show regrets.	Teenager	Male	Unknown						None		Standard English	No
									Teenager	Female	Unknown						None		Standard English	No
									Adulthood	Male	Unknown						None		Standard English	No
									Adulthood	Female	Unknown						None		Standard English	No
43	114	2	Other	Interview	Yes	Health, welfare and safety measures	C-culture	A reporter informs on the results of a couple of polls that have been carried out in order to check people's opinions on animal testing	Adulthood	Male	Unknown						None		Standard English	No
									Adulthood	Female	Unknown						None		Standard English	No
44	119	2	3rd person	Monologue	No	Fame and celebrities	C-culture	Two news stories about problems derived from fame	Adulthood	Male	Unknown						None		Standard English	No
									Adulthood	Female	Unknown						None		Standard English	No
45	124	3	1st person	Other	No	Fame and celebrities	N/A	A call-in programme in which listeners express their opinions about the events taking place in the previous recording	Adulthood	Female	Unknown						None		Standard English	No
									Adulthood	Male	Unknown						None		Standard English	No
46	124	2b	3rd person	Documentary	Yes	Volunteering	C-culture	Documentary about Marika, a Scottish girl who created a blog to help children in Malawi and now has raised thousands of pounds.	Adulthood	Female	Unknown						IC - EC		Regional UK	No
									Adulthood	Male	Unknown						None		Standard English	No
47	125	5a	1st person	Monologue	No	Volunteering	N/A	Five people answer the question of whether they've felt moved to help a charity	Adulthood	Female	White						None		Standard English	No
									Adulthood	Female	White						None		Standard English	No
									Adulthood	Male	White						None		Standard English	No

Image 71. Screenshot showing part of the data-gathering table of oral texts in *Cutting Edge UI*

64-66	6	66-67	Photograph	Objects	3 pictures of inventions that shape the way we live today	None	N/A
67-73	6	68-69	Photograph	Objects	7 pictures of remarkable inventions throughout history	None	N/A
74-76	6	60-61	Photograph	People	3 photographs of Bob Dylan, Pelé and a suffragist	None	N/A
77-79	6	65	Photograph	Places, events, atmospheres, etc	3 pictures of monumental constructions	None	N/A
			Photograph	People	A photograph of Isambard Kingdom Brunel	None	N/A
80-83	7	68-69	Photograph	Places, events, atmospheres,	4 pictures of the different celebrations and protests explained in the texts	None	N/A
84-89	7	70	Photograph	Places, events, atmospheres,	6 images related to celebrations worldwide	IC - EC	None
90-93	7	72-73	Photograph	Places, events, atmospheres, etc	4 pictures of celebrations representing people in Andalusia wearing traditional dress, a street painting exhibition, a puppet show and 3 children playing a game (running while carrying eggs on a spoon)	None	N/A
94-99	8	80	Photograph	People	6 images showing scenes from the story told	IC - EC	None
100-102	8	82-83	Photograph	People	A picture of Isidor Fink	None	N/A
			Photograph	Places, events, atmospheres, etc	A picture of the exterior of his house	None	N/A
			Photograph	Objects	A picture of the book cover based on Travis Walton's incident	None	N/A
103-105	8	84-85	Photograph	Places, events, atmospheres, etc	3 photographs showing mysterious places or mysterious events	None	N/A
106	9	86	Photograph	People	A colour-highlighted girl standing in the opposite direction of walking men dressed in black suits	None	N/A
107	9	94	Photograph	People	A photograph of an Afro-American woman with a speech bubble saying "I'm so fed up"	None	N/A
118	10	96-97	Computer-generated image	Other	A collection of images to illustrate the infographic	None	N/A
119-120	10	100	Photograph	People	A picture of Princess Diana and another one of Richard Nixon	None	N/A
121-123	10	102	Photograph	People	3 photographs showing 3 white men at a job interview and the characters in the CSI series	None	N/A
			Photograph	Other	A hand flicking the TV remote control	None	N/A
124	11	104-105	Photograph	Objects	A picture of time-slice image of a jockey riding a horse	None	N/A
128	11	108	Computer-generated image	Other	4 images illustrating some of the solutions presented	None	N/A
129-131	11	111	Photograph	People	Photograph of a white teenager + a white boy	None	N/A
			Photograph	Objects	A cigarette in an ashtray	None	N/A
132	11	114	Photograph	People	A picture of a white man holding a banner which reads "Protest!"	None	N/A
133	12	117	Photograph	People	A picture of a male photographer taking a shot	None	N/A
134-138	12	120	Photograph	People	5 pictures of the celebrities described in the text	None	N/A
139-140	12	124	Photograph	People	2 pictures of Martha and her school's chef in Scotland and Afro-American children dancing in Malawi	None	N/A

Image 72. Screenshot showing part of the data-gathering table of images in *Cutting Edge UI*

CULTURE-BASED ACTIVITIES							COMMENTS
Nº of occurrence	UNIT	PAGE	EXERCISE	FOCUS	GROUPING	TYPE	
1	1	24	1b	Several cultures	Pairs	Analytical	Questionnaire about consumer technology facts in several countries
2	2	25	7a	Comparison of cultures	Unspecified	Analytical	Students need to look at the titles of global happiness surveys and discuss which countries are the most and the least happy.
3	2	25	7a	C2	Individual	Cultural capsule	Students need to surf the net to find more information on one of the global happiness surveys dealt with before and write a brief report about its main features.
4	3	32	6	C1	Buzz groups	Analytical	Students are asked to remember and comment on similar crimes to those in the reading comprehension texts that happened in their culture.
5	4	45	6	Comparison of cultures	Buzz groups	Analytical	Students are asked to identify with the experiences related by one(s) of the speakers about the way their parents treated them and their siblings.
6	6	60	1	Several cultures	Individual	Cultural capsule	Students have to do some research on an achievement of mankind/individuals of their choice and then present it to the rest of the class.
7	6	65	8	Several cultures	Individual	Cultural capsule	Students are asked to do some research on some unsung heroes and present their findings to the rest of the class.
8	7	68	3	C2	Unspecified	Analytical	Students are asked to think what it must have been like to experience ground-breaking events at that time.
9	7	69	6	C2	Unspecified	Analytical	Students are given 5 short texts in the first person from people who lived well-known historical events first hand. They have to discuss whose account they find most moving or whether they would have liked to experience it.
10	8	85	7-8	C2	Individual	Cultural capsule	Students have to do some research on a famous, mysterious event or place provided and then write about it.
11	9	95	3	C2	Individual	Other	Students have to write a covering letter to a British company or prospective employer
12	10	105	6-7	Comparison of cultures	Individual	Analytical	Students have to do some research about three different film industries in the world (Bollywood, Hollywood and Nollywood) and write a text comparing them.
13	11	109	2	C2	Unspecified	Analytical	In a vocabulary exercise, students have to think about the reasons behind 6 curious features of cultures around the world.
14	12	125	6-7	C2	Individual	Other	Students have to do some research on world charities and fundraising events and write a short essay on it.

Image 73. Screenshot showing part of the data-gathering table of culture-based activities in *Cutting Edge UI*

Appendix VIII. Table of contents and blurb of *Cutting Edge Upper Intermediate*

CONTENTS							
Unit	Language focus	Vocabulary	Skills	Pronunciation	Task	World culture/ Language live	Study, Practice & Remember
01 GETTING ON page 06	Past and present verb forms Uses of auxiliary verbs	Relationships Friendship Wordspot: get	Listening: Your past and present Reading: Great sibling rivalries Listening: Characteristics of a good friend	Auxiliary verbs Sounding sympathetic	Keep a conversation going Preparation: Reading and listening Task: Speaking	Language live Speaking: Responding to how people feel Writing: Planning and drafting a biography	Study & Practice 1, page 131 Study & Practice 2, page 132 Remember these words, page 133
02 UPS AND DOWNS page 16	Forming adjectives Forming nouns and gerunds	Describing how you feel Things that make you feel good	Reading: Happiness: facts and myths Listening: Things that make you feel good	Noun suffixes	Do a class survey Preparation: Listening Task: Speaking	World culture: The happiness formula	Study & Practice 1, page 134 Study & Practice 2, page 135 Remember these words, page 136
03 IT ALL WENT WRONG page 26	Narrative tenses Continuous aspect in other tenses	Mishaps Crime and punishment Headlines	Reading and listening: News articles	Sounding calm or angry	Tell a story from two points of view Preparation: Listening Task: Speaking	Language live Speaking: Dealing with unexpected problems Writing: A narrative	Study & Practice 1, page 137 Study & Practice 2, page 138 Remember these words, page 139
04 YOUR MIND page 36	Use and non-use of the passive Passive forms with have or get	Mental skills Wordspot: mind Personal characteristics	Listening: Mental skills Reading: What shapes our personality?	Word stress	Choose people to go on a space mission Preparation: Reading Task: Speaking	World culture: Nature or nurture?	Study & Practice 1, page 140 Study & Practice 2, page 141 Remember these words, page 142
05 FACE TO FACE page 46	Review of future forms More complex question forms	Getting together Colloquial language	Reading: We may have 750 friends online, but we're lonely Listening: Online dating	Intonation of statements and questions	Plan a fantasy dinner party Preparation: Listening Task: Speaking	Language live Speaking: Dealing with problems on the telephone Writing: Types of message	Study & Practice 1, page 143 Study & Practice 2, page 144 Remember these words, page 145
06 BIG IDEAS page 56	Perfect tenses More about the Present perfect simple and continuous	Human achievements Wordspot: first	Reading: Five inventions that shape the way we live today Listening: Important dates	Weak and strong forms in questions	Present an idea for a TV programme Preparation: Listening Task: Speaking	World culture: Unsung heroes	Study & Practice 1, page 146 Study & Practice 2, page 147 Remember these words, page 148

Study, Practice & Remember page 131, Audio scripts page 167, Irregular verb list page 179

Image 74. Table of contents of *Cutting Edge UI* with highlighted area.

CUTTINGEDGE

THIRD EDITION

Cutting Edge Third Edition builds on the distinctive task-based approach that has made this course so popular. Engaging texts, new video content and a comprehensive digital package are just some of the features that make this fully revised edition even more effective.

The brand-new *World culture* lessons encourage learners to explore contemporary topics and develop online research skills.
Language live lessons provide light-hearted contexts for practising functional language and writing.

The Students' DVD-ROM contains all the audio and video clips and a digital Mini Dictionary of key vocabulary.

COURSE COMPONENTS

- Students' Book with DVD-ROM
- Students' Book with DVD-ROM and MyEnglishLab
- Workbook with audio (with and without key)
- Teacher's Resource Book with Resource Disc
- ActiveTeach
- Teacher's website:
www.pearsonELT.com/cuttingedge3e

Image 75. Blurb of *Cutting Edge UI* with highlighted area.

Appendix IX. Screenshots of a C section from *Empower B2*

5C

Everyday English

We're not making enough money

Learn to discuss advantages and disadvantages

P Tone groups

S Responding to an idea



1 SPEAKING and LISTENING

a Discuss the questions below.

- What kind of cafés are there near where you live?
e.g traditional, modern, part of a chain
- What kind of cafés do you like? Why?
- What do you usually do in a café?

b **2.30** Watch or listen to Part 1. Put four of these events in the correct order. One event doesn't appear in the scene. Which is it?

☐ Sam talks about money.

☐ Becky offers to help.

☐ Phil finishes his chapter.

☐ Phil asks about Tessa.

☐ Phil suggests staying open longer.

c Answer the questions. Watch or listen again and check.

- Why is Sam worried?
- What are the problems with serving meals?
- Why does Phil think serving meals is a good idea?
- What does Phil want to know about Tessa?

3 USEFUL LANGUAGE

Discussing advantages and disadvantages

a Sam and Emma discuss the advantages and disadvantages of making changes to the café. What do you think they say? Complete the sentences.

- Of course, the _____ is we'd have to invest even more money.
- Yes, but the _____ is, it might be a way to get more business.

b **2.32** Listen and check.

c Which of these words/phrases could you use in the sentences in 3a?

problem advantage disadvantage
best thing drawback

d **2.33** Add prepositions from the box to the expressions. Then listen and check.

of (x2) with (x2) about

one good thing _____
the advantage/disadvantage _____
the only drawback _____
another problem _____
the trouble _____

e Look at some people's ideas for the future. Use an expression from 3d in each second sentence.

- 'I might sell my car and go everywhere by bike. I'd get fit.'
- 'I'd love to live in London. It would be very expensive.'
- 'I could work in China for a year. I don't speak the language.'

2 LISTENING

a **2.31** Look at photo b of Sam and Emma. Which of these topics do you think they're talking about? Listen to Part 2 and check.

money problems staying open later Sam's birthday
hiring a cook investing money in the café

b **2.31** Watch or listen again. Make notes about the ideas Sam and Emma discuss. What are the positive and negative points for each idea?

4 PRONUNCIATION Tone groups

- a 2.34 Listen to these sentences. Answer the questions.

The **good thing about it is** it might be a good way to get more business.

The **trouble is** it means investing even more money.

- 1 Where do you hear a slight pause?
- 2 Which words are stressed in the **bold** phrase?
- 3 Does Sam's voice go up (↗) or down (↘) on the word *is*?

- b 2.35 Listen to these sentences. Practise saying them, pausing after *is*.

- 1 The trouble is we don't have enough money.
- 2 The point is we still owe money to the bank.
- 3 The problem is we'd need to employ more staff.
- 4 The advantage is we'd attract more customers.

5 LISTENING

- a 2.36 Watch or listen to Part 3. Who suggests doing these things (Sam or Emma) and what do they say about it?

- 1 have live music
- 2 get students to play music
- 3 have photo exhibitions
- 4 ask people to read poems and stories

- b Which of these adjectives and phrases describe Emma? Which describe Sam?

full of ideas cautious in making decisions
enthusiastic worried about the future
careful with money fair to other people

6 CONVERSATION SKILLS Responding to an idea

- a Read what the speakers say. Complete the replies with the words in the box.

bad possibility lovely worth

- 1 **A** I don't know, it's a big risk.
B I think it's a ____ idea.
- 2 **B** Well, how about entertainment? We could have live music, get locals to play at the weekend.
A That might be ____ a try.
- 3 **B** Or display paintings or photos.
A That's not a ____ idea.
- 4 **B** Or readings. Have poetry readings.
A Yeah, that's a ____.

- b 2.37 Listen and check. Which of the replies is ... ?

- 1 more enthusiastic
- 2 more cautious

- c Look at these ways to respond to an idea. Order them from 1–6 (1 = very cautious, 6 = very enthusiastic).

- ☐ It's an idea, I suppose.
☐ Yes, that makes sense.
☐ That's a great idea.
☐ What a brilliant idea!
☒ 1 Mm, I don't know about that.
☐ Yes, good idea.

- d You want to do something with the whole class at the end of the course. Write down three ideas.

We could go on a day trip

- e Work in groups. Take turns to suggest your ideas. Respond to other students' ideas, using expressions in 6a and 6c. Which idea is the best?



7 SPEAKING

- a **Communication 5C** Now go to p.128.

- b Take a class vote. Whose café sounds the best?

Unit Progress Test

CHECK YOUR PROGRESS

You can now do the Unit Progress Test.

Appendix X. Screenshots from *English Unlimited Upper Intermediate*

12 EXPLORE

Across cultures Health and healthcare

LISTENING

Liesbeth from the Netherlands



Hugo from England



Reginald from Nigeria



Sahana from India



1 a In pairs, make a list of five things you think are important for good health.

b Compare with other pairs. How many of your ideas are the same?

2  Listen to four people talking about health and healthcare in their countries. Match each statement 1–8 to one of the speakers.

- 1 People are more health-conscious now than twenty years ago.
- 2 People go to hospitals for minor illnesses, not to family doctors.
- 3 We worry too much about our health and this stress damages our health.
- 4 Many people who live in the countryside prefer traditional or alternative medicine to modern treatments.
- 5 People pay for their own healthcare. It's not paid for by the state.
- 6 The media include too much negative coverage of health issues.
- 7 People's lifestyles are not as active or healthy as they used to be.
- 8 Few people in the countryside have seen a medical doctor.

3 Talk in groups. Do you think the statements in 2 are true where you live?

4 Use the verbs in the boxes to complete the questions.

A Healthcare systems

- 1 Does everyone have health insurance?
- 2 Does it cover every kind of treatment?
- 3 Are medicines free of charge?
- 4 Are people encouraged to make regular check-ups?
- 5 How easy is it to get an appointment at a clinic or with a doctor?

B Doctors and patients

- 6 Would you say that doctors and nurses have a high status?
- 7 Do people entitled to choose or change doctors as they wish?
- 8 Do doctors tend to discuss a formal or informal manner towards patients?
- 9 Are patients given access to their own medical records?
- 10 Do doctors provide medical treatments openly with their patients?

C Hospitals

- 11 Do patients get a choice between public and private hospitals?
- 12 Do hospitals help people immediately or are there waiting lists?
- 13 Do patients usually stay in rooms or wards? How many people share the wards?
- 14 Are families expected to be involved with patient care?
- 15 Do hospitals provide information about the success rates of their surgeons?

Are cover have (x2) make

Are discuss given have (x2)

help out provide stay treat have

SPEAKING

5 Work in three groups, A, B and C. Ask and answer your set of questions (A, B or C) in 4 about healthcare where you live.

6 Tell the other groups about your discussion. Can they add any more information?

7 Have you ever experienced – or do you know about – healthcare in other countries? Describe any similarities or differences compared with healthcare where you live.

Image 78. Screenshot of a c-culture-devoted section from *English Unlimited UI*, page 99

Critical incidents

One side of the story ...



LISTENING

1 2.21 Listen to the stories. Which person in each picture is telling the story?

2 2.21 Listen again.

- Picture 1 1 Why did Vic and his wife take Neil to dinner?
2 How did the evening suddenly change?
- Picture 2 3 What was the party like?
4 What did Daniela do at the party?
- Picture 3 5 How did Haneul act when Virginia greeted her?
6 How did she act later at home?

SPEAKING

- 5 a In pairs, talk about the other two situations. Use expressions from 3 to speculate about why Daniela and Haneul acted as they did.
b Compare your ideas. How many different ideas did you get?

... and the other

READING

- 1 Read the postings on the web page *Cross-cultural misunderstandings*. What were the real reasons that Neil, Daniela and Haneul acted and felt as they did?

www.ourculture.com

Cross-cultural misunderstandings > your comments

✉ **Neil, Canada** Last summer, some English friends of mine flew over to spend a couple of weeks in Toronto. On their last evening here, they invited me out to dinner. I chose a popular Moroccan place called *The Casablanca*, and Vic and Esther were really ¹delighted with it – but then Vic only left a five-dollar tip for the waiter! The bill was almost \$150 and in Canada, it's normal to leave a 15% tip, sometimes even 20%. The waiter looked ²appalled – he must have thought we were really unhappy about something! I didn't want to embarrass Vic by putting more money on the table, so in the end, I quietly gave the waiter another \$10 as we were leaving and that was that.

✉ **Daniela, Colombia** When I came to Australia a couple of years ago, I was really ³intrigued by all the cultural differences I noticed, but as you can imagine, it took a while to get used to certain things. I particularly remember a party I went to soon after I got here – my first party in Australia. The people were friendly and the food was wonderful but all the time I kept thinking, 'Where's the music? When does the dancing start?' Where I come from, a party isn't a party without music and dancing! But nothing happened and I left early, which probably wasn't very polite, but I just felt so ⁴out of place.

✉ **Haneul, Korea** This happened a few years ago. I had an Italian friend and she'd arranged to come and see me in Seoul, so naturally I went to meet her at the airport. When she saw me, she screamed my name and ran over and hugged me and kissed me on both cheeks. I felt absolutely ⁵mortified! Kissing and hugging in public is not how people usually behave here! People were staring at us and some children were even laughing, but my friend didn't seem to notice, so she must have been ⁶baffled by my cold reaction. There was nothing wrong with what she did but I couldn't handle it at the time.

- 2 How would you have felt in these situations? What would you have done?

Images 79-80 Screenshots of an integrated-skill task showing cultural clash, taken from *English Unlimited UI* (CUP), pages 62-63

8 EXPLORE

Across cultures Languages

SPEAKING

- 1 a More than half the words of modern English have been adopted from other languages. In groups, guess which language each of these words came from.

alphabet boss cotton hamburger ketchup
marriage opera plaza robot sauna
shampoo ski tsunami yoghurt

Arabic Cantonese Czech Dutch Finnish
French German Greek Hindi Italian
Japanese Norwegian Spanish Turkish

Sahana from India



- b Check your ideas on p121, then talk together.

- 1 Do you know if your language has given any words to English? Which words?
- 2 What languages have given words to your first language? Give examples.



Liesbeth from the Netherlands

LISTENING

- 2 a You're going to listen to Sahana and Liesbeth talking about languages in India and the Netherlands. What do you know about languages in these countries?

- b **2.26** Listen to Sahana and Liesbeth. What do they say about these questions?

- 1 What languages are spoken? Where?
- 2 What about language learning in schools?

- 3 a **2.27** Listen to Sahana and Liesbeth saying more about their languages. Which three of these questions do they answer?

- 1 How has the language changed in the last fifty years?
- 2 How do people feel about: gestures? volume? silence? interrupting?
- 3 How do people feel about changes in the language?
- 4 How have languages been important in the history of the country?
- 5 What are or were the most popular languages for people to learn?
- 6 How would you describe the character of the language?

- b **2.27** Listen again. Note down two or three details about the answers to each of the three questions. Compare your notes. Read the scripts on pp151–2 to check.

VOCABULARY

Languages

- 4 How do the expressions in each group 1–4 differ in meaning? Do any have the same meaning?

1	2	3	4
a language	an official language	a mother tongue	monolingual
a dialect	a regional language	a first language	bilingual
an accent	a common language	a second language	multilingual

SPEAKING

- 5 a Prepare to talk about languages where you live or in another place you know.

- 1 Choose questions to talk about from 2b and 3a.
- 2 Plan what to say about each topic, using language from 4 to help you.

- b Listen to each other's talks.

- If you're from the same place, do you agree with each other's ideas?
- If you're from different places, which facts do you think would be the most interesting or significant for a visitor?

 2.26

SAHANA There are many different, er, languages in, in India but even more, er, dialects and even the, even the one same language will be spoken very differently in different parts of the country. Erm, yes, there's a huge linguistic variety in India. And in fact, it's quite common to find in India now that, erm, especially with urban people of my generation, young people, in urban India, the, the only language they have in common is actually English, because the, their mother tongues, regional languages, are absolutely different and they don't understand or speak the regional languages. But also a lot of people will in school learn Hindi, which is which is the language spoken by the majority, erm, of the population in India.

JESBETH Erm, we have three official languages, sort of general, [uh-hum], Dutch and then there's one, there's Frisian, spoken in Friesland, which is actually older than Dutch. It's related to, it's clo – it's more closely related to English, [uh-hum,] than it is to Dutch. And one in the south, erm, and then lots of dialects as well. Everybody speaks at least two, they speak Dutch and English, and if they're in Friesland, they may speak Dutch, Frisian and English, [uh-hum,] and lots of people speak, learn other languages in school as well. It's just part of our tradition. We've always learned, you know, sort of sea-faring, trading nation and a very small nation, [Yes] so we've always gone and learned other people's languages to trade with them, so, a very linguistic country. [Yes]

Images 81-82. Screenshot of a section related to world languages and the script of listening activity 2.26, taken from *English Unlimited UI* (CUP) (pages 66 and 151 respectively)

