

Ministry of Higher Education & Scientific Research

Amar Telidji University – Laghouat

Faculty of Letters & Languages

Department of English



**A Contrastive Analysis of Cultural Content in Third-Year
Primary and First-Year Middle school English Textbooks in
Algeria**

Dissertation Submitted as a Partial Fulfilment for a Master Degree in English
Language Teaching (ELT)

Submitted by:

Adel Ladjali

Supervised by:

Dr. Djamel Ben Redda

2024/2025

Acknowledgments

First and foremost, I would like to express my deepest gratitude and praise to ALLAH for granting me the strength, guidance, and perseverance to complete this humble work.

I am sincerely thankful to my supervisor, Mr. Djamel Ben Redda, for his valuable guidance, and constructive feedback throughout the course of this research. His suggestions and encouragement have been instrumental in the completion of this study.

My sincere appreciation also goes to the esteemed members of the jury for generously dedicating their time to read, evaluate, and provide thoughtful comments on this work.

Abstract

This study investigates the cultural content of two English language textbooks used in Algerian schools: the third-year primary textbook and the first-year middle school textbook. The research was supported by recent educational reforms that introduced English at the primary level for the first time in Algeria. Through a contrastive analysis, the study aims to compare how culture is presented in both textbooks. The approach used combined qualitative and quantitative methods, with content analysis as the main tool. The analysis was guided by two key frameworks: Cortazzi and Jin's (1999) model, which classifies culture into local, target, and international categories; and the Big "C" / Small "c" culture model, which distinguishes between formal cultural knowledge and everyday cultural practices. Finally, the findings reveal that both textbooks emphasize local culture, with the primary textbook showing a stronger focus. Additionally, both books present a balanced representation of Big "C" and small "c" culture, covering a wide range of cultural themes. These results offer important insights into how English language materials in Algeria promote cultural awareness and support intercultural competence in young learners.

Keywords: Textbook; Culture; Big "C" and Small "c" culture, Cortazzi and Jin Framework

List of Abbreviations

EFL:	English as a foreign language
ELT:	English language teaching
C1:	Local culture
C2:	Target culture
C3, C4, ...:	International culture
Textbook 1-y-M:	English first year middle school textbook
Textbook 3-y-P:	English third year primary school textbook

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General Introduction

In the contemporary globalized world, English is the most demanded foreign language due to globalization, technological progress, and the emergence of digital media. It is no longer viewed just as a subject for professional or academic reasons, but as a key tool for communication, self-expression, and intercultural contact. Therefore, EFL learners are not just expected to acquire grammar and vocabulary but also to use the language in the correct way in various cultural and social contexts.

To achieve communicative competence, the learners need more than linguistic accuracy, as we have discussed, they should develop intercultural communicative competence. This involves awareness of and contact with the cultural values, traditions, and everyday practices of English-speaking cultures. Modern language teaching recognizes the intimate connection between language and culture. Language fluency is meaningless without cultural knowledge, and even fluent speakers may fail to communicate suitably, in some cases being "fluent fools", individuals who speak correctly but lack cultural awareness or sensitivity. Textbooks play a significant part in supporting both language and culture learning. They are the primary resources that EFL teachers and learners utilize and are meant to expose not only linguistic input but also cultural knowledge. Textbooks should therefore include a variety of cultural issues in order to allow learners to understand local, target, and international cultures.

In the Algerian school context, the position of English has significantly evolved. In 2022, for the first time, the Ministry of National Education introduced English at the primary school level, starting with a new textbook for third-year primary children (My Book of English 3-y-P). Before this reform, the study of English commenced in the first year of middle school with the textbook "My Book of English 1-y-M." This language policy change marks the beginning of a new phase in Algeria's teaching of English, referring to its growing importance as a second language. It is therefore relevant and timely to conduct an analysis of the cultural content of both the new primary-level textbook and the existing middle school textbook. This study compares cultural representations in My Book of English 1-y-M and My Book of English 3-y-P textbooks to examine how they cater to intercultural communicative competence. This study also seeks to bridge a gap in Algerian EFL research, which has largely dealt with language proficiency and not cultural content. The main research question in this study is: **What is the difference between the cultural content of the third and first year's textbooks, in terms of type, orientation, and thematic range?**

Research Sub-Questions:

1. To what extent does the cultural content of the two textbooks reflect small 'c' culture versus Big 'C' culture?
2. What is the dominant cultural orientation (local, target, or international) of each of the two textbooks?
3. How do the two textbooks differ in terms of frequency and range of cultural elements addressed?
4. Do differences or similarities exist between the primary-level textbook (My Book of English 3-y-P) and the middle school textbook (My Book of English 1-y-M) in the cultural material?

Research hypotheses:

1. The majority of the two textbooks' cultural content falls under the small 'c' culture category (e.g., lifestyle, traditions, beliefs/values, interests, food, etc.) rather than the Big 'C' culture category (e.g., history, politics, government, economy, etc.).
2. The cultural content of the two textbooks is predominantly local-culture based (Algerian) with minimal presence of target (UK/USA) and international cultures.
3. The middle school textbook (My Book of English 1-y-M) contains a higher frequency and range of cultural components in both type and source compared to the primary-level textbook (My Book of English 3-y-P).
4. Cultural material regarding theme does not vary from Textbook (My Book of English 1-y-M) to Textbook (My Book of English 3-y-P).

Purpose of the Study

The principal objective of this study is to conduct a contrastive analysis of the cultural content of two Algerian English language textbooks: My Book of English 3-y-P (third year of primary school) and My Book of English 1-y-M (first year of middle school). In the context of recent education reforms that introduced English at the primary level, this study seeks to examine how culture is represented at both levels and to what extent these materials contribute to helping learners acquire intercultural awareness.

Research Objectives:

The research in this study aims to discover how small 'c' culture and Big 'C' culture are represented in the two selected English textbooks. The research also seeks to unveil the dominant

cultural orientation (whether local, target, or international), in both textbooks. In addition, the study compares the quantity and variety of cultural elements included in the third-grade primary school textbook (My Book of English 3-y-P) and the first-grade middle school textbook (My Book of English 1-y-M). Finally, it analyses thematic convergences and divergences in the cultural contents of both textbooks to establish the consistency and depth of cultural representation across educational levels.

Research Method

To achieve the objectives of this study and effectively analyze the selected textbooks, a combination of descriptive and analytical approaches was used. The research is based primarily on content analysis as a systematic method of discovering and interpreting cultural elements in the textbooks. Two conventional evaluation checklists were used as the primary research tools. The first checklist is based on Cortazzi and Jin's (1999) model. The second checklist was drawn from the Big "C" and little "c" culture model. The textbooks were read closely from a cultural perspective, with cultural components traced sequence by sequence and page by page.

Data Collection

The primary data for this research was obtained through content analysis of two English textbooks in the Algerian school curriculum: My Book of English 3-y-P (third-year primary school) and My Book of English 1-y-M (first-year middle school). This was carried out with the aim of determining to what extent cultural elements are infused within the content and whether or not the materials introduce learners to a variety of cultural perspectives. The study focused on the analysis of textbook texts, together with ancillary materials such as pictures, and tables.

The Previous Studies

Most previous studies tend to focus on either cultural aspects or textbook analysis separately. However, this review highlights studies that specifically address both variables together (textbooks and culture). It includes research conducted both internationally and locally, particularly on the evaluation of cultural content in EFL textbooks. The selected studies provide us a clear view of the development in this field. These studies aim to assess how textbooks incorporate cultural elements and how effectively they contribute to learners' intercultural awareness and language acquisition.

For example, Ariba and Boukellouz (2023) evaluated an Algerian English primary school textbook, questioning its usefulness, adherence to textbook evaluation criteria, and impact on learners' competence. Similarly, Umami (2023) analyzed cultural content in an Indonesian high school textbook and concluded it contains rich cultural elements. Benchabana (2023) found the Algerian third-year primary English textbook to be effective and appropriate for learners. In contrast, Boukendakdji and Abdul Samat (2022) found that the "My Book of English" textbook lacked content that fosters intercultural communication. Neciri (2022) also reported inadequate cultural material in the third-grade Algerian middle school textbook. Studies such as those by Lakhdari and Aimeur (2021) and Hosseinzadeh et al. (2021) explored student attitudes and conducted comparative analyses of textbook series, showing varied cultural representations. Research by Aichouba and Abid (2020) and Atamna and Krikou (2020) revealed that culture teaching in Algerian schools remains marginal or uneven. Ayu (2020) emphasized the importance of textbook selection for effective cultural literacy, while Gheitasi et al. (2020) found Persian culture to be dominant in Iranian textbooks. Finally, Kraifi (2019) noted that although "New Prospects" textbook includes both local and foreign culture, the representation remains superficial. These studies collectively highlight the need for more balanced and in-depth cultural content in EFL textbooks.

As we have mentioned above, there has been some research on textbook analysis from a cultural perspective. However, it has been observed that there is no research comparing English textbooks in Algeria. In line with the above research on textbook analysis, it is expected that this study will contribute to the improvement of the quality of textbooks, which are the primary tool for both teachers and students in Algerian state schools.

Structure of the dissertation

The present study consists of two chapters: the first one being the theoretical part of the study and chapter two being its practical part. Coming to chapter one, it consists of two sections: the first section gives the definition of the term 'Culture' as a key term of the study, highlights the relationship between language and culture. Part two deals with the definition of 'Textbook Evaluation'; it explains the roles played by textbooks and the different types of evaluation along with evaluation checklists.

Chapter two the practical part is devoted to analysing two textbooks: My Book of English 3-y-P (third-year primary school) and My Book of English 1-y-M (first-year middle school). To investigate the cultural aspects in their content. it is concerned with the research design, the textbook analysis checklist with describing it. Then, it shows the results and discusses them. It concludes with testing the hypotheses.

Chapter One:

Culture and

Textbook Evaluation

1.1. Introduction

This chapter contains the theoretical aspect of the study, which investigates the cultural content in English textbooks. It is divided into two main sections. The first section introduces the concept of culture, a key term in this research, by exploring its various definitions and perspectives. It also examines the strong and complex relationship between language and culture, emphasizing how culture is embedded in language use and language learning, particularly in EFL contexts. The second section focuses on the concept of textbook evaluation, which is central to the methodological framework of this study. It provides a general definition of textbook evaluation, outlines the roles that textbooks play in language education, and distinguishes between different types of textbook's evaluation. Particular attention is given to evaluation models, which are used as tools to assess the cultural content of textbooks in a structured and systematic way.

1.2. Culture

The definitions of culture vary greatly. For there is not a single unified definition. Subsequently, an attempt to discuss issues and views related to defining culture will be made, in addition to shedding light on its elements, and its characteristics.

1.2.1. Definitions of Culture

About its origins, The terminology "culture" originates from the Latin word "colere," which translates to : cultivate, or inhabit. The derived expression "cultivation", denotes either the act of growing a specific crop or the process of development, especially through education and training. Thus, culture, as a concept, inherently suggests a process of refinement and improvement. (KEMALOGLU-ER, 2022, p. 239). Moreover, The concept of culture is expansive and resists simple definition, as it permeates all dimensions of human life. Its complexity is such that scholars have yet to reach a unified definition. As Spencer-Oatey aptly observes, *"the concept of culture is notoriously difficult to define."* (Spencer-Oatey, 2018, p. 1). In the same context Byram also point out that "culture is admittedly an omnibus term. Many investigators have suggested that it is too omnibus to be useful as an analytic tool" (Byram, 1989, p. 80). Thus, culture itself is a notoriously difficult term to define; this is mainly due to two reasons. Firstly, as an interdisciplinary concept, Corbett explains that culture is the object of the

study of variety of fields such as ethnography, cultural studies, and anthropology. Ethnography observes and describes the speech systems and behaviours of groups of people in relation to their social structures and beliefs. Cultural studies attempt to understand and interpret how members of a given group represent themselves by means of their cultural products like poems, songs, dance, etc. (Corbett, 2003, p. 5). Secondly, this is because cultural groups are always internally heterogeneous groups that embrace a range of diverse practices and norms that are often contested change over time and are enacted by individuals in person-aliased ways (Barrett, Byram, Lázár, Mompoin-Gailla, & Philippou, 2014, p. 13).

In their seminal work : *"Culture: A Critical Review of Concepts and Definitions"* (1952), Kroeber and Kluckhohn examined and analyzed over 300 definitions of culture. In the end, they endeavored to formulate a comprehensive, all-encompassing definition. Culture comprises explicit and implicit patterns of behavior acquired and transmitted through symbols, these patterns reflect the unique achievements of human groups, embodied in their artifacts, thus, its core, culture consists of traditional ideas both historically derived and selectively passed down along with their associated values, therefore, culture can be seen both as a product of human action and as a force shaping future behavior. (Baldwin, Faulkner, Hecht, & Lindsley, 2006, pp. 8-9). Nonetheless, Seelye (1976) maintains that culture arises as an expansive concept that encompasses every dimension of human existence. Yet, the central objective remains to uncover the underlying reasons behind the emergence of specific aspects within it.(Hernández Castro & Samacá Bohórquez, 2006, p. 40).

In short, since culture is a “ broad concept that embraces all the aspects of the life of a man” (As Seelye, said), it has no single definition. Meaning, culture is a complex and expansive concept; that defies simple definition. It serves as a profound human instrument essential for survival and for securing humanity’s unique position within the universe, distinct from all other forms of life as the concept of culture may be approached and interpreted from multiple perspectives.

- Sir Edward B. Tylor (the father of anthropology) (Soar, 2017, p. 8),stated that culture is that complex whole which encompasses knowledge, belief, art, law, morals, customs, and any other capabilities and habits acquired by individuals as members of society. (Karimzadi, 2019, p. 41). We should realize that every element and every component in a given culture makes it alive and contributes to the building of either a strong or a feable culture.
- Parsons later reduced the scope of culture to a framework distinguishing between correct and incorrect conduct. Nevertheless, he consistently upheld the notion that the cultural

system represents a distinct dimension of human action, one organized around symbols, ideas, beliefs, and other enduring patterns of meaning. (Baecker, 1997, p. 37).

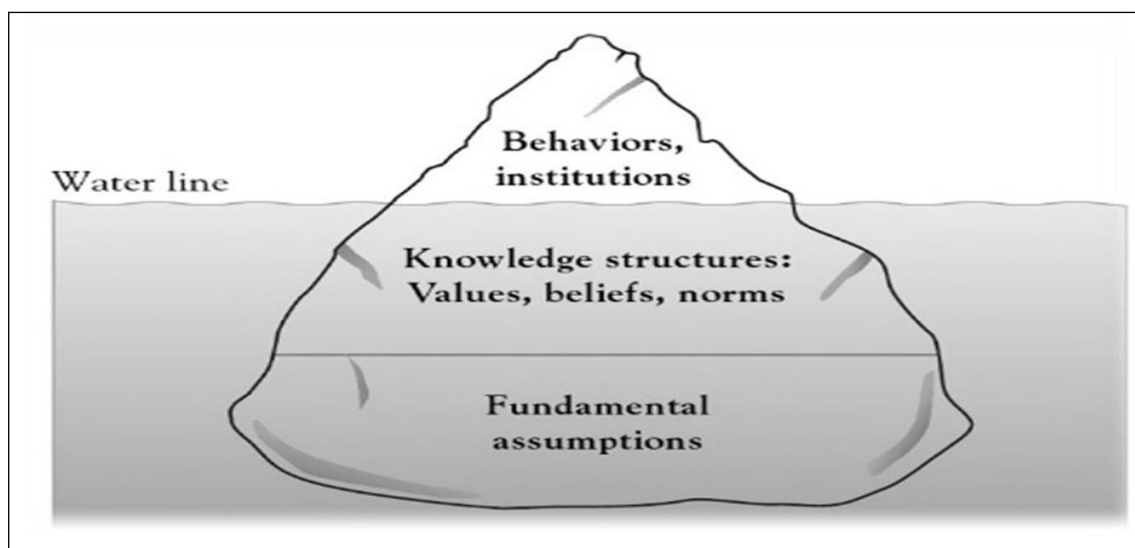
- For some others like the anthropologist Geertz Clifford, culture is a historically transmitted pattern of meanings embodied in symbols; a system of inherited conceptions expressed in a symbolic form by means of which human beings communicate and develop their knowledge about attitudes towards life. (Sigdel, 2018, p. 117). Accordingly, culture is both transmitted and expressed through various forms and channels, enabling human beings to sustain their existence and actively shape their daily lives. It also fosters a deeper understanding of other cultures and experiences contributing to personal and collective development.
- Likewise, Alessandro Duranti (1997) asserts that a prevalent view of culture regards it as something learned, transmitted and passed from one generation to the next through human actions and interactions in which it is often occurring in face-to-face interactions and, crucially, through linguistic communication. (Liton & AL Madanat, 2013, p. 4).

Thus, Culture can provide a person with a sense of identity and behaviour that is acceptable in his society, as one of man's biggest cravings, is to belong, regardless of how deep that was, it is fundamentally true, especially when it can be seen from the attitudes and behaviour. These elements, such as clothing, appearance, communication styles, language, food preferences and eating habits, interpersonal relationships, beliefs, and more are all shaped by culture. These patterns, more often represent practices that individuals engage in unconsciously as cultural values, customs, and rituals become deeply embedded in their daily routines. For instance American culture encompasses a range of core values, including: achievement and success, activity, efficiency and practicality, progress, material comfort, individualism, freedom, humanitarianism, youthfulness, fitness and health, and external conformity. (Sani & Parawita, 2023, p. 173). The significance of culture and the influence wielded by each generation throughout history cannot be denied. A generation's power is often reflected in its behaviours and habits, which are expressed through daily interactions and experiences and modes of coexistence with others. Throughout history, successive generations have sought not only to preserve and inherit their cultural identity, but at times to expand it, striving to assert cultural dominance on a global scale, as evidenced by the rise and spread of various historically influential cultures.

1.2.2. Elements of Culture

The aforementioned definitions display culture as a holistic construct with multiple interconnected components. Since culture permeates various dimensions of human life, its elements may be both visible and invisible. A particularly effective metaphor for understanding these layers is the “iceberg” model. As Brett (2007) explains, the visible portion above the waterline represents the observable behaviours and institutions of a society, while beneath the surface lie the deeper, less visible elements, such as values, norms, beliefs, and fundamental assumptions. (Brett, 2007, pp. 27-28). Through the iceberg model, which was developed in 1976 by Edward T. Hall, we not only learn the objective components of culture that we can see, hear and touch, but we also understand the substantial aspects that shape culture. The iceberg model “provides a useful metaphor for describing the layers of culture and how aware we are of their influences in our lives” (Rahayu & Aljouhani, 2023, p. 71). The iceberg model is one of the most well-known models of culture (Gillert, et al., 2000, p. 18). In other hand, as a conceptual model, the iceberg metaphor proves particularly useful: above the waterline lie the visible behaviours and practices displayed by individuals and groups, while beneath the surface reside the underlying values, attitudes, and beliefs that shape the collective culture. (Braithwaite, et al., 2017, p. 41). Thus, Just like an iceberg, the greater portion of culture lies beneath the surface, hidden from immediate view. Moreover, again like an iceberg, culture is not static it drifts, evolves, and shifts over time. Exhibit 1 shows the cultural iceberg model: above the "waterline" are visible elements like behaviors and institutions, while beneath lie deeper psychological layers values, attitudes, and assumptions that inform the visible aspects. (Brett, 2007, pp. 27-28)

Figure 1: Culture as an Iceberg



Source: (Brett, 2007, p. 28)

As illustrated in Figure 1, the underlying premise of the iceberg model is that culture, much like an iceberg, reveals only a small fraction of its body above the waterline. This visible tip is upheld by a far more substantial, concealed bigger foundation beneath the surface. Though invisible, this submerged portion serves as the true foundation of culture.

In cultural terms, certain elements are readily observable (the tip of the iceberg metaphor). But, the core foundations of culture are far less apparent: they include the historical experiences of the cultural group, deeply held norms, values, and fundamental assumptions regarding space, nature, time, and existence itself. The iceberg metaphor technically conveys that the visible aspects of culture are mere expressions of deeper, unseen partly obscure structures. It also highlights the inherent challenge in understanding individuals from different cultural backgrounds not our own because even though we may easily observe the tip-of-the-iceberg-level traits of their culture, but the foundational beliefs and practices that give rise to those traits often remain obscured.

On the other hand, the iceberg model leaves a number of the questions raised above unanswered. Most of the time, it is used as a starting point for a more in-depth look at culture, a first visualisation of why sometimes it is so difficult to understand and “see” culture (Gillert, et al., 2000, p. 20). In short, an analysis of cultural elements reveals that culture is composed of two layers : observable and unobservable ones. On the surface lie cultural behaviours and institutions, readily visible and outwardly expressed. Beneath the waterline, however, exist the values, beliefs, and norms that govern and give meaning to those behaviours. At the deepest level reside the basic assumptions (often unconscious) that determine what a particular cultural group considers right, reasonable, and acceptable, in other words the core of their culture.

1.2.3. Characteristics of Culture

Anthropologists developed the modern concept of culture in the late 19th century, moving beyond mere observation of outward behaviour to uncover the deeper layers of meaning that shape human life. Culture is understood as a society’s shared and socially transmitted ideas, values, and perceptions, which people use to interpret their experiences, partly guide their actions, and which in turn, are manifested in those actions. Through the comparative study of diverse human cultures, anthropologists have identified a set of fundamental characteristics common to all cultures, that being is that culture is socially learned, collectively shared, symbolically expressed, structurally integrated, and inherently dynamic. A thorough examination of these traits offers valuable insight into the function and significance of culture in shaping

human societies and the lived realities of individuals within them. (Haviland, Prins, McBride, & Walrath, 2017, p. 30).

a. Culture Is Learned: The first essential trait of any culture is that it's learned, not inherited. As Andreatta and Ferraro argue, culture isn't passed down in our DNA but more like it's something we absorb through interaction, observation, and participation in the world around us. It's shaped by the people we grow up with, the rituals we're surrounded by, and the meanings we come to attach to everyday life, culture, essentially, isn't something we are engraved with from birth but a collection that we acquire along the way. (Ferraro & Andreatta, 2010, p. 31). Tahar also points out that through socialization, a child develops their personality and learns what it means to be human within a specific context. It is through this process that a society's cultural heritage is passed down to the individual. (Tatar, 2022, p. 147). This process of acquiring culture after we are born is called *enculturation*. We acquire our culture (ideas, values, and behaviour patterns) by growing up in it (Ferraro & Andreatta, 2010, p. 31). This idea is further clarified by Reisinger, who explains that enculturation is the process of learning what a culture contains. It involves understanding the norms and values accepted and adopted within a society, what is permitted, what is not, and how one fits into that system. Enculturation also includes learning the language and lifestyle of other peoples and nations. At its core, it is about learning how to behave through interaction with others, which ultimately shapes both the shared traits and differences seen across societies. (Reisinger, 2009, p. 77). Thus, enculturation is learning the native culture that is shared by all members of a group in a given society. And it is that process whereby the individual, as child and adult, acquire the culture.

b. Culture Is Shared: A second defining feature of culture is that it is shared. Members of the same society hold common customs, traditions, and beliefs. As Samovar, Porter, and McDaniel explain, the key elements of culture (values, ideas, and perceptions) must be shared collectively for the culture to exist and function otherwise it won't be considered as such. (Samovar, Porter, & McDaniel, 2010, p. 36). This sharing aspect of culture is further elaborated by Haviland, and his colleagues, who describe culture as a shared system of ideas, values, perceptions, and behavioural standards. It acts as a common framework that allows individuals to interpret one another's actions within a society and even in some cases how to respond to such acts. Culture not only makes behaviour intelligible, but also equips people with the ability to anticipate how others are likely to act in a given situation—and how they themselves are expected to respond. (Haviland, Prins, McBride, & Walrath, 2017, p. 31).

Therefore, for any idea, object, or behaviour pattern to be considered cultural, it must carry a meaning that is widely shared within a society. It is this shared nature of culture that

brings order and coherence to daily life. Because members of a society operate within a common cultural framework, they can anticipate how others will think to a certain limit, act, and respond which proves to be essential to the inner workings of a society. (Ferraro & Andreatta, 2010, p. 30).

By sharing a common set of perceptions and behaviours, members of a culture also come to share a collective cultural identity. This identity creates a sense of distinction, where individuals recognize themselves and their traditions as different from those of other peoples and societies. (Samovar, Porter, & McDaniel, 2010, p. 36). Thus, Much of culture is transmitted unconsciously by observation and imitation (Samovar, Porter, & McDaniel, 2010, p. 27). However, the means of transmitting the culture can take a variety of forms (proverbs, stories, art) and can have numerous “carriers” (family, peers, media, schools, church) (Samovar, Porter, & McDaniel, 2010, p. 36).

c. Culture Is Based on Symbols: A third defining feature of culture is that it is based on symbols. Arguably the most fundamental aspect of culture and what sets humans apart from all other species is the capacity to symbolize or represents, something else. This particular human ability to create and attach meaning to symbols is a principal marker of our species. It allows people to identify, categorize, and make sense of objects, ideas, and behaviours within their cultural world. (Ferraro & Andreatta, 2010, p. 29). Hence, a symbol can be a sound, gesture, mark, or other sign that is linked to something else and represents it in a meaningful way (Haviland, Prins, McBride, & Walrath, 2017, p. 35). As a result, nearly all human behaviour is shaped by the use of symbols. Among these, language stands as the most vital. Its role is so central that anthropologist Kluckhohn declared, “*Human culture without language is unthinkable.*” It is through language that human beings are able to pass down speculations, observations, facts, experiments, and the accumulated wisdom of millennia (Samovar, Porter, & McDaniel, 2010, p. 38). Without symbols, humanity would lose the means to preserve the collective wisdom of previous generations, leaving us vulnerable to repeating the same mistakes. Symbols serve not only as vessels of memory but also as bonds, connecting individuals who might otherwise remain strangers, uniting them under a shared cultural identity . (Ferraro & Andreatta, 2010, p. 29). Without language, one could not inform others about events, emotions, and other experiences (Haviland, Prins, McBride, & Walrath, 2017, p. 36). On the other hand, the power of shared symbols becomes especially clear when we encounter someone from our own culture in a distant country. We are naturally drawn to them because we recognize a common set of symbols, language, nonverbal cues, and even material markers like clothing. It is this shared

meaning that allows us to communicate with minimal confusion or misunderstanding. (Ferraro & Andreatta, 2010, p. 29).

d. Culture Is Dynamic: A fourth key characteristic of culture is that it is dynamic. Cultures are not static, in another meaning, they are living systems that constantly respond to internal shifts and external pressures. When one element changes, the entire system moves to adjust. Likewise, when influenced by outside forces, culture adapts in order to maintain coherence. To remain functional, a culture must be **flexible**, capable of evolving in response to changing or unstable conditions. (Haviland, Prins, McBride, & Walrath, 2017, p. 38). The Greek philosopher Heraclitus may well have been speaking of culture when, over two thousand years ago, he said: “You cannot step twice into the same river, for other waters are continually flowing in.” His words still ring true as cultures do not exist in isolation. Like rivers, they are constantly shaped by new influences and changing conditions thus evolving endlessly. Because of these continual flows, cultures are always in motion, and are subject to change, adaptation, and transformation. (Samovar, Porter, & McDaniel, 2010, p. 38). A core principle at the heart of all cultures is that change is inevitable. While some cultures evolve slowly, others undergo rapid shifts. Regardless of the pace, one truth holds across the board: no culture remains entirely static from year to year. Change, whether subtle or dramatic, is always at work. (Ferraro & Andreatta, 2010, p. 36). Cultural change is now inevitable; cultures are subject to constant fluctuations and rarely remain unchanged. Luckmann reinforces this idea by stating that, although culture provides strength and stability, it is never static. Cultural groups continually face challenges from powerful forces such as environmental upheavals, plagues, wars, migration, the arrival of immigrants, and the rapid development of techs. These pressures compels cultures to adapt and evolve over time. (Samovar, Porter, & McDaniel, 2010, p. 38).

e. Culture Is Integrated: A final defining characteristic of culture is that it is integrated. While cultures may share certain universal traits, this does not mean they are simply collections of unrelated norms, values, and material items. On the contrary, the breadth and complexity of any given culture is important and pretty evident. It conveys how people earn a living, the tools they use, how they cooperate, interact and change their surroundings, and build their homes and what they consider right or wrongs, what and how they celebrate, what gifts they give, whom they marry, how they raise children, and how they respond to hardship, illness, and death, simply put : how they go about their lives. Anthropologists rarely study cultural traits in isolation. Instead, they examine each one within its wider context, looking closely at its relation with culture as a whole. (Haviland, Prins, McBride, & Walrath, 2017, p. 36). Accordingly, culture

operates as an integrated whole as it is systemic, much like communication. It is often said that to touch one part of a culture is to touch the entire system, because its elements are deeply interrelated. As Hall puts it, “You touch a culture in one place and everything else is affected,” emphasizing that culture is composed of interconnected parts that influence one another.

(Samovar, Porter, & McDaniel, 2010, p. 39). Ferraro emphasizes that “*cultures should be thought of as integrated wholes, the parts of which, to some degree, are interconnected with one another.*” Viewing cultures as integrated systems allows us to see how individual cultural traits fit within the broader whole and in turn, how they make sense within their specific context. With this perspective, we become better equipped to understand the so-called “strange” customs found across the world, recognizing them as logical within their own cultural frameworks. (Ferraro & Andreatta, 2010, p. 41).

1.3. Language and Culture

Language and culture are deeply connected, with each shaping and supporting the other. we examine the role of culture in English language education under this section, the idea that language is a part of culture, and the concept that they are inseparable. It also introduces the theory of linguistic relativity, which suggests that language can influence how people think and perceive the world around them.

1.3.1. The importance of culture in English language teaching

Regarding the role of culture in language learning and teaching, Genc and Bada (2005) conducted a study highlighting the benefits of incorporating cultural content. They found that including culture classes significantly improves language skills and raises cultural awareness (Meraji & Zamanian, 2014, p. 1130). Based on the results, culturally adapted materials were more effective and helped enhance the overall learning experience for EFL learners (Meraji & Zamanian, 2014, p. 1132). Similarly, Genç and Bada argue that teaching a second language (L2) is incomplete without including cultural elements. For language learning to be meaningful, learners need to understand the people and the culture of the country where the target language is practiced (Kulaksız, 2015, p. 696). In the same vein, Valdés states that “it is virtually impossible to teach a language without teaching cultural content” (Khalki, p. 279). Therefore, mastering the culture of the target language is essential for effective language learning. One of the main motivations for learners is the desire to explore and immerse themselves in a foreign culture, which broadens their world views and life experiences (Zhai & Wibowo, 2022, p. 1).

The importances of culture in the English language learning goes beyond grammar and vocabulary. It plays a key role in shaping learners' motivation, their perception of the language not to forget their overall experience with it. When cultural elements are integrated into language teaching learning becomes a journey of cultural discovery. This helps learners not only to speak the language but to also to communicate effectively in diverse cultural settings (Hossain, 2024, p. 2). According to Gagneam, knowledge of other cultures can serve as a strong source of motivation for language learners (Rostami, 2016, p. 1063). Therefore, culture influences language learning by shaping learners' motivation, attitudes, and communication strategies (Hossain, 2024, p. 3). Learning a language like English involves more than just grammar rules and vocabulary building. English, as an international language, is widely taught across the world and carries a variety of cultural norms (Rostami, 2016, p. 1062).

In conclusion, the role of culture in English Language Teaching (ELT) is crucial. It can determine whether learners remain outsiders with only surface-level knowledge or become culturally aware speakers who understand the deeper meanings behind the language and the worldview it reflects (Cruz, 2010, p. 8).

1.3.2. Language as a Part of Culture

Goode defines culture as an integrated pattern of human behaviour that includes thoughts, communication, language, practices, beliefs, values, and customs, as well as the ability to pass these elements on to future generations. (Hassan, 2014, p. 32). It can be understood that language in itself is part of culture. The relationship between language and culture, therefore, is inevitable (Hassan, 2014, p. 32). In other hand, language, at its most basic level, language is a system of shared symbols or signs that members of a community agree to use in order to create and convey meaning (Samovar, Porter, & McDaniel, 2010, p. 225). The connection between a symbol and its meaning is often arbitrary. These symbol systems can take various forms, including sounds, gestures, or written marks. For instance, the word *crying* is a symbol which means a set of sounds that represents a specific action. We use this symbol to communicate a concept, even if no one is actually crying at the moment (Haviland, Prins, McBride, & Walrath, 2017, p. 111). Obviously, language plays a fundemantal role in human interaction. It allows us to express ourselves distinguishing us from other animal species. Through language, we are able to transmit culture across generations, as it is the main tool through which individuals learn cultural values and behaviours by providing tools like writing and reading. Moreover, language contributes to both personal and national identity. A person's name is closely tied to their

individual identity but can be a strong indicative of culture, while their first language often reflects their national identity and possibly ethnic identity, like how Arabs predominately speak Arabic. In conclusion, language is a vital component in the study of intercultural communication (Samovar, Porter, & McDaniel, 2010, p. 221).

The importance of language in contemporary society has grown significantly due to globalization and immigration, which continue to bring individuals from diverse cultural backgrounds into closer contact. As these people often speak different languages, this interaction leads to notable changes in social expectations and communication needs (Samovar, Porter, & McDaniel, 2010, p. 221). Language reflects culture-specific world views because it is deeply connected to thought processes. As (Khalki, p. 280) explains, cultural patterns, customs, and ways of life are expressed through language, making it a vital part of human interaction.

In a similar context, an American committee on language and culture in 1960 outlined the connection between language and culture in three key statements (Gaeini & Basirizadeh, 2011, p. 4092):

1. Language is a part of culture and should be approached with the same respect and understanding as culture itself.
2. Language conveys culture, which means that language teachers are also, by necessity, teachers of culture.
3. Language is influenced by culturally shaped attitudes and beliefs, which must be considered in language teaching.

It is now widely accepted that language goes beyond being a collection of words. As Cruz puts it, language serves as a container and transmitter of social habits, traditions, routines, and economic and historical contexts. When studied through literature or poetry, it can even reflect the human soul (Cruz, 2010, p. 1). In other words, language carries culture, and vocabulary forms its foundation. Different cultures shape vocabulary use, and vocabulary, in turn, reflects cultural changes. For instance, if an American man asks for a “hot dog” in an Arab restaurant, it might cause confusion or laughter due to cultural differences in food naming. This example highlights that learning a language involves more than just mastering grammar and definitions; it also requires understanding the associated cultural elements such as traditions, customs, food, and history. As it is noted, neglecting cultural aspects when learning vocabulary may lead to misunderstanding or even ridicule (Rashid, Shamem, & Hui, 2021, p. 46).

Hence, language and culture are deeply interconnected. Most language is embedded within culture, making it accurate to say that language is an aspect of a society's culture. The relationship between language and culture is one of part to whole, with language reflecting and transmitting cultural values and practices (Gaeini & Basirizadeh, 2011, p. 4093).

1.3.3. The Inseparability of Language and Culture

Language, as a uniquely human phenomenon, cannot be studied apart from culture. Many aspects of language only become fully understandable within a specific cultural and worldview context (Baydak, Scharioth, & Il'yashenko, 2015, p. 14). Since language originates from social life, it is difficult to imagine the existence of culture without language. In fact, it is through language that children are introduced to and learn the cultural norms of their society (Anes & Farahani, 2023, p. 225). Hence, language and culture are inseparable. Many scholars also confirm this deep connection (Rashid, Shamem, & Hui, 2021, p. 44). For instance:

- Von Humboldt (1973) believed that each language carries the culture and identity of its speakers.
- Similarly, Sapir (1949) emphasized that culture is what a community does and thinks, while language reflects how people think (Baydak, Scharioth, & Il'yashenko, 2015, p. 15).
- Brown (2007) also supports this view, stating that culture is a part of language and language is a part of culture. Therefore, learning a second language also means acquiring a second culture (Kulaksız, 2015, p. 696).
- This idea aligns with the Sapir-Whorf hypothesis, which argues that the language we speak shapes how we perceive the world, and our culture influences how we think (Kramsch & Hua, 2016, p. 11).
- Samovar, Porter, and Jain also explain that communication and culture are closely linked. Culture determines who speaks to whom, what is said, how it is said, and how messages are understood (Cruz, 2010, p. 8). Culture provides the foundation for communication, shaping the meaning, delivery, and interpretation of messages.
- Salzmann states that human culture, in all its complexity, could not have developed without language. Language and culture exist in a symbiotic relationship: language allows people to share cultural knowledge, values, and behaviours, while culture organizes individuals into a community, enabling shared practices and beliefs. Thus,

language and culture are fundamentally interdependent (Samovar, Porter, & McDaniel, 2010, pp. 227-228).

- Anes and Farahani argue that language encodes and transmits culture (Anes & Farahani, 2023, p. 223). As a result, studying a language means also studying the culture that shapes and is shaped by that language.
- Peck (1998) emphasizes that teaching a foreign language without its cultural context is incomplete (Morozova, 2014, p. 156).
- In the same way, Morozova stresses that one of the main goals of learning a foreign language is to understand its culture and, through that, gain insight into one's own. Her findings suggest that foreign language classes can introduce both the target and local cultures (Morozova, 2014, p. 156).

Given the inseparable nature of language and culture, language teaching programs should incorporate cultural content. And so the relationship between language and culture in foreign language teaching has evolved from treating them as separate entities to recognizing their intrinsic connection until it is pointed out that language instruction without culture may not lead to adequate proficiency (Rostami, 2016, p. 1062). Brown (2007), as cited in (Hicham, et al., 2025, p. 4), explains that "one cannot separate the two without losing the significance of either language or culture." Thus, separating them weakens the significance of both. Kramsch quoted that culture is not an optional part of language education, as it is embedded in all language skills (Cruz, 2010, p. 5). Kramsch adds that culture is always in the language learning process; therefore, culture should not be treated as an optional "fifth skill" but should be integrated into the core four skills; reading, writing, listening, and speaking. From this perspective, language is a social practice, and cultural awareness becomes essential for language proficiency (Khalki, p. 277).

Briefly, acknowledging the strong connection between language and culture can greatly improve language teaching and learning. Like using effective strategies for different languages and using different approaches for second language instruction. Language is a part of culture, and culture is a part of language meaning they support and enrich each other. The more cultural knowledge learners gain, the more language skills they develop, and vice versa (Rashid , Shamem, & Hui, 2021, p. 49)

1.3.4. Linguistic Relativity

Linguistic relativity refers to the idea that the structure and vocabulary of a language are closely tied to its culture and influence how speakers perceive and interpret the world (Haviland, Prins, McBride, & Walrath, 2017, p. 123). It suggests that linguistic diversity reflects not only differences in grammar and sound but also distinct ways of understanding and making sense of reality (Haviland, Prins, McBride, & Walrath, 2017, p. 10). For example, English is often considered an indirect language, where politeness is expressed through softening phrases such as "Would you like..." "Could you..." or "May I...?" In contrast, many Middle Eastern languages are described as more direct. It is culturally acceptable, for instance, for a speaker in a Middle Eastern country to say "I want a sandwich" in a restaurant without sounding impolite. On the contrary, in English speaking cultures, a similar expression like "I want a bottle of water" may be perceived as rude or inappropriate (Such directness would be considered rude and inappropriate) due to different cultural expectations around politeness and indirectness (Hassan, 2014, p. 33).

This relationship between language and thought implies that the language we grow up speaking can shape how we see the world (Kramsch & Hua, 2016, p. 11). For language teachers, understanding linguistic relativity is essential. It helps them select fitting teaching methods that go beyond grammar and vocabulary to include the cultural meanings behind words and expressions. The linguistic relativity hypothesis, therefore, challenges teachers to teach both language forms and the cultural meanings embedded in discourse.

According to Kramsch and Hua (2016), if culture includes shared ways of perceiving, valuing, and interpreting events, then language teaching must also address these cultural aspects. Teachers should not only explain dictionary definitions but also convey the emotional and cultural values words may carry. For instance, being compared to a wolf or a bull is seen as praise in some cultures, while in others, it may be considered an insult or even blasphemous, in the end it all depends. (Rashid, Shamem, & Hui, 2021, p. 48). As such, if language reflects cultural realities, any change in culture is likely to lead to changes in the language over time (Haviland, Prins, McBride, & Walrath, 2017, p. 123).

1.4. EFL Textbooks Evaluation

EFL textbooks are key tools in teaching and learning English. They offer the content that guide the classroom experience. Because of their impact, it's important to evaluate them carefully. This section explains what EFL textbooks are, their role, and why evaluation matters.

1.4.1. Definition of EFL Textbook

Textbooks are widely used by teachers in language classrooms. Since creating a high-quality textbook requires significant time, effort, and expertise, individual teachers rarely produce their own. Most published textbooks are written by experienced and qualified authors, and their content is carefully reviewed and tested before publication. Textbooks approved by ministries of education are usually developed based on an understanding of learners' interests, backgrounds, and abilities (Lee, 2013, pp. 70-71).

A textbook, as defined by Hornby, Wehmeier, and Ashby (2000), is “a book that teaches a particular subject and that is used especially in schools and colleges.” As a key educational tool, the textbook plays a central role in the learning process (Sinaga, Putrawan, & Nurdiana, 2020, p. 1945). Although modern instructional materials; such as digital content, software, and internet resources, are increasingly available, the textbook remains a dominant resource in language education. It continues to serve as a core element of the teaching and learning process, alongside the teacher and the learner. The term *textbook* is defined similarly in several major dictionaries. For example, the *Oxford Advanced Learner's Dictionary* describes it as “a book that teaches a particular subject and that is used especially in schools and colleges” (Hornby, 2015, p. 1564). Likewise, the *Cambridge Advanced Learner's Dictionary* defines it as “a book that contains detailed information about a subject for people who are studying that subject” (McIntosh, 2013, p. 1623). In addition to dictionary definitions, scholars have offered their own views on textbooks. Hutchinson and Torres describe the textbook as a central and universal component of English language teaching. According to them, millions of textbooks are sold globally each year, and numerous educational projects rely on them for instructional purposes. They also argue that no teaching and learning process can be effectively completed without the support of a textbook (Hutchinson & Torres, 1994). Richards and Schmidt define a textbook as “a book on a specific subject used as a teaching-learning guide, especially in a school or college” (Richards & Schmidt, 2002, p. 550). Similarly, Sheldon views the textbook as a tool designed to help language learners develop and strengthen their linguistic and communicative abilities.

In line with these definitions, EFL textbooks aim to provide learners with essential language input, skills, information, and cultural knowledge related to English-speaking countries. They also help prepare learners for communication with people from different linguistic and cultural backgrounds. Therefore, an EFL textbook can be broadly defined as a published book often created for commercial use with the main goal of helping foreign learners

of English improve their language knowledge and communicative skills. These textbooks vary widely: some are designed for general English instruction, while others focus on specific skills or contexts. They may serve as core course books for long-term study, short-term revision tools, or reference materials. Supporting this view, Richards and Schmidt note that textbooks for foreign language learning are often part of a graded series that cover multiple skills (listening, reading, writing, speaking, and grammar) or focus on a single skill, such as reading (Richards & Schmidt, 2002, p. 550).

Briefly, in contexts where English is taught as a foreign language (EFL), the textbook remains one of the most important learning and reference tools. Its continued use inside and outside the classroom supports effective language learning by guiding students in appropriate language use and usage.

1.4.2. The Role Textbooks in EFL Classrooms

Textbooks play an unexpendable role in English language teaching and learning, particularly in English as a Foreign Language (EFL) contexts. According to Sinaga, Putrawan, and Nurdian (2020), textbooks are a decisive part of the EFL classroom (Sinaga, Putrawan, & Nurdian, 2020, p. 1944). They serve multiple functions within the English Language Teaching (ELT) curriculum and support both teaching and learning processes (Ahmadi & Derakhshan, 2016, p. 260). As a result, the use of textbooks has become a fundamental aspect of English language instruction. In many EFL and ESL classrooms, teachers focus on textbooks as their main instructional material. Hutchinson and Torres (1994) famously stated that “no teaching-learning situation, it seems, is complete until it has its relevant textbook” (Herlinda, 2014, p. 359). And so Ahmadi and Derakhshan (2016) also assert that textbooks can either alter learners energy towards it depending on their content. However, when well designed, they provide consistency and support for both teachers and students (Ahmadi & Derakhshan, 2016, p. 260). Therefore, textbooks are considered a central component of most language programs, providing structured content through readings, activities, and explanations.

a. Benefits of Textbooks in EFL Classrooms

Several researchers states benefits of textbooks in efl classrooms. Hutchinson and Torres' view that no classroom is complete without a textbook is widely accepted. Sheldon (1988) describes textbooks as the "visible heart" of any ELT program, offering many advantages for both students and teachers. O'Neill (1982) notes that although not always tailored to individual

students, textbooks are generally responsive to learners' needs. Haycroft (1998) points out that textbooks are psychologically helpful for students because they make learning progress more visible. Moreover, textbooks can ease the workload of teachers and allow them to focus on other teaching tasks. As Cunningsworth (1995) explains, textbooks provide ideas, reflect learning objectives, and offer valuable support to less experienced teachers (Khosravi, Mollaei, & Male, 2014, p. 995).

The importance of textbooks is also supported by other scholars as follows:

1. Clandfield (2010) highlights that textbooks offer many benefits:

- They give structure to lessons,
- They present engaging and varied content,
- They save teachers time, and
- They offer ideas and teaching methods (Rahimi & Hassani, 2012, p. 67).

2. Brown (1995) outlines several advantages of textbooks:

- They serve as a source of language input,
- They offer learning support,
- They motivate and stimulate learners, and
- They provide reference material.

3. Ur (1996) highlights several benefits of textbooks (Ahmadi & Derakhshan, 2016, p. 261):

- They offer a clear framework for teachers and students.
- They organize language content in a structured way.
- They allow teachers to select appropriate materials based on learners' levels.
- They provide affordable and accessible learning materials.
- They offer complete packages with well-organized components.
- Teacher's guides help inexperienced teachers deliver lessons more effectively.
- They promote student autonomy by supporting self-study, review, and progress tracking.

4. Herlinda (2014) highlights several benefits of textbooks (Herlinda, 2014, p. 359):

- They benefit both teachers and learners.
- They guide lesson planning,

- They facilitate discussion, and
- They support assigning homework.
- They help students organize their learning in and out of the classroom,
- They support independent study, and
- They assist students with homework and test preparation.

As a summary, textbooks help meet the goals of a course, especially when aligned with learners' needs (Ahmadi & Derakhshan, 2016, p. 260). In addition to that textbooks are useful for presenting materials, offering practice activities, encouraging communicative interaction, and serving as reference tools for grammar, vocabulary, and pronunciation (Rahimi & Hassani, 2012, p. 67). Moreover, also students feel more secure using textbooks, as they help track progress and achievement (Ahmadi & Derakhshan, 2016, p. 260).

b. Limitations of Textbook Use

Despite these benefits, textbooks also have limitations. They may contain unnatural or simplified language, overlook students' specific needs, or promote biased or culturally inappropriate content (Rahimi & Hassani, 2012, p. 67). Over-reliance on textbooks may lead to reduced teacher creativity and passive learning. Inexperienced teachers may depend too heavily on textbooks, which could limit their ability to adapt lessons effectively (Khosravi, Mollaei, & Male, 2014, p. 995). Ahmadi and Derakhshan (2016) also caution that teachers may overuse textbooks, leading to repetitive instruction. Richards and Renandya (2002) identify additional disadvantages (Ahmadi & Derakhshan, 2016, p. 261):

- Textbooks often fail to present authentic and realistic language use.
- They can limit student participation.
- They may not contextualize language learning effectively.
- They can present inappropriate cultural messages.
- They may not help students develop discourse skills.
- They often fail to teach idiomatic expressions.

1.4.3. Importance of Textbook Evaluation

According to the *Longman Dictionary of Contemporary English* (2001), evaluation is defined as “*the act of considering something to decide how useful or valuable it is.*” In a similar vein, Hutchinson (1987) describes evaluation as “*a matter of judging the fitness of something for*

a particular purpose.” (Rahimi & Hassani, 2012, p. 67). In the same vein, Mertens (2005) defines evaluation as *“the process of determining the merit, worth, or value of something.”* In the context of language teaching and learning, material evaluation plays a crucial role. It enables teachers to gain useful, accurate, systematic, and context-specific insights into the overall quality and nature of textbook content. (Khosravi, Mollaei, & Male, 2014, p. 996).

In the same context, textbooks and instructional materials are among the most vital components in language classrooms worldwide. Given the central role textbooks play in the teaching and learning process, it becomes essential to carry out EFL textbook evaluation. Such evaluation ensures that ELT materials not only support the achievement of instructional objectives but also remain economically accessible for both teachers and students. (Khosravi, Mollaei, & Male, 2014, p. 995). Moreover, many language experts agree that a perfect textbook does not exist; however, “the best book available for teachers and their learners” does. This refers to a textbook that aligns with the needs, interests, and abilities of both students and teachers. To identify such , an initial analysis is conducted to determine whether the textbook is compatible with the official curriculum or the goals of the intended language program. (Rahimi & Hassani, 2012, p. 67). Furthermore, the textbook should address the needs of the students by aligning with their interests and proficiency levels, while also complementing the teacher’s instructional style to ensure effective delivery. (Rahimi & Hassani, 2012, p. 68).

Accordingly, textbook evaluation provides the opportunity for the teachers, supervisors, administrators, and materials developers to make judgment about the textbooks and how to choose them for the learners (Ahmadi & Derakhshan, 2016, p. 261). According to Sheldon (1988), one of the keys reasons for doing textbook evaluation is the need to critically assess the wide range of ELT textbooks available on the market. Evaluation helps in selecting the most fitting textbook by identifying its strengths and weaknesses. This procedure, in turn supports educational decision-makers in adapting and choosing materials that best suit their teaching contexts. (Khosravi, Mollaei, & Male, 2014, p. 996) As summing, Shafiee Nahrkhalaj (2012) believes that the evaluation of the ELT materials highlights some qualifications in EFL/ESL teachers which are as follows (Ahmadi & Derakhshan, 2016, p. 262):

- It identifies the limitations and shortcomings of a textbook;
- It helps teachers develop the knowledge and skills needed to select materials that align with learners’ needs;
- It enhances teachers’ ability to adapt textbooks, tailoring content to suit the specific needs, interests, and skill levels of their learners;

- It builds practical expertise in conducting thorough and precise evaluations of teaching materials;
- It supports teachers in designing their own supplementary materials, especially when faced with unfamiliar or inadequate content;
- It enables stakeholders, evaluators, material designers, and decision-makers to articulate their pedagogical values and develop clear criteria for evaluation;
- It encourages ELT professionals to treat materials as a means for professional development, prompting them to draw on creativity and innovation within the structure of the textbook, rather than becoming overly dependent on it.

Ultimately, the insights gained through evaluation help teachers make informed decisions about whether to adopt or adapt the materials for their specific teaching contexts.

1.5. Types of Textbook Evaluation

Most materials evaluation specialists agree on the importance of textbook evaluation; however, they differ significantly on the appropriate timing of the evaluation, which often depends on the intended aims. For instance, Cunningsworth (1995), Tomlinson (2023), and Mukundan (2007) identify three main types of evaluation, based on when the evaluation is conducted and its specific focus. According to Cunningsworth (2008), evaluation can be carried out before using a textbook, during its use, or after its use, depending on the context and the objectives of the evaluation (Cunningsworth, 2008, p. 14).

1.5.1. Pre-use Evaluation

Pre-use evaluation refers to the process of predicting the potential effectiveness of teaching materials before they are used in the classroom. This type of evaluation can be (Tomlinson, 2023, p. 34):

- Context-free, such as when materials are reviewed for academic journals.
- Context-influenced, such as when publishers seek feedback on draft materials with a specific target audience in mind.
- Context-dependent, such as when a teacher selects a textbook for a specific group of learners.

Although pre-use evaluation is one of the most common types of evaluation, it is also one of the most challenging. This is because it is based on predictions about how well the materials will work, without the benefit of actual classroom experience (Cunningsworth, 2008, p. 14). Pre-use

or predictive evaluation is primarily used for selecting textbooks. There are two main approaches to predictive evaluation: the implicit model and the explicit model.

The implicit model, also known as the impressionistic or fuzzy model, relies heavily on teachers' intuition and general impressions. This often involves quickly flipping through a book to get a sense of its quality. Publishers are aware of this tendency and may strategically place appealing visuals, such as illustrations in the top right-hand corners, to create a positive impression (Tomlinson, 2023, p. 34). While impressionistic evaluation can be effective when done by experienced teachers, it is not suitable for team-based evaluations, which are increasingly necessary due to growing student populations and larger school systems (Mukundan, Evaluation of English Language Textbooks: Some Important Issues for Consideration, 2007, pp. 80-81).

The explicit model is generally preferred for group evaluations. This approach uses formal evaluation instruments, such as checklists, to assess materials systematically. These instruments may include open-ended questions or use Likert-type scales to rate various aspects of a textbook's quality (Mukundan, 2007, p. 81). However, predictive evaluation is often constrained by limited time. Teachers may be given only a few days (or even just a few hours) to evaluate textbooks. As a result, many evaluations are superficial and based on a brief scan of the material (Mukundan, 2007, p. 81). To improve the reliability of pre-use evaluations, it is recommended to use criterion-referenced evaluation, which helps make the process more objective, systematic, and dependable (Tomlinson, 2023, p. 35).

Tomlinson also emphasizes the importance of developing evaluation criteria based on what is known about effective language learning, as well as the specific needs, interests, and goals of the target learners (Tomlinson, 2023, p. 36).

1.5.2. Whilst-Use (In-Use) Evaluation of Textbooks

In-use evaluation, also known as retrospective evaluation, refers to the on-going assessment of a textbook after it has been selected and is actively being used in the classroom (Mukundan, 2007, p. 82). This type of evaluation focuses on analysing the actual use of the materials rather than predicting their effectiveness before use. It is often considered more objective and reliable than pre-use evaluation because it relies on observation, data collection, and learner performance, rather than assumptions (Tomlinson, 2023, p. 37). According to (Mukundan, 2007, p. 82), in-use evaluation serves several key purposes:

- **Monitoring Suitability:** Teachers can assess the textbook continuously while it is being used. If it proves to be unsuitable, it can be modified or even removed from the curriculum.
- **Improving Effectiveness:** Evaluation results help teachers identify weak points in the textbook and adapt them accordingly. For example, unsuitable content can be removed or simplified, and more appropriate material can be added. This process supports more effective teaching and learning in future classes.

Cunningsworth (2008) explains that in-use evaluation is especially important when a new textbook is being introduced or when a long-used textbook is being reviewed to decide whether it should be replaced (Cunningsworth, 2008, p. 14). Since this type of evaluation is conducted over a full term or academic year, it provides long-term insights into how well the material supports learning (Mukundan, 2007, p. 82). However, while in-use evaluation is valuable, it has limitations. As Tomlinson (2023) notes, it can only assess observable behaviour, such as whether students follow instructions or complete tasks (Tomlinson, 2023, p. 36). Therefore, it cannot directly measure internal mental processes or long-term learning effects without extensive observation and control over external factors. This means that activities may appear effective simply because students enjoy them or perform well in the short term, leading to misleading conclusions about their actual educational value (Tomlinson, 2023, p. 37).

Despite its challenges, retrospective evaluation offers important benefits, especially when conducted collaboratively over an academic year (Mukundan, 2007, p. 82):

- **Professional Development:** Teachers engage in research by analysing the strengths and weaknesses of the textbook in practice, thus enhancing their own professional growth.
- **Collaborative Inquiry:** Teachers working with the same textbook can share findings, engage in discussions, and participate in joint research projects, leading to increased critical thinking and collective knowledge.

Tomlinson (2023) proposes a checklist of observable features to guide whilst-use evaluation (Tomlinson, 2023, p. 37):

- **Clarity of instructions:** Can learners follow them without asking for help?
- **Clarity of layout:** Are learners confused by how the content is presented?
- **Comprehensibility of texts:** Are learners able to understand the reading or listening materials?

- **Credibility of tasks:** How do learners react to the tasks? Are they meaningful and engaging?
- **Achievableness of tasks:** Are tasks too easy, appropriately challenging, or too difficult?
- **Achievement of performance objectives:** Do learners meet the intended learning goals?
- **Practicality of materials:** Can learners complete the required activities (e.g., match, identify, record)?
- **Flexibility:** Can the materials be used in different ways and adapted by teachers and students?
- **Appeal:** How do learners respond emotionally to the materials?
- **Motivating power:** Do learners stay focused and engaged from start to finish?
- **Short-term learning:** Are students successful in applying what they learn immediately after instruction?
- **Affective engagement:** Are emotional responses (e.g., excitement, empathy, frustration) observed?
- **Cognitive engagement:** Are there signs of deeper thinking (e.g., questioning, hypothesizing, and creating)?

1.5.3. Post-use Evaluation

Post-use evaluation is considered one of the most valuable (yet often overlooked) types of textbook evaluation. This kind of evaluation shows how teaching materials actually affect learners once they have been used. It captures both the immediate results like motivation, focus, and what students manage to learn in the moment, and the deeper, long-term changes such as how well they grow in real communication skills. (Tomlinson, 2023, p. 38). Moreover, post-use evaluation provides a retrospective analysis of a textbook's effectiveness. It helps recognize strengths and weaknesses that may only become apparent after regular use. This information is especially useful when deciding whether to continue using the same textbook, particularly for short, repeatable courses (Cunningsworth, 2008, p. 14). In other words, post-use evaluation focuses on the real outcomes of using the materials. It supplies data that support informed decisions about whether to continue, adapt, or replace the textbook.

Nevertheless, it is important to avoid drawing conclusions based on limited use, such as one lesson or one unit. Completing simple tasks does not necessarily indicate learning, and struggling with a new language feature after one lesson does not mean failure. Language acquisition and skill development take time and require repeated, meaningful exposure and

practice (Tomlinson, 2023, p. 39). Thus, one challenge with post-use evaluation is that it requires time and expertise to be done reliably. Ideally, it should involve both pre-use and post-use assessments to measure actual change. While individual teachers may lack the time or resources, ministries of education and publishers can support this process. Teachers can also be trained to design, implement, and analyse post-use evaluation tools. This would lead to more reliable insights not only about the effectiveness of specific materials but also about different types of materials in general. Still, caution is needed, as many external factors (such as teacher effectiveness, parental support, learners' motivation, and exposure to the language outside the classroom) can influence the outcomes (Tomlinson, 2023, p. 39).

In summary, all types of textbook evaluation are important. In countries where teachers are responsible for selecting textbooks, evaluation is crucial, as poor decisions can negatively affect both teaching quality and financial resources. In contexts where textbook selection is done centrally by the Ministry of Education, post-use evaluation is essential for providing feedback that can inform future revisions. Therefore, effective textbook evaluation plays a key role in ensuring successful teaching and learning outcomes (Mukundan, 2007, p. 80).

1.6. Textbook Evaluation Models

The literature on textbook evaluation presents a variety of models and checklists developed by different scholars. Most of these tools focus on fields such as linguistic content, overall structure, or teaching approach, while paying limited attention to the cultural significance of content. Despite the significance of cultural contextualization in teaching materials, many checklists either completely ignore this aspect or address it briefly, often placing it at the end as an additional element. In many cases, questions related to cultural components are framed implicitly, suggesting that culture is of secondary importance. However, more recent models have begun to incorporate cultural elements as a central criterion in the evaluation process. This shift reflects a growing recognition that English language teaching should consider both language and culture. As Brown (1994) explains, "whenever we teach a language, we also teach a complex system of cultural customs, values, and ways of thinking, feeling, and acting" (Ekawati & Hamdani, 2012, p. 53). In line with this view, several models and checklists have been designed specifically to assess the cultural content of EFL materials, particularly textbooks. While various scholars have proposed models or checklists for evaluating cultural content in textbooks, there is still no fully developed or universally accepted model for this purpose. For convenience, however, the terms "model" and "checklist" are often used interchangeably in the literature (Chimeh, 2021, p. 30).

The following review of key textbook evaluation models aims to highlight how each one addresses cultural content.

1.6.1. Skiero's Model

Skiero (1991) developed a model focused on examining the degree to which culture is embedded within the structural components of a textbook, such as : texts, dialogues, and exercises. The model aims to assess whether the cultural context provided helps learners understand the social situations presented in the material. At its essence, the model's objective is to recognize the type of cultural knowledge conveyed to learners and whether this knowledge reinforces stereotypes.

Skiero emphasizes the importance of exposing learners to accurate and authentic texts, viewing this as essential for developing their cultural competence. The model includes a series of guiding questions designed to evaluate how effectively a textbook presents cultural content.(HAMMADI & SAHRAOUI, 2018, p. 24):

- Provides accurate factual and up-to-date information.
- Avoids stereotypes related to gender, race, and culture.
- Offers realistic pictures of the society.
- Is not ideologically loaded.
- Presents contextualised situations or include only isolated facts.

Skiero's model mainly deals with the nature of the cultural knowledge presented to learners and whether it promotes or challenges stereotypes. However, it does not investigate which culture(s) are dominant in the textbook or how these cultures are represented. By assuming that the target culture (C2) should be the main spotlight in EFL materials, the model overlooks the intercultural dimensions that are increasingly important in modern foreign language classrooms (Chimeh, 2021, p. 31).

1.6.2. Byram and Escarte-Sarries' Model

Byram et al. (1991) focus on the degree of realism in the representation of culture in foreign language textbooks. They propose a more comprehensive model that moves away from the traditional, idealized portrayal of the target culture as a unified and harmonious whole (Chimeh, 2021, p. 32). According to their view, textbooks should reflect the complex and diverse reality of the target culture to provide learners with an accurate understanding of that

society. They emphasize that realism should not be limited to the objective presentation of facts but should also consider how learners perceive those facts as real. Byram, Esarte-Sarries, and Taylor (1991) clearly state that a textbook should present culture “as it is lived and talked about by people who are credible and recognizable as real human beings” (Byram, Esarte-Sarries & Taylor, 1991: 180). Furthermore, they highlight the importance of addressing the interaction between the learners’ home culture (C1) and the target culture (C2), noting its role in supporting both linguistic and social development (**Chimeh, 2021, p. 32**).

Their textbook evaluation model consists of four analytical levels (Byram & Esarte-Sarries, 1991, pp. 180-181):

1. **Micro-social level:** This level examines the social and geographic identities of the textbook characters. The characters should represent the diversity of the target culture and not focus only on a specific group (e.g., white, urban, middle class). The aim is to avoid giving the impression that other groups (e.g., rural, working class, or different ethnic backgrounds) are less representative. Characters should also engage in meaningful interactions, express emotions, share personal beliefs, and reflect real-life experiences, rather than being reduced to stereotypes such as tourists or consumers.
2. **Macro-social level:** This level assesses the overall image of the target culture based on general facts, particularly historical, social, political, and economic elements. It emphasizes the inclusion of relevant statistical data to support a realistic and well-rounded portrayal of the society, helping learners understand how the culture functions in real-life contexts.
3. **Author’s viewpoint:** The third analytical dimension concerns the author’s viewpoint. This level examines the ideological foundations behind the textbook designer’s choices, specifically, the selection of texts and contexts used to represent the target culture. It seeks to uncover the underlying assumptions and perspectives that shape these choices. This dimension also investigates the kind of cultural image the textbook conveys: whether it offers a realistic portrayal of the target culture or presents it in an idealized and overly harmonious manner.
4. **Intercultural understanding:** This final level focuses on the comparison between the learners’ local culture (C1) and the target culture (C2) presented in the textbook. It aims to promote intercultural awareness, tolerance, and understanding. The evaluation looks at how both cultures are represented and whether the textbook encourages learners to engage critically with cultural differences.

This model offers valuable data about how culture is represented in language textbooks. It sheds light on the realism of the representation and asserts the need for intercultural engagement. However, it remains largely contrastive in approach and does not fully address deeper intercultural dynamics (Chimeh, 2021, p. 32).

1.6.3. Cortazzi and Jin's Model

To evaluate the representation of culture in foreign language teaching materials, Cortazzi and Jin (1999) propose a model based on four main dimensions: content, skills, relations, and ideology (Chimeh, 2021, p. 35).

a) Type of Cultural Content: The model first examines the type of cultural content included in the textbook. It considers all cultural references, whether they belong to the source culture (C1), target culture (C2), or other international cultures (C3, C4, C5, etc.) (Chimeh, 2021, p. 35). According to Cortazzi and Jin (1999), three main types of culture should be represented (HAMMADI & SAHRAOUI, 2018, p. 25):

- **Local culture:** refers to the learners' native culture, which should be included as it enriches their understanding and appreciation of their own cultural background.
- **Target culture:** refers to the culture of English-speaking countries where English is used as a first language. Integrating the target culture into textbooks supports learners in developing positive attitudes toward the language and encourages the active use of English within EFL classrooms.
- **International culture:** refers to the diverse cultures where English is used as a global language or *lingua franca*. Including the international target culture in textbooks helps ensure the effective use of English in global communication contexts.

b) Cultural Skills: This dimension explores how the cultural content helps learners develop cultural skills. Specifically, it focuses on how the material enables learners to understand and respond to social and cultural situations. Cortazzi and Jin stress that learners need both the ability to recognize cultural elements and to use them appropriately. This means that successful communication in the target language requires both cultural awareness and practical application. The model suggests evaluating how cultural facts in texts, dialogues, tasks, and exercises contribute to this development (Chimeh, 2021, p. 35).

c) Relationship between Home and Target Cultures: This criterion assesses how the textbook presents the relationship between the learners' home culture and the target culture(s). It examines

whether these cultures are shown separately or whether connections are made between them. Establishing links between cultures can help learners understand cultural similarities and differences more effectively (Chimeh, 2021, p. 35).

d) Analysis of ideology: In addition to this, it points to the analysis of ideology as reflected by the textbook by questioning the unstated beliefs and values underlying the designers' decisions about what cultural elements to select.

Overall, this model is more comprehensive than those previously discussed. It emphasizes the importance of helping learners understand and respond to cultural situations. It also highlights the need for learners to recognize and use cultural elements accordingly to communicate effectively in the target language. Therefore, it is essential to examine how cultural information in texts, dialogues, and activities contributes to learners' cultural understanding (HAMMADI & SAHRAOUI, 2018, pp. 25-26).

1.7. Cultural Content in EFL Textbooks

Understanding cultural content in EFL textbooks helps showing how learners are exposed to culture. This content includes Big "C" culture and small "c" culture. Textbooks may focus on the source culture, target culture, or international culture. These types help evaluate how well textbooks support intercultural learning.

1.7.1. Culture big (C) and culture small (c)

Sociologists regard culture as one of the most vital concepts ever, given its profound influence on social life. It plays a key role in shaping our relationships, maintaining them or even challenging or maintaining social order thus influencing how individuals understand the world and their place within it and therefore guiding everyday actions and experiences in society.

Culture is typically understood as comprising both material and non-material elements, which places on the table a distinction often framed in terms of "*Culture with a big C*" and "*culture with a small c.*"

a. Big C Culture

Big C culture, often referred to as “*high culture*”, encompasses the major cultural pillars of a society. It includes grand themes such as literature, geography, politics, architecture, classical music, societal norms, core values, the legal system, historical context, and cognitive frameworks that shape how a society functions and understands itself. (Baleghizadeh & Amiri Shayesteh, 2020, p. 7).

In the beginning researchers used term as external aspect of culture for referring to objects, series of facts to be learnt about the target language culture (easily-observable events and statistics related to art, history, education, festivals, customs, etc.). The same idea is recast as big “C” culture, which means the easily observable events (Espinar & Rodríguez, 2019, p. 115). Thus, It refers to the most visible aspects of culture, the elements that are often encountered first when learning about a new culture. These include holidays, art, popular culture, literature, and other outward expressions that are easily observed and recognized. (Rees, 2011, p. 10). These elements are considered timeless and are often preserved through institutions such as museums, libraries, and universities. Accordingly, Big C culture represents the formal dimension of culture. It encompasses established institutions be it social, political, and economic, alongside the major historical figures and the canon of elite cultural products found in literature, fine arts, and the sciences. (Dewi, 2019, p. 90). When learning about the target culture, the big C cultural elements would be discovered first. Big ‘C’ culture is sometimes called “achievement culture” (Jelena, 2015, p. 134). An example of Big C culture is found in classical music, which remains esteemed across generations. Compositions by Beethoven or Mozart form a core part of Western cultural heritage and continue to influence notions of artistic excellence. Likewise, literary masterpieces such as Shakespeare’s plays or Homer’s epics embody Big C culture, reflecting not only artistic brilliance but also the intellectual and philosophical ideals of their eras.

Big C culture is typically transmitted through formal educational systems and cultural institutions, where its value is emphasized and maintained. Therefore, Big C culture involves products and values that have been institutionalized over time often linked to national identity and historical achievement (Orlova, 2003, p. 180). These cultural elements are essential for understanding the historical and ideological foundations of a society.

b. Small c Culture

In contrast to Big "C" culture, which focuses on major cultural products and institutions, small "c" culture refers to the routine and everyday aspects of life. This type of culture is “the

invisible and deeper sense of the culture” including attitudes or beliefs and assumptions (KANG-YOUNG, 2009, p. 78). This type of culture focus on common and minor themes found in daily life, such as opinions, preferences, gestures, body language, use of space, clothing styles, food, hobbies, popular music and media, and everyday knowledge (trivia, facts) (Liu & Laohawiriyanon, 2013, p. 85). also, the “little c” is the way of life of a particular of people which refers to daily living studied by the sociologist and the anthropologist (Dewi, 2019, p. 90). Therefore, small c" culture involves the informal, everyday aspects of life, including communication styles, daily routines, and social norms that shape individuals' lived experiences within a culture (Lasekan, Pena, & Méndez-Alarcón, 2024, p. 4945). Therefore, knowledge of little “c” culture is important for effective intercultural communication, as it shapes how people interact and think. The socio-cultural values, norms, beliefs, and underlying assumptions contained in small “c” culture guide individuals in using language that is considered fitting and proper within the target cultural context. (Liu & Laohawiriyanon, 2013, p. 85). Moreover, Small c culture plays a significant role in defining the identities of individuals and groups, as it shows the immediate and lived experiences of communities. For instance, everyday customs such as greetings, eating habits, and even body language are crucial to Small c culture. These elements may vary significantly between cultures, yet they contribute to a shared sense of belonging within a particular group. The way people communicate, whether through formal language, gestures, or informal slang, helps create a bond among members of a community through links.

c. Interconnections and Distinctions in Cultural Learning

The study of culture in English as a Foreign Language (EFL) education, especially the distinction between Big C culture (formal, institutional culture) and small c culture (informal, everyday culture) is vital for fostering learners’ intercultural communicative competence. Big C culture reflects a nation’s intellectual and artistic accomplishments, whereas small c culture involves the daily practices and behaviours that shape real-world social interactions. (Lasekan, Pena, & Méndez-Alarcón, 2024, p. 4947).

Research shows that embedding both Big C and small c cultural content into language teaching curriculum (especially in vocabulary lessons) enhances learners’ cultural awareness and communicative skills. Yet many EFL textbooks focus extensively on Big C culture, like landmarks, historical figures, and institutions, while giving very little limited attention to everyday life aspects. Studies confirm this imbalance is common around the globe, which poses the need for a more balanced inclusion of both cultural dimensions to support well-rounded intercultural learning. (Lasekan, Pena, & Méndez-Alarcón, 2024, p. 4947).

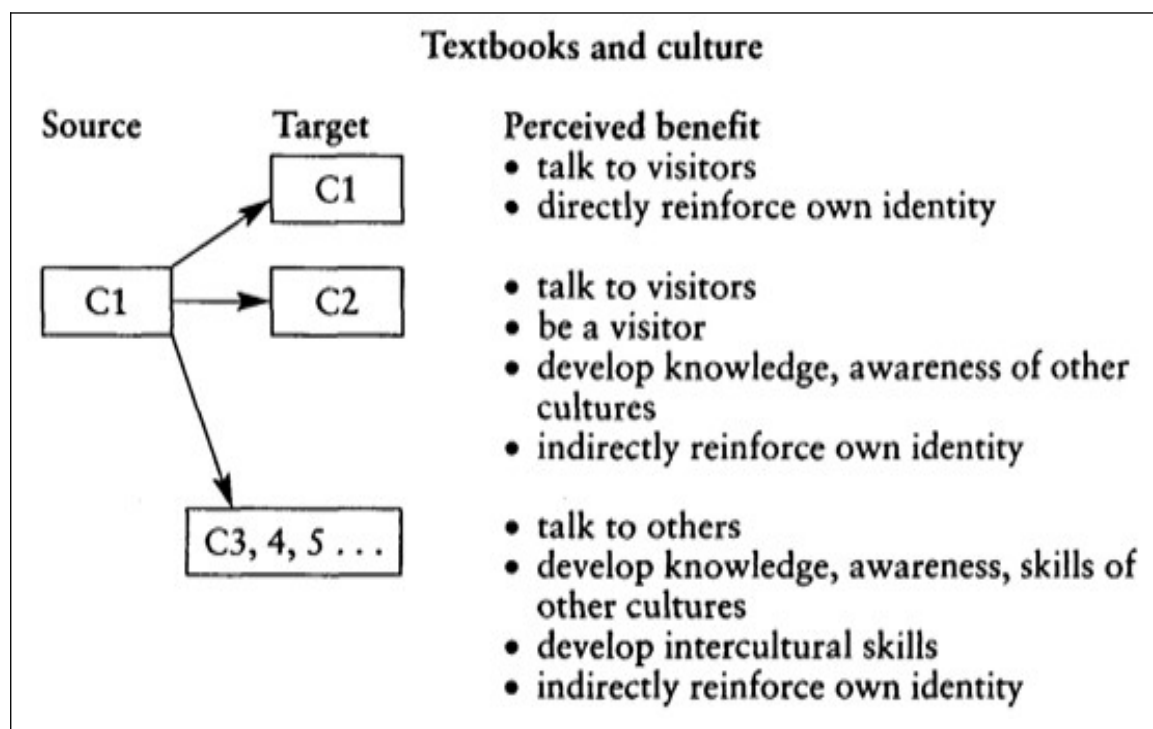
In addition to knowledge of Big C culture, students must also understand the values, norms, and social behaviors associated with the target language, which are part of small c culture. This includes communication styles, body language, social customs, and appropriate behavior in different contexts (Rees, 2011, p. 10). Although these informal cultural sides are often overlooked, they are essential for achieving true communicative prowess, and meaningful insightful cultural understandings.

Therefore, incorporating both Big C and small c culture into EFL curricula provides learners with a more broad view of the language and its cultural context. This embedded way not only helps learners become linguistically proficient but also culturally aware and sensitive. It prepares them to engage effectively and with precision with both the formal and informal aspects of English-speaking societies, supporting deep, insightful and more authentic communication (Lasekan, Pena, & Méndez-Alarcón, 2024, p. 4946).

1.7.2. Types of Cultural Content in EFL Textbooks

Integrating cultural content in EFL textbooks is a difficult task. Teaching English as a foreign language is not just about presenting language skills or views of a particular culture. But is also about helping students understand and contemplate different cultures aside their own. This process reinforces the development of cultural knowledge and awareness, and a steer positive attitudes, which are essential for intercultural competence.

According to Cortazzi and Jin (1999), EFL textbooks can be classified into three categories based on the type of cultural content they include (McKay, 2004, p. 9). The first category includes textbooks that reflect the learners' own culture (C1), often called the source culture. The second covers textbooks focused on the target culture (C2), typically from countries where English is spoken as a first language. The third category presents a variety of other cultures : C3, C4, C5, etc. drawn from both English- and non-English-speaking regions where English serves as an international language. These are known as international target cultures, as shown in the following illustration.

Figure 2: Textbook and Culture according Cortazzi and Jin

Source: (Cortazzi & Jin, 1999, p. 204)

Figure 3 illustrates three cultural patterns found in English textbooks. C1 represents the learners' own culture : the source culture. C2 refers to a target culture where English is spoken as a first language of which there may be several. C3, C4, C5, and beyond, denote cultures that are neither source nor target. These include diverse societies in both English and non-English speaking countries where English is used as an international language, often termed international target cultures. (Cortazzi & Jin, 1999, p. 204)

a. Textbooks Based on Source Culture

Some EFL textbooks reflect learners' own culture. The term source culture (also referred to as local or native culture) describes materials that present cultural content from the learners' home country (**Chimeh, 2021, p. 28**). These textbooks are usually developed at the national level and focus on the source culture rather than the target culture, so that learners engage with familiar topics in English (Ekawati & Hamdani, 2012, p. 56). In such materials, learners perform familiar cultural activities but communicate about them in English. Cortazzi and Jin (1999) believe these materials help learners become aware of their own cultural identity and to speak about themselves using the foreign language. This happens when there is an aim to prepare students to present themselves and speak about their own culture in other countries and situations other than their own (Cortazzi & Jin, 1999, p. 205).

There are several implications to this approach. Since learners are already familiar with their own culture, these concepts might not be very thought provoking. However, students may not fully understand or know how to describe aspects of their own culture, and the textbooks can provide an opportunity to learn more about them. Even when they are familiar, students might lack the English vocabulary and terms to discuss them effectively. Moreover, as Smith proposes, one important purpose of learning an international language is to explain one's own culture to others or to understand the other's culture. Focusing on local culture in EFL materials helps students acquire the language needed for this purpose. Additionally, when teachers share the same cultural background as the students, they are more likely to have the background knowledge or resources to enrich classroom discussions (McKay, 2004, p. 12).

For example, EFL textbooks in countries like Venezuela and Turkey include texts about local topics such as the geography of Venezuela or the food and history of Turkey. This suggests that students are being prepared to use English to communicate with visitors to their country, rather than to travel abroad or learn about foreign cultures (Ekawati & Hamdani, 2012, p. 56). On the other hand, this conveys, that learners study English primarily to communicate with visitors in their own country, rather than to travel abroad or engage deeply with target cultures. As a result, their usage of English remains rooted in their local cultural context, since they have not been exposed to cultural alternatives aside their own. Paradoxically, this may lead to miscommunication: while both the visitor and host speak English, they do so from different cultural perspectives. If the visitor lacks familiarity with the local culture, true understanding may be lost, this is an archetypal case of speaking the same language but missing the shared meaning. (Cortazzi & Jin, 1999, p. 205).

There is also an argument concerning learners' identity. Some scholars state that students should first develop a firm grasp of their own cultural identity before being introduced to foreign ones. By this logic we deduce that while it is acceptable for young learners to study English, they should not yet be exposed to English-speaking cultures. However, this argument assumes initially that language and culture can be separated. Many experts, such as Byram (1989), argue that such separation is both unrealistic and undesirable, especially if the goal is communicative competence (Cortazzi & Jin, 1999, p. 207). The paradox of using EFL materials that focus primarily on the source culture is that, while they are intended to strengthen learners' cultural identity, they may actually prevent students from exploring it alone and understanding it more extensively, which means without exposure to other cultures through the texts, students miss the chance to compare, reflect on, and negotiate their own cultural identity. As a result, they may

struggle to develop a deeper intercultural understanding or engage in meaningful dialogue with people from different cultural backgrounds (Cortazzi & Jin, 1999, p. 207).

b. Textbooks Based on the Target Culture

Textbooks based on the target culture focus on the cultures of countries where the target language, such as English, is spoken as a first language. The two main target cultures are American and British cultures (Cortazzi & Jin, 1999, p. 208). With the rise in English learning, a common classroom situation is when both the teacher and students share the same cultural background, but the teaching materials reflect a different, target culture.

For instance, in a Thai classroom, a Thai teacher might use textbooks written in the United States or the United Kingdom. Thus, the feedback on this situation can be vary. On the positive side, students may be interested in learning about English speaking cultures, especially due to the global influence of Western media like films, music. Some learners may also plan to travel or study in English speaking countries, making this cultural knowledge relevant. However, some materials may be culturally irrelevant, unengaging, or even cause cultural misunderstandings and confusion for students. This raises an important question, this being : Is knowledge of the target culture always useful when teaching English as a foreign language? In global contexts, the main goal is often to help learners express their own ideas and culture in English, rather than only learning about native-speaker cultures (McKay, 2004, p. 10).

Another classroom scenario involves students from the local culture and a teacher from the target culture, such as an American teaching in China. While the teacher may be able to explain cultural aspects featured in the textbook, this can lead to more teacher based lessons. As a result, the teacher may talk extensively about their own culture, taking most of the expression session, leaving fewer opportunities for students to use English to express themselves. In such cases, educators must consider whether this approach supports the goal of helping learners use English as a tool to share their own culture internationally (McKay, 2004, p. 11).

Target culture-based textbooks also reflect Luke's (1989) distinction between "closed" and "open" texts. A closed text proposes a fixed, unproblematic and not controversial view of the world that often reinforces learners' existing beliefs, leaving little room for alternative understandings or responses. In contrast, an open text encourages learners to engage critically and emotionally with the subject and material. It invites multiple interpretations and responses, allowing students to bring their own experiences into the learning process which further emphasises on the expression aspect of learning (Cortazzi & Jin, 1999, p. 208).

Nevertheless, the aim of such lessons is to familiarize students with the traditions and customs of the target culture and to equip them to communicate with native speakers. While cultural knowledge is essential for effective communication, it alone does not guarantee success. These textbooks primarily seek to enhance learners' communicative competence.

c. Textbooks Based on International Culture

Some English language textbooks emphasize international cultures rather than solely focusing on source or target cultures. They include content from both English-speaking and non-English speaking countries where English functions as an international language. (Chimeh, 2021, p. 29). Cortazzi and Jin (1999) explain that the rationale behind incorporating international target cultures is that English is often used in global contexts by speakers who do not speak it as their first language. (Cortazzi & Jin, 1999, p. 209).

The meaning of "international" can vary depending on the teaching context and the goals set by policymakers. While it is not possible for a textbook to include all cultures around the world, a common trend is the promotion of intercultural communicative competence. This refers to the ability to communicate effectively and appropriately in intercultural situations, based on one's knowledge, skills, and attitudes (Chimeh, 2021, p. 29). For example, a Belgian teacher teaching Chinese learners might use English as a tool for communication with German and Italian engineers (Ekawati & Hamdani, 2012, p. 57). Similarly, the Panorama English textbook series introduces learners to global themes. One unit, for instance, features an American family living in Rio de Janeiro, offering comparisons between American and Brazilian cultures across three books. Another unit focuses on travel and highlights cities such as Istanbul, Marrakech, Seoul, and Buenos Aires, with additional comparisons to Bangkok and Tokyo (Cortazzi & Jin, 1999, p. 210).

By including diverse themes and cultures, international-oriented textbooks help learners develop intercultural communication skills. Rather than simply reinforcing students' own cultural identity or exposing them only to traditional English-speaking cultures like Britain or the United States, these materials promote cultural dialogue. They encourage learners to reflect on their own identity and understand others better, thus building true intercultural competence.

However, challenges may arise when students and teachers come from cultures not represented in the textbook. In such cases, learners may feel confused or disconnected from the content. Teachers may also struggle to provide the necessary background information to explain unfamiliar cultural references (McKay, 2004, p. 12).

1.8. Conclusion

In sum, Chapter One has provided the essential theoretical background for this study by addressing two core components: the concept of culture and the process of textbook evaluation. The first section clarified the importance of culture in language education and demonstrated how closely language and culture are interconnected and at the same time are inseparability, particularly in foreign language learning contexts. The second section outlined the purpose and methods of textbook's evaluation, with a focus on using models as effective tools for systematic analysis. Together, these two sections set the stage for the subsequent analysis by establishing a clear understanding of the key concepts culture and textbook's evaluation which support the research and guide its analytical framework. Thus, this chapter offers a beneficial conceptual framework that informs the contrastive analysis of cultural content presented in the following chapter.

Chapter Two:
Research Design
and
Material Evaluation

2.1. Introduction

Culture plays a crucial role in the teaching and learning process, particularly in the context of English as a Foreign Language (EFL). Therefore, it is essential that cultural elements are effectively integrated into EFL textbooks. This chapter contains the research design of the study, which aims to evaluate the effectiveness of two English textbooks "Textbook 1-Y-M and Textbook 3-Y-P" in terms of their presentation of cultural components, in order to address the research question. accordingly, this chapter involves a detailed analysis of the two Algerian English textbooks to investigate how cultural elements are included and represented. It begins by describing the research methodology and the data collection tools used, specifically checklists of evaluation, along with the procedures followed in the analysis. This is followed by a general description of the two textbooks. Each unit (sequence) is then critically analysed to examine the cultural content in both textbooks. The chapter concludes by testing the research hypotheses using appropriate methodological tools.

2.2. Research Method

This section outlines the procedure of data analysis. To examine the cultural content of the two textbooks, a checklist-based content analysis was adopted as the primary research technique. This method was selected for its reliability and cost-effectiveness in systematically gathering data related to the cultural elements present in the textbooks under investigation.

2.2.1. Content analysis

We conduct the research on the two textbooks, that are used in III grade primary school and I grade middle school, by adapting a descriptive qualitative research method to analyze. Accordingly, we analyse the data by using the qualitative method, it is also known as the content analysis technique. Content analysis is widely employed for analysing qualitative data and is considered a flexible and adaptable method for examining textual material. As one of the most commonly used analytical tools in contemporary research, qualitative content analysis is increasingly preferred for its ability to address certain limitations of the quantitative approach. It is defined as a research method involving the subjective interpretation of text content through a systematic process of coding, categorisation, and the identification of recurring themes or patterns.(Hsieh & Shannon, 2005, p. 1278) Furthermore, the content analysis emphasizes an integrated view of speech/texts and their specific contexts. Qualitative content analysis goes beyond merely counting words or extracting objective content from texts to examine meanings,

themes and patterns that may be manifest or latent in a particular text. It allows researchers to understand social reality in a subjective but scientific manner. (Zhang & Wildemuth, 2009, p. 1) Additionally, content analysis is characterized by the following elements (Zhang & Wildemuth, 2009, pp. 1-2) :

- First, qualitative content analysis was initially developed in anthropology, qualitative sociology, and psychology to examine the underlying meanings of physical messages.
- Second, it is primarily inductive in nature, with themes and conclusions emerging from the data itself; in some cases, it also contributes to theory generation.
- Third, it typically employs purposive sampling, selecting texts that are closely aligned with the research questions.
- Finally, qualitative content analysis focuses on identifying unique themes that capture the range of meanings within a phenomenon, rather than emphasizing the statistical frequency of specific texts or concepts.

In general, content analysis begins by identifying key themes or categories within a body of content, aiming to provide a rich description of the social reality shaped by these themes as they manifest in a specific context. Through systematic data preparation, coding, and interpretation, the analysis culminates in results that can inform the development of new theories and models, validate existing frameworks, and offer detailed insights into particular settings or phenomena.. (Zhang & Wildemuth, 2009, p. 11)

2.2.2. Checklist

We will use in our study two checklists, the first is Cortazzi and Jin's criterion, the second is the big c and small c culture categorization.

a. Cortazzi and Jin's Framework

Several scholars have proposed various frameworks for textbook evaluation; however, the model developed by Cortazzi and Jin (1999) is widely regarded as one of the most comprehensive and practical. This recognition may stem from their extensive research on textbooks and language education. According to Cortazzi and Jin, textbooks are considered essential tools in language learning worldwide. They serve not only as a teacher, guide, resource, and trainer but also function as an authority and a medium for conveying ideologies (Cortazzi & Jin, 1999, p. 199). Despite the increasing availability of diverse language teaching materials,

textbooks remain the primary instructional resource in many educational settings. They are seen as effective instruments for educational practice, as they reflect and transmit the values, beliefs, and cultural understandings of both individuals and societies (TÜM & Ugüz, 2014 , p. 358). This study adopts Cortazzi and Jin's framework for analyzing cultural content in English as a Foreign Language (EFL) textbooks.

Their model categorizes cultural content into three types:

1. **Local Culture (C1):** Refers to the learners' own culture, including local customs, traditions, values, and societal norms.
2. **Target Culture (C2):** Involves the cultures of English-speaking countries, primarily the United Kingdom and the United States.
3. **International Culture (C3):** Encompasses cultures from non-English-speaking countries where English is used as a global means of communication, such as Germany, Japan, or Brazil.

This categorization provides a framework for evaluating the variety and balance of cultural content in EFL subjects and materials. It asserts that learners are exposed not only to the target language culture but also to their own and other global cultures, thereby promoting intercultural competence and broader cultural awareness. Based on this framework, the present study aims to examine the representation of cultural elements; namely, local culture (C1), target culture (C2), and international culture (C3, in two Algerian English textbooks: My English Book 1yM (Grade III, primary school) and My English Book 1yP (Grade I, middle school).

b. The big C and small c culture categorization

In addition to Cortazzi and Jin's framework, this study will also apply the concept of Big "C" and small "c" culture categorization. The checklist for identifying elements of Big "C" and small "c" culture is presented in the following tables:

Table 1: The Big “C” Themes of Culture

Theme	Definition	Topics
Politics	The activities involved in getting and manipulating power in public life, and the ability to make influencing decision that affect the masses	-Legal provision -Political policies and leaders -Acts of government -International conferences
Economy	The dynamic relationship linking the levels of production, patterns of trade, and the circulation of money within an economy in a certain geographical context	-Activities of enterprises -Business in a country -Statistical data of consumption
History	All the events that happened in the past, and development of particular place, etc.	-History of a farming and agriculture of a country
Geography	The scientific study of the earth’s surface, physical features, divisions, population, etc.	-Geographical description of a geographical places, etc.
Literature “Art”	Literature: pieces of writing that are valued as works of arts, novels, plays, Art: the imagination to express ideas or feelings, like paintings, drawing, etc.	-Paintings -Sculpture and decorative arts -Textiles and costumes -Literature
Social Norms	The behavioral expectations and cues within a society like “clothes and so on” with «suitability” to say or not	-Using the appropriate questions
Education	A process of teaching and learning to improve knowledge and develop skills	-Organizations, curriculum & structures of education
Architecture	The art and study of designing buildings	-A styles and great of building
Music	Sounds that are arranged in a way that is pleasant or exciting to listen to People.	-Types of modern music -Introduction to great works

Source: (Ait Aissa & Keskes, 2015, p. 25)

Table 2: The Small “c” Themes of Culture

Theme	Definition	Example
Food	Things that are people eat; a particular type of food	-Dietary and types characteristics -Etiquette when people eat
Holiday	A day when most people do not go to work or school, because of a religious or national celebration	-Purpose and significance of the holiday -Symbols and signs of the holidays -People’s particular activities on the holiday
Living Styles	The way in which a person or a group of people lives and works	-Interpersonal interactional activities -Styles of entertainment and fashion
Customs	An accepted way of behaving or of doing things in a society	-Wedding ceremony traditions -Invitations and traditions
Values & Beliefs	Beliefs are about what is right and wrong and what is important in life.	-Identifying what is good, beneficial, useful, beautiful, desirable, appropriate -Values for love, life and jobs, and ethics
Hobbies	Activities that you do for pleasure when you are not working	-TV program preferences -Reading books, etc.
Body Language	A movement that you make with your body to show any meaning.	-Body postures, facial expressions, and so onto show attitudes or state of mind.

Source: (Ait Aissa & Keskes, 2015, p. 25)

2.2.3. Methodological Procedures

This study adopts a mixed-methods approach, combining both qualitative and quantitative research methods to provide a comprehensive analysis. The qualitative component is used to identify and describe general trends in the representation of cultural values in the textbooks. It specifically aims to determine whether cultural elements are present and how they are integrated into texts and dialogues.

The quantitative component is employed to quantify the cultural content extracted from two EFL textbooks: My English Book of 1YM (first-year middle school) and My English Book of 3YP (third-year primary school). These textbooks are used in Algerian primary and middle schools to support the development of students' English language proficiency.

The study was conducted over a four-month period in Laghouat, Algeria, following a systematic procedure that involved the following steps:

1. Textbook Selection: Two English textbooks, My English Book of 1YM and My English Book of 3YP, were selected as the primary sources for analysis.
2. Content Collection: The researcher examined texts, images, and other relevant components from each chapter in both textbooks, in alignment with the research objectives.
3. Thorough Reading: Each textbook was read comprehensively, page by page and chapter by chapter, to ensure a detailed examination of all content.
4. Cultural Identification and Categorization: Cultural elements were identified and classified using a checklist based on the Big "C" culture (e.g., history, literature, art) and small "c" culture (e.g., everyday life, customs, food) model. In addition, Cortazzi and Jin's (1999) framework was applied to categorize the content into:
 - Target culture materials (from English-speaking countries);
 - Local culture materials (from the learners' own culture);
 - International culture materials (from other global cultures).
5. Data Coding: Identified cultural items were systematically coded and categorized according to both cultural type (Big "C" or small "c") and cultural source (local, target, or international).

6. Data Analysis: The coded data were analyzed and assigned to the most appropriate categories, ensuring alignment with the theoretical frameworks applied.

Additionally, content analysis was carried out through a structured process that included skimming (initial review), close reading, coding, quantification, and interpretation. The cultural content in the textbooks was examined in terms of its representation and relevance to cultural instruction in EFL contexts. The frameworks of Cortazzi and Jin (1999) and the Big “C”/small “c” culture model were used to assess how well the textbooks help students develop intercultural understanding in English language learning.

2.3. Textbooks Description

2.3.1. Description of *Textbook 1-Y-M*:

My Book of English Middle School Year One's (2016) is an official textbook designed by the Ministry of National Education for first year learners at the Algerian Middle School. It belongs to the second generation of EFL textbooks. *My Book of English Middle School Year* was meant to cater for the communicative needs of the learners, and was based on the new official syllabus designed for the recent General Educational Reform. What characterizes this textbook is that it was meant to implement the Competency-Based Approach to teaching, the new paradigm of English language teaching in Algeria at that time.

Image 1: *My Book of English Middle School Year One's* Front Cover

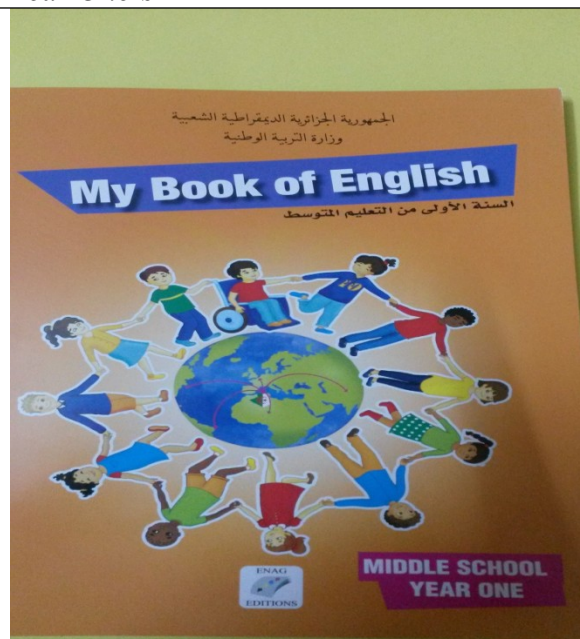


Image 2: *My Book of English Middle School Year One's* Back Cover



a. General Information about the Textbook *I-Y-M*

Criteria		Textbook details
Title		My Book of English Middle School Year One
Intended learners' level: Level of proficiency		1st year middle school
Authors Textbook Writers	Head of the project	Tamrabet Lounis
	Members	1.Boukri Nabila. Middle school teacher trainer. 2.Samara Abdel Hakim. Middle school teacher trainer. 3.Hammoudi Abdelhak. University teacher.
Publisher		ONPS (Office National des publications scolaires 2017) ENAG Editions
Year / place of publication:		2017- Algeria
Number of pages:		160 pages
Price		245.74A

b. My Book of English Middle School Year One's Structure

My Book of English is designed by middle school teachers and inspectors to teach English in Algerian middle schools for learners aged 12 and 14. My Book of English MS1 is a 160 page course-book whose cover page pictures twelve female and male teenagers from different ethnicities and a physically impaired individual. They are all holding hands around a globe representing the different continents with the Algerian map and flag at the centre. At the top of the cover page we read in Arabic transcript "People's Democratic Republic of Algeria", "Ministry of National Education". And just under it, in the middle of the page and inside the rectangular shaped blue surface, written in white and big script format, we find the title of the book; "My Book of English". Just below and with Arabic small script we find a mention: "the first year of the middle school". And finally, at the very bottom of the page, we find a rectangular shaped similar scriptural features with the title, but written of "middle school year one". At the bottom also there is inscribed the acronym (ENAG) of the "National Educational Institute".

- As concerns the back cover, it is a sober dark brown page. It does not contain any linguistic inscription except at the very bottom of the page we find the name and the acronym of the printing office (The National Authority for School Publications/ONPS) together with the price of the textbook all written in Arabic.

- The first page is intentionally left blank. Thus, the textbook opens with a second page that reproduces nearly exactly the front cover as concerns the included linguistic elements which are here written in black on a white surface except for the name of the textbook and the first letters of the three words in the subtitle. The letters are made prominent in a light blue colour to make them distinguished from the rest of the text. Here, it is worth noting that such a distinction is unequivocally meant by the designers to explicate the textbook's title.
- The third page contains two frames that include a set of information (such as approval number textbook and the publisher) related to the identification of the textbook as an official pedagogical document designed for and adopted in the Algerian Middle School, one of them in Arabic and the other in English.
- From page 4 to page 5 presents the contents of textbook which consist of a kind of instructions referred to as "educational conduct" followed by pre-sequence unit and the five teaching units.
- Page 6 runs the designers' foreword entitled "Introduction to the student" and written in Arabic. Thanks to this foreword the textbook designers address their message directly to its target users providing them with hints and explanations about the aims, the structure and the content of this textbook. They also provide some instructions as relates to how to make a good use of this material.
- The designers' foreword is followed by the book map that extends from page 7 to page 8. This book map summarises all the teaching content included in the textbook specifying what each of the five teaching units is composed of two main parts; 1) communicative objectives and 2) linguistic objectives which contain language forms, pronunciation.
- From page 9 to page 10 differs in its presentation from the previous ones for it has a panoramic format. It presents "My Coursebook Presentation" which includes some pictures to help pupils understanding how the coursebook works.
- Page 10 presents the educational conduit for encouraging pupils to engage in educational process.
- From page 6 to page 7 contains a pre-sequence namely "MY FIRST ENGLISH CLASS" to help pupils engaging well in educational process.
- The 139 following pages (from page 11 to page 149) constitute the body of the textbook which includes the six teaching units (the content of which is examined in details in the following section).

- At the end of the textbook (from 150 to 153) is included "My Recap" are meant to make a grammar and pronunciation revision about main points that textbook included.
- Finally, the last seven pages of My Book; that is pages from 154 to 160 present a table entitled "My Trilingual Glossary" which includes the meaning of several words in three languages which are English, Arabic, and French.

c. Content of Textbook *I-Y-M*

The newly implemented textbook is designed for first year middle school students and is divided into five sequences, each sequence is made up of the following parts: I listen and do, I pronounce, My grammar tools, I practice, I read and do, I learn to integrate, I think and write, Now I can, I play, I enjoy, and my Pictionary. A project work is devoted at the beginning of every new term in order to reinvest the functions and skills acquired throughout the units. The description of the sequences and their communicative functions are detailed in the following table:

Table 3: Themes and Teaching Units *in My Book of English*

Sequences	Communicative Objectives
1-Me and my friends	1-Greeting People, introducing one's self, giving information and responding to questions, prepositions of time
2-Me and my family	2-Asking and giving information about one's family, expressing likes.
3-Me and my daily activities	3-Talking about daily activities, telling the time, naming pets.
4-Me and my school	4-Describing one's school, talking about rights and duties, using prepositions of place, asking and answering questions about places.
5-Me, my country and the World	5-Locate places on a map, asking and answering questions about one's country and other countries/currency/flags/national and religious celebration days/national dishes

"My Book of English" includes a pre-sequence entitled "Now, we have English!" and five other sequences. The pre-sequence is put as an introductory stage of 20 pages. It contains some basics of language such as greeting and introducing oneself, and some vocabulary items. The aim of this pre-sequence is to prepare and train the pupils for the next main sequences and to motivate them to learn English.

The other five sequences of the book are ordered as follows: "Me and my friends", "Me and my family", "Me and my daily activities", "Me and my school" and "Me, my country and the world". Each sequence is composed of "10 sections" in each, which are: "I listen and do", "pronounce", "My grammar tools", "I practise", "I read and do", "I learn to integrate", "I think and write", "Now I can", "I play", "I enjoy" and "My Pictionary". These sections provide the pupil with a set of linguistic and communicative functions.

I listen and do: is designed to help learners create social relations, express needs, understand and address needs of others and to get things accomplished..

I pronounce: Pronunciation is an important feature of oral interaction and a crucial part of communication. So, this section aims at helping learners to develop accurate pronunciation and efficient oral skills.

My Grammar Tools: The grammar rules in the textbook are taught explicitly.

I practise: This section aims at enabling the learners to use the already gained knowledge in the previous sections for the sake of real life communication.

I read and do: In this section, learners are supposed to read in order to understand meaning, interpret situations, discover clues ...etc.

I learn to integrate: In this section, the teacher equips the learners with the ability to integrate the previous learned knowledge, skills, and attitudes. They should gather their resources and re-invest them in a problem solving situation through group work.

I think and write: Learners at this phase should learn how to write and communicate with friends about topics related to their interest. But first, they should be trained on how to think before writing.

Now I can: Learners are involved in self-assessment through this section, with the help and support of the teacher who identifies what their learners have already mastered and what they need to work on more.

I play: Play encourages creativity and helps learners to acquire social skills. “I play” section represents creative games that enable learners to think critically and solve problems.

I enjoy: This section is designed as a source of pleasure for the learners; it develops their imagination through the joyful materials included.

My Pictionary: This section provides the learner with vocabulary that is acquired previously in the lesson, so they can revise the vocabulary they learned with meaningful activities.

The last section in the textbook entitled “My project” helps learners get used to working in groups, and boosts their collaborative skills.

In the last pages, authors tried to give some helpful guides to the students, where we found tables in many components including: ‘My pronunciation Recap (The sounds of English)’ ‘My Grammar Recap and My Trilingual Glossary’.

2.3.2. Description of the Third-year Primary English Textbook:

My Book of English Primary School Year Three (2022) is the newly designed EFL textbook by the Algerian Ministry of Education for third-year primary learners. It replaces *My Book of*

English Middle School Year One as the initial English textbook for Algerian pupils. However, it does not represent a paradigm shift; it follows the same teaching principles as its predecessor, with adjustments made for the learners' younger age, as noted by the authors in the foreword. The textbook aims to implement the Competency-Based Approach, the new guiding framework for English language teaching in Algeria.

Image 3: *My Book of English Primary School Year Three's* Front Cover

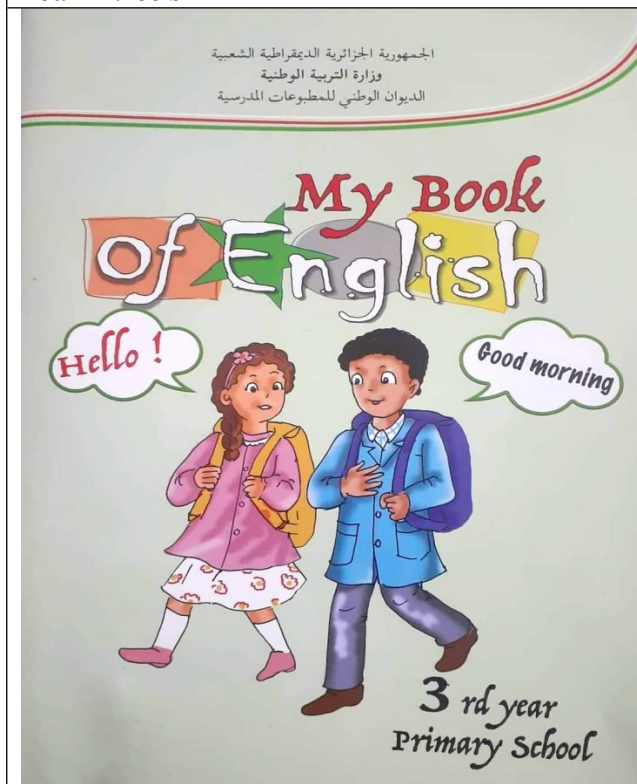


Image 4: *My Book of English Primary School Year Three's* Front Cover



a. General Information about the Textbook 3-y-P

Criteria	Textbook details
Title	My Book of English Primary School Year Three
Intended learners' level	3rd year primary school
Textbook Writers	Tamrabet Lounis Head of the project and curriculum Designer 1.Chenni Abdelfetah. Teacher Trainer and Material Writer
Publisher	ONPS (Office National des publications scolaires 2022) ENAG Editions
Year / place of publication	2022- Algeria
Number of pages	64 pages
Price	180.00A

b. My Book of English Middle School Year One's Structure

My Book of English is designed by primary school teachers and inspectors to teach English in Algerian primary schools for learners aged 08 and 10. My Book of English PS3 is a 64 page course-book which its front page is a multi-semiotic text combining between linguistic and visual elements of different types. The main constituting elements of this front page are a cartoon colour image representing two primary school pupils one female and one male child from Algeria. They are saying: "Hello" and "Good Morning". According to their suits, they are moving towards the school. This picture is made prominent by being placed in the centre of the page and in a light green background. The picture is preceded and followed by linguistic textual elements describing the textbook as an official educational document. These linguistic elements are written in black except for the textbook's subtitle which is written in red and white. The linguistic text is presented as three separate entities visible at the top, the middle and the bottom of the page. Therefore, at the very top of the page we can read in small Arabic script the name of the country; "The People's Democratic Republic of Algeria" and just below it the name of the ministry; "Ministry of National Education", and just below it the name of the publisher; "National Office of School Publications". Following is the title which is at the middle of the page we read the title of the textbook "My Book of English" which is put in large bold letters printed in red and white with background contains some simple colourful geometric shapes. And at the bottom of the page (under the photograph) appears the inscription "3rd year Primary School, Year Three" in black.

- As concerns the back cover, it consists of the continuation of the green background in the front page. It does not contain any linguistic inscription except at the very bottom of the page we find some contact information of the publisher (National Office of School Publications) written in Arabic.
- My Book of English contains 64 pages. Page 01 includes the identifying information about the textbook and the names of its authors as well. So, at the top of the page we read in Arabic the name of the country "The people's Democratic Republic of Algeria" and that of the Ministry of national Education and under it we find also the name of the printing office that is "The National Office for School Publications". Whereas, at the middle of the page, we read the title of the textbook written in big bold green script so as to be made prominent and distinguished from the rest. It is, in fact, the only element of the page to be printed in green colour.
- The second page contains the names of the designers' team. It includes the designers' names grouped under several headings in a frame at the middle of the page, it is written in Arabic.

- Page 3 runs the designers' foreword entitled "Introduction to the student" and written in Arabic. In this foreword the textbook designers address their message directly to its target users providing them with hints and explanations about the aims, the structure and the content of this textbook. They also provide some instructions as relates to how to make a good of use this material.
- The designers' foreword is followed by presentation of my book of English in the page 4. This presentation summarises all the teaching content included in the textbook specifying the topic for all six teaching units.
- Page 5 displays An image of the famous Algerian fennec painted in colours of the Algerian flag holding a banner that says "1,2,3 learn English with me" to encourage children to learn with fun. It is worth noting that the fennec fox and the writing are coloured red, white, and green, which symbolize the colours of the national flag.
- From page 6 to page 7 contains a pre-sequence namely "MY FIRST ENGLISH CLASS" to help pupils engaging well in educational process.
- The 55 following pages (from page 8 to page 62) constitute the body of the textbook which includes the six teaching units (the content of which is examined in details in the following section).
- At the end of the textbook in Page 63 which The penultimate page displays a welcome banner that is exactly the same as the one on the fifth page, but the only difference is in the message it carries, which is: "Wow! We Speak English Now!"
- Finally, the last page of My Book of English; that is page 64 presents in the middle a frame that includes a set of information (such as approval number textbook and the publisher) related to the identification of the textbook as an official pedagogical document designed for and adopted in the Algerian Primary School. Whereas. At the bottom there is contact information to the publisher. All scripts in this page are written in Arabic.

c. Content of Textbook 3-y-P

The newly implemented textbook is designed for third year primary school students and is divided into six major sequences that are preceded by an introductory page called "My First English Class" that contains basic starter vocabulary and terms presented with illustrations of kids doing school commands such as: point, listen, write, draw, read, ...etc. Additionally, a project work is devoted at the beginning of every new term in order to reinvest the functions and

skills acquired throughout the units. The description of the sequences and their communicative functions are detailed in the following table:

Table 4: Themes and Teaching Sequences *in My Book of English*

Teaching Sequence	Theme
Sequence 1	ME, MY FAMILY AND MY FRIENDS
Sequence 2	MY SCHOOL
Sequence 3	MY HOME
Sequence 4	MY PLAYTIME
Sequence 5	MY PETS
Sequence 6	MY FANCY BIRTHDAY

The table above showed that the “My Book of English” textbook includes different topics. As we have mentioned before that the general aim of this textbook is to introduce English language to pupils of a young age. It aims at giving pupils the needed general knowledge of this language such as, alphabets, numbers, colours, how to read and the proper pronunciation. It contains 6 units, each one is divided into vocabulary, phonetics and writing the alphabets. As for each type of things to do it is located in each unit: Listen and do my handwriting, listen, appear and sing the song, pay attention and repeat, pronunciation. However, every file ends with a term project: Pictionary. Furthermore, each sequence has from 8 to 18 different exercises. The topic contents are somehow related to pupils’ real-life situations. Each sequence presents a part of the learners’ life. It helps them visualize and memorize many things as the following examples clarify:

- 1. "Listen, look and match";** Activities vary, they focus on listening and speaking. In this part learners are required to listen to the teacher and repeat the words and the alphabets.
- 2. "Look and read":** In this task the learners are asked to look, read and complete the words adequate of each image. This task is designed to develop their reading skills.
- 3. "Listen and look":** This task requires the learners to listen attentively and chose the right phrase according to the images. This exact task makes learners assess their own learning since instructions are completed.

Finally, it is worth mentioning that at the beginning of each sequence there is a page that introduces the current topic of the sequence and its elements. In addition to that at the end of each sequence and through singing there are these three major concluding tasks that summarize

everything learners have seen throughout the sequence such as, creating a nice and relaxing atmosphere.

2.4. Cultural analysis of units

The analysed data—including both texts and images—were taken from two textbooks: Textbook 1-Y-M and Textbook 3-Y-P. These materials were examined according to the types and categories of culture, with each type further analysed across a range of thematic topics. This section presents the distribution of cultural categories and types within each sequence of the textbooks.

2.4.1. Analysis of Cultural Content in *the Textbook 1-y-M's* units

This section presents a detailed analysis of the cultural content in the first textbook, My Book of English 1-y-M. The analysis is organized unit by unit to check how different cultural elements are integrated in the book.

a. Analysis of Cultural Content in the First Sequence

Table 5: Textbook's Data in Sequence One "*Me and my Friends*"

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture		N	%
		N	%	N	%	N	%		
Big "C" Theme	Government/politics	2	0.11	1	0.06	/	/	3	0.17
	Economy	/	/	/	/	/	/	/	/
	History	/	/	/	/	/	/	/	/
	Geography	1	0.06	1	0.06	/	/	2	0.12
	Literature/art	/	/	/	/	/	/	/	/
	Society's norms	/	/	/	/	/	/	/	/
	Education	2	0.11	/	/	/	/	2	0.11
	Architecture	/	/	/	/	/	/	/	/
Small "c" Theme	Music	/	/	/	/	/	/	/	/
	Food	/	/	/	/	/	/	/	/
	Holidays	/	/	/	/	/	/	/	/
	Living style	3	0.17	2	0.11	/	/	5	0.28
	Customs	2	0.11	1	0.06	/	/	3	0.17
	Beliefs/values	2	0.11	/	/	/	/	2	0.11
	Hobbies	/	/	/	/	/	/	/	/
	Gestures/Body	1	0.06	/	/	/	/	1	0.06
Total	Small c + Big C	13	0.72	5	0.28	0	0	18	1

The table above displays the distribution of seven cultural themes related to the two primary types of culture presented in the textbooks. Among these, three themes align with Big “C” culture, and four themes with small “c” culture, all ranking highest in terms of frequency.

In terms of cultural categories, local culture accounted for 72% of the total occurrences, while target culture made up only 28%. Notably, international culture registered 0%, revealing a strong bias toward local cultural representation over target or international perspectives.

Within Big “C” culture, “Politics,” “Geography,” and “Education” appeared most frequently. The “History” theme stood out with the highest frequency overall, comprising 40% of cultural content (broken down as 17%, 12%, and 11% respectively across sequences), and was predominantly tied to local cultural contexts. “Geography” followed with 12%, and “Education” with 11%.

As for small “c” culture, the **“Living Styles”** theme had the highest representation at **28%**. It was followed by **“Customs”** at **17%**, **“Beliefs/Values”** at **11%**, and **“Gestures/Body Language”** at **6%**.

Based on the analysis of the table above, the cultural content in the first sequence can be classified into Big “C” and small “c” culture, as outlined below:

- **Big “C” Culture Themes:** The first sequence includes limited references to political, geographical, and educational elements. For instance, there are a few pictures and mentions of flags, such as the Algerian flag on page 34 and the flags of Algeria, Australia, and Britain on page 41. These flags show political symbols and help students learn about the countries, which supports both civic and geographic knowledge. Education is also included through the title “In Class” on page 34, a song on page 37 that mentions teachers and learning, and page 41 where two children talk about being pupils and mention their local school.
- **Small “c” Culture Themes:** On the other hand, the first sequence shows living style through everyday school life, like classroom activities in a song on page 37 and two children introducing themselves on page 41 by sharing their names, ages, and schools. Customs appear through greetings on page 34 and the use of names like Younes and Margaret on pages 35–36, showing different cultural traditions. Beliefs and values are included through the code of conduct on page 34 and songs on pages 37 and 46, which highlight respect, learning, leadership, love, and unity. Gestures and body language are

shown by pupils waving on page 34 and children shaking hands on page 46, expressing friendship and openness.

b. Analysis of Cultural Content in the second Sequence

Table 6: Textbook's Data in Sequence Two "*ME AND MY FAMILY*"

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	1	0.02	1	0.02	1	0.02	3	0.07
	Economy	/	/	/	/	/	/	/	/
	History	/	/	/	/	/	/	/	/
	Geography	/	/	/	/	/	/	/	/
	Literature/art	/	/	/	/	/	/	/	/
	Society's norms	1	0.02	/	/	/	/	1	0.02
	Education	/	/	/	/	/	/	/	/
	Architecture	/	/	/	/	/	/	/	/
	Music	/	/	/	/	/	/	/	/
Small "c" Theme	Food	1	0.02	/	/	1	0.02	2	0.05
	Holidays	/	/	/	/	/	/	/	/
	Living style	5	0.12	4	0.1	3	0.07	12	0.29
	Customs	5	0.12	5	0.12	3	0.07	13	0.31
	Beliefs/values	6	0.14	1	0.02	/	/	7	0.16
	Hobbies	2	0.05	1	0.02	1	0.02	4	0.09
	Gestures/Body Language	/	/	/	/	/	/	/	/
Total	Total	21	0.5	12	0.29	9	0.21	42	1

The table above presents the **percentage and frequency** of **Big "C"** and **small "c"** cultural content. In terms of **cultural types**, **small "c" culture** dominates with **90%**, compared to only **10%** for **Big "C" culture**, indicating a strong emphasis on everyday cultural elements.

Regarding **cultural categories**, **local culture** holds the highest share at **50%**, followed by **target culture** at **29%**, and **international culture** at **21%**. This distribution highlights a clear preference for **local cultural representation** over both **target** and **international** cultures.

The data reveal **two themes** associated with **Big "C" culture** and **five themes** under **small "c" culture**. Among the Big "C" themes, **"Politics"** ranked highest in frequency, accounting for **2%** in each cultural category—**local**, **target**, and **international**. The second theme, **"Societal Norms,"** also constituted **2%**, but appeared solely within the **local culture**.

Under **small “c” culture**, five themes were prominently featured in **Sequence 2: “Customs,” “Living Styles,” “Beliefs/Values,” “Hobbies,”** and **“Food.”**

- **“Customs”** held the highest frequency at **31%.**
- **“Living Styles”** followed at **29%.**
- **“Beliefs/Values”** accounted for **16%,**
- **“Hobbies”** for **9%,**
- and **“Food”** for **5%.**

This distribution highlights the dominance of small “c” culture, especially in its focus on everyday practices and social values.

Based on the analysis of the table above, the cultural content in the first sequence can be classified into Big “C” and small “c” culture, as outlined below:

Big “C” Culture Themes: The theme of politics is addressed in the second sequence through the display of national flags on page 63. These include the flags of Great Britain, the United States, Brazil, Algeria, Nigeria, Australia, and China. this inclusion of flags, from both English-speaking and non-English-speaking countries conveys international diversity and introduces elements of global cultures. As official national symbols, flags represent nations, political entities, and a collective identity for people, there for aligning with the theme of politics.

Small “c” Culture Themes

- **Customs** are represented in various ways throughout the second sequence. On page 47, personal names are introduced, while family roles are illustrated on page 49, alongside a picture of an Algerian family highlighting typical social behaviors. Communication customs are explored through the use of friendly e-mails on page 57. Additionally, page 60 presents cultural norms related to pet ownership, with the example of a pet dog named Max.
- **Living style** is depicted through references to occupations such as teacher, doctor, and farmer on page 49, illustrating aspects of everyday life. A song on page 54 emphasizes school-related routines, including cleanliness and studying. On page 60, a girl describes herself and her clothing preferences such as wearing blue jeans and sports shoes which

reflect personal expression and style. Family dynamics and domestic life are further illustrated through the Williams family on page 66.

- **Beliefs and values** are communicated through cultural texts such as a song on page 54, which promotes values like learning, respect for teachers, and leadership. On page 67, a song and a poem convey personal values, emotional expression, and the importance of family relationships.
- **Hobbies** are illustrated by a range of leisure activities. Playing basketball is shown on page 55, football is mentioned in a message on page 57, and swimming is identified as a hobby by the character Adaku on page 60.
- **Food** is also addressed in this sequence. On page 60, Adaku shares information about her favorite dish (rice and beans) highlighting a personal and cultural food preference.

c. Analysis of Cultural Content in the Third Sequence

Table 7: Textbook's Data in Sequence Three "*Me and my Daily Activities*"

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	/	/	/	/	/	/	/	/
	Economy	/	/	/	/	/	/	/	/
	History	1	0.03	1	0.03	/	/	2	0.06
	Geography	1	0.03	2	0.06	/	/	3	0.09
	Literature/art	/	/	/	/	/	/	/	/
	Society’s norms	2	0.06	1	0.03	/	/	3	0.09
	Education	/	/	1	0.03	/	/	1	0.03
	Architecture	/	/	/	/	/	/	/	/
	Music	/	/	/	/	/	/	/	/
Small "c" Theme	Food	1	0.03	1	0.03	/	/	2	0.06
	Holidays	/	/	/	/	/	/	/	/
	Living style	8	0.23	4	0.11	/	/	12	0.34
	Customs	1	0.03	2	0.06	/	/	3	0.09
	Beliefs/values	4	0.11	/	/	/	/	4	0.11
Total	Hobbies	4	0.11	1	0.03	/	/	5	0.14
	Gestures/Body Language	/	/	/	/	/	/	/	/
	Total	22	0.63	13	0.37	0	0	35	1

As shown in the table above, the frequency and percentage of various cultural themes were analysed. Regarding **types of culture**, **small “c” culture** accounts for **74%**, while **Big “C” culture** comprises **27%**, indicating a clear emphasis on everyday cultural elements. In terms of **cultural categories**, **local culture** dominates with **63%**, followed by **target culture** at **37%**, and **international culture** at **0%**—highlighting a significantly greater focus on **local cultural representation**.

To conclude the findings, the table illustrates the frequency of several cultural themes across the textbooks.

Under Big “C” culture, four themes were identified:

- “Society’s Norms” and “Geography” each appeared once, accounting for 9% each.
- “History” and “Education” also appeared once each, both at 6%.

Under small “c” culture, five themes emerged:

- “Living Style” ranked highest, with 23% for local culture and 11% for the target culture.
- “Hobbies” followed at 14%,
- then “Beliefs/Values” at 11%,
- “Customs” at 9%,
- and finally “Food” at 6%.

Based on the analysis of the table above, the cultural content presented in the third sequence can be categorized into Big “C” culture and small “c” culture, as outlined below:

Big “C” Culture Themes

- **Societal Norms:** Society’s norms are shown through animal symbols that represent national identity and values, such as the fennec for Algeria and the lion for England (page 84), and birds symbolizing discipline and respect (page 94).
- **Geography:** Geography is included through mentions of specific places like Setif (page 75), England (page 79), and London City Airport with address details (page 90).
- **History:** Historical content is included through the mention of Ben Mhidi, a national hero of the Algerian revolution, on page 80. This reference highlights the significance of historical figures in shaping national identity.
- **Education:** Educational themes appear through school activities like using lesson mats, doing homework via the school website (p. 85), and school start times (p. 87). A poem on

p. 94 reinforces education's value by linking learning to heroism and using birds to symbolize discipline, intelligence, and respect.

Small “c” Culture Themes

- **Living style:** Everyday routines and personal habits are depicted through various activities such as waking up, going to school, eating breakfast, watching television, and doing homework (pages 75, 79, 80). Page 85 shows a family walk in the countryside, while page 90 provides a description of a mother’s daily schedule. These examples reflect common patterns of daily life.
- **Hobbies:** Leisure activities are shown through watching TV and drawing (p. 75), playing basketball (p. 79), games with friends (p. 80), and walking with family (p. 85). Other examples include Margaret with friends (p. 87) and a task on weekend activities (p. 88).
- **Beliefs and Values:** Core values are shown through actions like helping family (p. 80) and a poem (p. 94) that highlights hard work, respect, discipline, education, and success. Birds symbolize intelligence and positive moral behavior.
- **Customs:** Cultural practices are illustrated through participation in structured activities, such as attending a ballet class (page 85), and through social etiquette, as shown in a message from Margaret on page 90, where she uses polite expressions and sends regards.
- **Food:** Dietary habits are depicted through examples such as drinking milk (page 81), drinking tea (page 85), and Margaret having coffee when she returns home (page 87).

d. Analysis of Cultural Content in the fourth Sequence

Table 8: Textbook’s Data in Sequence Four “*Me and my School*”

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	3	0.06	1	0.02	1	0.02	5	0.09
	Economy	/	/	/	/	/	/	/	/
	History	3	0.06	/	/	/	/	3	0.06
	Geography	1	0.02	1	0.02	1	0.02	3	0.06

	Literature/art	/	/	/	/	/	/	/	/
	Society's norms	4	0.08	/	/	/	/	4	0.08
	Education	11	0.21	/	/	/	/	11	0.21
	Architecture	/	/	/	/	/	/	/	/
	Music	/	/	/	/	/	/	/	/
Small "c" Theme	Food	/	/	/	/	/	/	/	/
	Holidays	/	/	/	/	/	/	/	/
	Living style	7	0.13	/	/	/	/	7	0.13
	Customs	6	0.11	/	/	/	/	6	0.11
	Beliefs/values	12	0.23	/	/	1	0.02	13	0.25
	Hobbies	1	0.02	/	/	/	/	1	0.02
	Gestures/Body Language	/	/	/	/	/	/	/	/
Total	Total	48	0.91	2	0.04	3	0.06	53	1

The table above presents the **frequency and percentage** of cultural content themes related to the two main **types of culture**. The data show an **equal distribution**, with **Big "C" culture** and **small "c" culture** each accounting for **50.00%** of the total content.

Regarding **cultural categories**, **local culture** dominates with **91%**, while **target culture** and **international culture** represent only **4%** and **6%** respectively. This indicates a **significantly higher emphasis** on **local culture** compared to the other categories.

The findings indicate the presence of five key themes under Big "C" culture: *Politics*, *History*, *Geography*, *Society's Norms*, and *Education*. among these, Education emerged as the most frequent theme, representing 21% of the total, all associated with local culture. This was followed by Politics at 5%, Society's Norms at 8%, while both History and Geography appeared once each, accounting for 6% respectively.

Under small "c" culture, four major themes were identified.

- Beliefs/Values recorded the highest frequency, contributing 23% from local culture and an additional 2% from international culture.
- Living Style followed with 14%,
- Customs with 11%,
- and Hobbies with 6%.

Based on the analysis of the table above, the cultural content presented in the third sequence can be classified into Big “C” and small “c” cultural themes, as detailed below:

Big “C” Culture Themes:

- Education is shown through school rules and responsibilities (pp. 100–101), emphasizing formal education and the phrase “good and free education” as a basic right. A study image (p. 105), timeline (p. 107), and school infrastructure illustrations (pp. 108–110) further reflect its central role in academic and daily life.
- Government and Politics are illustrated through the national anthem featured on page 100, symbolizing national pride. The Algerian flag appears on page 110, while a patriotic poem on page 111 expresses pride in Algeria and references national symbols such as the flag, the crescent, and the star.
- History is depicted through images of key historical Algerian figures, including Ben M’hidi (page 101), Ben Badis (page 115), and national heroes Ben Boulaid and El Amir (page 116), acknowledging Algeria’s rich historical heritage.
- Societal Norms are conveyed through messages on page 102 that promote respect for international peers, encouraging intercultural understanding. Page 111 highlights themes of patriotism and love for one’s country, while page 115 marks the celebration of the “Day of Knowledge,” emphasizing the cultural importance of education and respect for learning.

Small “c” Culture Themes

- Beliefs and Values are embedded in classroom rules and a song. Pages 100 and 101 promote principles such as freedom of expression, mutual respect, responsibility, and cooperation. The song “*My School*” on page 123 reinforces values such as kindness, calmness, and respect.
- Living style is reflected in school-related rules on pages 100 and 102, focusing on daily routines and habits, including cleanliness, safety, and respectful behavior within the school environment.
- Customs are illustrated through examples of appropriate classroom conduct, such as raising one’s hand to speak and avoiding disruptive behavior like shouting or chewing gum, as seen on pages 101 and 103. Social interactions and celebratory customs among students are also depicted on page 115.

e. Analysis of Cultural Content in the Fifth Sequence

Table 9: Textbook's Data in Sequence Five "*Me, my Country and the World*"

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	2	3%	3	4%	3	4%	8	11%
	Economy	1	1%	3	4%	3	4%	7	10%
	History	3	4%	3	4%	2	3%	8	11%
	Geography	8	11%	4	5%	2	3%	14	19%
	Literature/art	/	/	2	3%	/	/	2	3%
	Society’s norms	3	4%	1	1%	/	/	4	5%
	Education	1	1%	/	/	/	/	1	1%
	Architecture	4	5%	3	4%	/	/	7	10%
	Music	1	1%	/	/	/	/	1	1%
Small "c" Theme	Food	2	3%	3	4%	2	3%	7	10%
	Holidays	/	/	/	/	/	/	/	/
	Living style	1	1%	/	/	/	/	1	1%
	Customs	3	4%	2	3%	2	3%	7	10%
	Beliefs/values	5	7%	/	/	/	/	5	7%
	Hobbies	1	1%	/	/	/	/	1	1%
	Gestures/Body Language	/	/	/	/	/	/	/	/
Total	Total	35	48%	24	33%	14	19%	73	100%

The table above presents the frequency and percentage of various cultural themes. In terms of types of culture, Big "C" culture constitutes 71%, while small "c" culture accounts for 29%, indicating a greater emphasis on formal cultural elements.

Regarding the categories of culture, local culture appears most prominently at 48%, followed by target culture at 33%, and international culture at 19%. This suggests a significant preference for local cultural representation over the other categories.

Within Big "C" culture, nine themes were identified. Geography had the highest representation at 19%, broken down into 11% from local culture, 5% from the target culture, and 3% from the international culture. Politics and History each followed with 11%. Both Economy and

Architecture appeared with a frequency of 10% each. Society's Norms accounted for 5%, Literature/Art for 3%, while Education and Music were the least represented, each at 1%.

Under small "c" culture, four themes were identified. Customs ranked highest at 10%, followed by Beliefs/Values at 7%. Living Style and Hobbies were each recorded at 1%.

Based on the analysis of the table above, the cultural content presented in the fifth sequence can be classified into *Big "C"* and *small "c"* cultural themes, as detailed below:

Big "C" Culture Themes:

- **Geography:** Geographical elements are presented through references to countries such as Algeria and Nigeria (page 130), as well as notable landmarks and natural sites in Algeria, including Roman ruins and national parks (pages 138–139). The sequence also includes mentions of various nationalities (page 138) and features texts and images of tourist attractions in Algeria (pages 126–128) and iconic sites in Britain (page 129).
- **History:** Historical content is conveyed through references to significant national events, such as Algeria's Independence Day on July 5, 1962, and Nigeria's Independence Day on October 1. Algeria's ancient history is represented through mentions of Roman ruins (Djemila, Timgad, and Tipaza) and other historical sites such as the Berbere Jeddar tombs and the Qal'a of Beni Hammad. These elements highlight the country's rich historical and architectural heritage.
- **Government and Politics:** Governmental and political content is included through the celebration of national independence days, the use of world and national maps, tasks related to nationalities, and illustrations of national flags. These components underscore significant historical and political developments.
- **Economy:** Economic aspects are introduced through references to various national currencies found on pages 130 to 146. These include the Algerian Dinar (page 130), Nigerian Naira (pages 130–131), Chinese Yuan (page 131), American Dollar (pages 131 and 141), and British Pound (page 132), each reflecting the economic identity of its respective country.
- **Architecture:** Architectural heritage is featured through well-known landmarks such as Big Ben and Tower Bridge in Britain (page 131), as well as prominent Algerian sites like the Casbah, Tipaza ruins, Assekrem, and the Jeddar tombs (pages 138–139), showcasing the architectural richness of both countries.
- **Society's Norms:** Cultural and religious norms are illustrated through the celebration of Eid El Fitr (page 130). A poem on page 147 conveys themes of national identity and civic

responsibility. Additional symbols such as the Ketchaoua Mosque and couscous as a national dish (page 138) reinforce cultural and religious traditions.

- **Literature, Art, and Education:** Artistic and educational references include the British National Museum (page 131), representing cultural preservation, and a statement about formal education on page 147. Traditional Algerian music, such as *Malouf* (page 139), also contributes to the representation of national art and heritage.

Small “c” Culture Themes

- **Food:** The fifth sequence presents diverse culinary traditions through images and mentions of dishes such as couscous (pages 130 and 138–139), Nigerian rice and beans (page 130), Peking roasted duck (page 131), and British roast beef with Yorkshire pudding (page 132). These examples reflect everyday eating habits, cultural hospitality, and shared traditions.
- **Customs:** Customs are portrayed through culturally diverse names like Amine, Adaku, Chen, and Steve, which highlight various ethnic backgrounds. The inclusion of pupils from different countries (page 138) promotes intercultural understanding and everyday cultural interaction.
- **Beliefs and Values:** Beliefs and values such as openness, global friendship (the English language as a global means of communication which are values in modern life), and national pride (the personification of Algeria “My name is Algeria.”) are expressed through dialogues and statements on pages 138–139.
- **Hobbies and Leisure:** Hobbies such as photography, travel, and appreciation of nature are presented on pages 139–140, emphasizing typical leisure activities that form part of daily life.
- **Living style:** Lifestyle elements appear on pages 138 and 147, focusing on daily communication, global friendships, and the importance of family bonds and emotional support.

2.4.2. Analysis of Cultural Content in *the Textbook 3-y-P's* units

This section presents a detailed analysis of the cultural content in the second textbook, *My Book of English 3-y-P*. The analysis is organized unit by unit to check how different cultural elements are integrated in the book.

a. Analysis of Cultural Content in the First Sequence

Table 10: Textbook's Data in Sequence One *“Me, My Family and my Friends”*

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	/	/	/	/	/	/	/	/
	Economy	/	/	/	/	/	/	/	/
	History	1	4%	/	/	/	/	1	4%
	Geography	1	4%	1	4%	/	/	2	8%
	Literature/art	/	/	/	/	/	/	/	/
	Society’s norms	2	8%	/	/	/	/	2	8%
	Education	1	4%	/	/	/	/	1	4%
	Architecture	2	8%	/	/	/	/	2	8%
	Music	/	/	/	/	/	/	/	/
Small "c" Theme	Food	1	4%	/	/	/	/	1	4%
	Holidays	/	/	/	/	/	/	/	/
	Living style	5	21%	1	4%	/	/	6	25%
	Customs	5	21%	1	4%	/	/	6	25%
	Beliefs/values	1	4%	/	/	/	/	1	4%
	Hobbies	/	/	/	/	/	/	/	/
	Gestures/Body Language	2	8%	/	/	/	/	2	8%
Total	Total	21	88%	3	13%	0	0%	24	100%

The table above highlights the distribution of various cultural themes associated with the two types of culture featured in the textbook. Notably, **five themes** from **Big “C” culture** and **five themes** from **small “c” culture** recorded the highest frequencies.

With regard to **cultural categories**, the data reveal a strong dominance of **local cultural themes**, accounting for **88%** of occurrences, while **target culture** themes represented only **12%**, and **international culture** was entirely absent (**0%**). This indicates a pronounced emphasis on **local culture**, significantly outweighing both **target** and **international** cultural content.

“History”, “Geography”, “Society’s norms”, “Education” and “Architecture” are five themes which were significantly found in terms of frequency. Most detailed of the culture based contents were those of the local culture. The “Geography”, “Society's norms”, and “Architecture” themes of big “C” culture were ranked as top frequency, and they occurred in one position for each with a total percentage of 8% occurrences. Its issues were designed in relation

to the local culture mostly. Followed by “History” and “Education” themes occurred in one position for each with 4%. The 05 themes under small “c” culture were occurred as follows; “Living style” and “Customs” occurred in one position (which is the highest position) for each with 25%. The second highest theme was “Gestures/Body Language” (8%); followed by “History” and “Education” themes occurred in one position for each with 4%.

Based on the analysis of the table above, the cultural content in the first sequence can be categorized into **Big “C”** and **small “c”** culture, as follows:

Big “C” Culture Themes:

- **Society’s Norms:** A photograph of Emir Abdelkader praying (page 10) reflects the importance of religious values in Algerian society. The image of pupils wearing school uniforms (page 14) symbolizes discipline and equality in the educational context. Additionally, a child speaking several languages (page 15) highlights Algeria’s linguistic diversity and national identity.
- **Geography:** Geographic knowledge is introduced through references to Algiers, the capital of Algeria, and London, the capital of the United Kingdom (page 15).
- **Education:** Educational practices are portrayed through classroom scenes (page 11), which include a teacher greeting pupils, the use of a digital whiteboard, and a structured learning environment. School uniforms (page 14) further reflect educational norms and customs.
- **Architecture:** Cultural heritage is represented through images of a traditional Casbah home (page 9) and the Great Mosque of Algeria (page 10), showcasing both historical and religious architecture.
- **History:** The image of Emir Abdelkader (page 10) symbolizes Algeria’s historical legacy of resistance and leadership.

Small “c” Culture Themes:

- **Living style:** Aspects of daily life are depicted through images of a traditional home (page 9), the integration of technology in schools (page 11), communal spaces (page 13), and the use of English in conversation (page 15).
- **Customs:** Cultural customs are illustrated through gestures such as waving (page 9), family gatherings accompanied by coffee and sweets (page 9), and traditional clothing such as the Mezabian dress (page 15).

- **Beliefs and Values:** Religious and social values are reflected in the image of Emir Abdelkader praying (page 10), which signifies spiritual belief, and in friendly greetings (page 13), which emphasize kindness and respect.
- **Gestures and Body Language:** Interactions such as waving and handshaking between pupils and a teacher (pages 9 and 11) exemplify polite social behavior and common nonverbal communication.
- **Food:** The presence of coffee and sweets (page 10) represents traditional Algerian hospitality and shared cultural practices.

b. Analysis of Cultural Content in the Second Sequence

Table 11: Textbook's Data in Sequence Two "*My School*"

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	1	0.06	/	/	/	/	1	0.06
	Economy		0	/	/	/	/		0
	History	1	0.06	/	/	/	/	1	0.06
	Geography	/	/	/	/	/	/	/	/
	Literature/art	/	/	/	/	/	/	/	/
	Society’s norms	4	0.22	/	/	/	/	4	0.22
	Education	5	0.28	/	/	/	/	5	0.28
	Architecture	1	0.06	/	/	/	/	1	0.06
	Music	/	/	/	/	/	/	/	/
Small "c" Theme	Food	/	/	/	/	/	/	/	/
	Holidays	/	/	/	/	/	/	/	/
	Living style	3	0.17	/	/	/	/	3	0.17
	Customs	1	0.06	/	/	/	/	1	0.06
	Beliefs/values	1	0.06	/	/	/	/	1	0.06
	Hobbies	1	0.06	/	/	/	/	1	0.06
	Gestures/Body Language	/	/	/	/	/	/	/	/
Total	Total	18	1	0	0	0	0	18	1

The table above shows the frequency and percentage of **Big “C”** and **small “c”** cultures. Regarding cultural types, **Big “C” culture** accounts for **68%**, while **small “c” culture** makes up **32%**, indicating a greater emphasis on formal cultural elements.

On the other hand, the cultural analysis reveals that **all** the cultural content in this unit is drawn exclusively from **local culture**, with a striking **100%** representation—**no trace** of target or international culture is present **whatsoever**.

There are five themes of big “C” culture and four themes of small “c” culture. For the themes of big C, the “Education” theme ranked as top frequency in the set of big C themes, with a total of 28% occurrence. The second theme was “Society Norms” (22%). Followed by themes “Politics”, “History”, and “Architecture” occurred in one position for each with 6%.

“Living style”, “Customs”, “Beliefs/values”, and “Hobbies” are four themes under small “c” culture which were significantly found in the Sequence 2. The **“Living style”** theme ranked as top frequency, with a total of 17%. The second highest themes were **“Customs”, “Beliefs/values”, and “Hobbies”** occurred in one position for each with 6%.

Based on the analysis of the table above, the cultural content presented in the second sequence can be categorized into **Big “C”** and **small “c”** cultural themes, as outlined below:

Big “C” Cultural Themes

- **Education** is depicted through various classroom scenes featuring teachers, pupils, and school tools such as crayons, pens, and tablets (pp. 19–23). These visuals represent daily learning routines and reflect the integration of modern educational practices. The presence of a tablet and a pupil with a robot head suggests the influence of digital transformation in education. Additionally, a pupil checking a timetable on page 26 illustrates the role of structured learning in everyday school life.
- **Society’s norms** are reflected in visual elements such as a teacher wearing a hijab (p. 21), representing cultural and religious dress, and a pupil with a fennec head (p. 22), symbolizing national identity and pride.
- **Government, politics, history, and architecture** are conveyed through the inclusion of the Algerian flag and the Martyr’s Shrine on page 19, which collectively represent Algeria’s national identity, historical resistance, and significant cultural landmarks.

Small “c” Cultural Themes

- **Living style** is illustrated through everyday school routines, including the use of learning materials, classroom activities, and interactions among pupils and teachers (pp. 19, 22, 23).
- **Customs** are expressed through classroom behavior and social interactions, such as collaborative work and shared laughter among pupils (p. 22), reflecting social norms and values.
- **Hobbies** are represented by creative classroom activities, including drawing and coloring with pencils (pp. 21–22), highlighting personal interests and informal learning experiences.

c. Analysis of Cultural Content in the Third Sequence

Table 12: Textbook's Data in Sequence Three "*My Home*"

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	/	/	/	/	/	/	/	/
	Economy	/	/	/	/	/	/	/	/
	History	/	/	/	/	/	/	/	/
	Geography	1	0.07	1	0.07	/	/	2	0.13
	Literature/art	1	0.07	/	/	/	/	1	0.07
	Society’s norms	2	0.13	/	/	/	/	2	0.13
	Education	/	/	/	/	/	/	/	/
	Architecture	2	0.13	1	0.07	/	/	3	0.2
	Music	/	/	/	/	/	/	/	/
Small "c" Theme	Food	/	/	/	/	/	/	/	/
	Holidays	/	/	/	/	/	/	/	/
	Living style	3	0.2	1	0.07	/	/	4	0.27
	Customs	2	0.13	1	0.07	/	/	3	0.2
	Beliefs/values	/	/	/	/	/	/	/	/
	Hobbies	/	/	/	/	/	/	/	/
	Gestures/Body Language	/	/	/	/	/	/	/	/
Total	Total	11	0.73	4	0.27	0	0	15	1

As shown in the table above, the frequencies and percentages of various cultural themes are presented. Regarding the types of culture, Big “C” culture comprises 53%, while small “c” culture accounts for 47%, indicating a slightly higher representation of formal cultural elements.

As for the categories of culture, local culture dominates with 73%, compared to 27% for target culture, and 0% for international culture—a clear indication of the overwhelming emphasis on local cultural content over all other categories.

To conclude the above findings, the table demonstrates the frequency of several themes of culture. The 04 themes under big “C” culture were occurred as follows;

The “Architecture” theme was the highest occurrence by 20%, with a total of 13% for local culture, 7% for the target culture. The second highest themes were "Geography" and "Society’s norms" occurred in one position for each with 13%, followed by “Literature/art” with 7%. In other hand, there are two themes under small “c” culture were occurred as follows; the “Living style” theme was ranked as top frequency, with a total of 27%, followed by “Customs” with 20%.

Based on the analysis of the table above, the cultural content in the second sequence can be classified into Big “C” and small “c” cultural themes, as detailed below:

Big “C” Cultural themes:

- **Architecture** is illustrated through the design of rooms and flats in the Algerian style, as seen on pages 30, 33, and 34. These examples reflect Algerian traditions, regional interior decoration, and ways of living in both traditional and modern homes.
- **Social norms** are conveyed through representations of how homes are used, highlighting values such as hospitality and family life (page 30).
- **Geography** is introduced when characters mention living in Algiers and London (page 34), linking the content to real-world locations in Algeria and the United Kingdom.

Small “c” Cultural themes:

- **Living style** is depicted through images and descriptions of daily routines, home layouts, and common activities such as cooking, sleeping, eating, and relaxing (pages 30, 33, and 34). These elements illustrate how individuals manage their everyday lives.
- **Customs** are represented through the functional use of various home spaces. The same pages highlight familiar routines cooking in the kitchen, dining in the eating area, and spending time in the garden or bedrooms reflecting typical family habits and daily practices.

d. Analysis of Cultural Content in the Fourth Sequence**Table 13:** Textbook's Data in Sequence Four "*My Playtime*"

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	/	/	/	/	/	/	/	/
	Economy	/	/	/	/	/	/	/	/
	History	/	/	/	/	/	/	/	/
	Geography	/	/	/	/	/	/	/	/
	Literature/art	/	/	/	/	/	/	/	/
	Society’s norms	/	/	/	/	/	/	/	/
	Education	/	/	/	/	/	/	/	/
	Architecture	/	/	/	/	/	/	/	/
	Music	/	/	/	/	/	/	/	/
Small "c" Theme	Food	/	/	/	/	/	/	/	/
	Holidays	/	/	/	/	/	/	/	/
	Living style	1	25%	/	/	/	/	1	25%
	Customs	/	/	/	/	/	/	/	/
	Beliefs/values	/	/	/	/	/	/	/	/
	Hobbies	3	75%	/	/	/	/	3	75%
	Gestures/Body Language	/	/	/	/	/	/	/	/
Total	Total	4	100%	0	0%	0	0%	4	100%

As shown in the table, the fourth sequence offers minimal cultural content. It includes only two themes—"Hobbies" and "Living Style"—both of which fall under small "c" culture. Consequently, this sequence contains no representation of Big "C" culture, resulting in a cultural type distribution of 100% small "c" and 0% Big "C".

Regarding cultural categories, the data reveals an exclusive focus on local culture, which makes up 100% of the content, while target and international cultures are entirely absent. This indicates a clear bias toward local culture.

Among the themes, “Hobbies” appears most frequently at 75%, followed by “Living Style” at 25%. In terms of culture type, small “c” culture accounts for 96%, whereas Big “C” culture makes up only 4%.

As mentioned earlier, this sequence does not include any Big “C” culture themes. It only contains two Small “c” culture themes: hobbies and lifestyle.

- **The hobbies** theme appears through leisure activities shown on page 38. The toys—such as a doll, robot, train, kite, car, ball, bike, and books—reflect common children's interests and ways of having fun.
- **The living style** theme also appears on page 38. The bedroom, shared by two girls, shows a typical home environment for children, which is common in many cultures. The presence of a computer in the room also shows how technology is part of children's daily lives.

e. Analysis of Cultural Content in the Fifth Sequence

Table 14: Textbook’s Data in Sequence Five “*My Pets*”

Culture type	Big "C" Themes	Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	/	/	/	/	/	/	/	/
	Economy	/	/	/	/	/	/	/	/
	History	/	/	/	/	/	/	/	/
	Geography	/	/	/	/	/	/	/	/
	Literature/art	/	/	/	/	/	/	/	/
	Society’s norms	1	13%	/	/	/	/	1	13%
	Education	1	13%	/	/	/	/	1	13%
	Architecture	/	/	/	/	/	/	/	/
	Music	/	/	/	/	/	/	/	/
Small "c" Theme	Food	/	/	/	/	/	/	/	/
	Holidays	/	/	/	/	/	/	/	/
	Living style	1	13%	/	/	/	/	1	13%
	Customs	2	25%	/	/	/	/	2	25%
	Beliefs/values	/	/	/	/	/	/	/	/
	Hobbies	2	25%	/	/	/	/	2	25%
	Gestures/Body Language	1	13%	/	/	/	/	1	13%
Total	Total	8	100%	0	0%	0	0%	8	100%

As seen in the table above, the frequency and percentage of various cultural themes reveal a clear trend. In terms of cultural types, small “c” culture constitutes 74%, while Big “C”

culture accounts for only 26%, indicating a predominance of small “c” culture. Regarding cultural categories, the data shows that 100% of the content is derived from local culture, with no representation of target or international cultures. This reflects a fully biased distribution in favor of local culture.

To conclude the above findings, the table highlights the frequency of various cultural themes. Under Big “C” culture, two themes: “Society’s Norms” and “Education” each appeared once, representing 13% each. On the other hand, four themes were identified under small “c” culture. “Customs” and “Hobbies” were the most frequent, each accounting for 25%. They were followed by “Living Style” and “Gestures/Body Language,” which each appeared once as well, with a frequency of 13% each.

Based on the analysis of the table above, the cultural content in the second sequence can be classified into **Big “C”** and **small “c”** cultural themes, as detailed below:

Big “C” Cultural themes:

- **Architecture** is illustrated through the design of rooms and flats in the Algerian style, as seen on pages 30, 33, and 34. These examples reflect Algerian traditions, regional interior decoration, and ways of living in both traditional and modern homes.
- **Social norms** are conveyed through representations of how homes are used, highlighting values such as hospitality and family life (page 30).
- **Geography** is introduced when characters mention living in Algiers and London (page 34), linking the content to real-world locations in Algeria and the United Kingdom.

Small “c” Cultural themes:

- **Living style** is depicted through images and descriptions of daily routines, home layouts, and common activities such as cooking, sleeping, eating, and relaxing (pages 30, 33, and 34). These elements illustrate how individuals manage their everyday lives.
- **Customs** are represented through the functional use of various home spaces. The pages (30, 33, and 34) highlight familiar routines such as cooking in the kitchen, dining in the eating area, and spending time in the garden or bedrooms; reflecting typical family habits and daily practices.

f. Analysis of Cultural Content in the Sixth Sequence

Table 15: Textbook's Data in Sequence Six "*My Fancy Birthday*"

Culture Type		Culture categories						Sum	
		Local culture		Target Culture		International culture			
		N	%	N	%	N	%	N	%
Big "C" Theme	Government/politics	2	0.14	/	/	/	/	2	0.14
	Economy	/	/	/	/	/	/	/	/
	History	1	0.07	/	/	/	/	1	0.07
	Geography	/	/	/	/	/	/	/	/
	Literature/art	/	/	/	/	/	/	/	/
	Society’s norms	3	0.21	/	/	/	/	3	0.21
	Education	/	/	/	/	/	/	/	/
	Architecture	1	0.07	/	/	/	/	1	0.07
	Music	/	/	/	/	/	/	/	/
Small "c" Theme	Food	1	0.07	/	/	/	/	1	0.07
	Holidays	/	/	/	/	/	/	/	/
	Living style	3	0.21	/	/	/	/	3	0.21
	Customs	3	0.21	/	/	/	/	3	0.21
	Beliefs/values	/	/	/	/	/	/	/	/
	Hobbies	/	/	/	/	/	/	/	/
	Gestures/Body Language	/	/	/	/	/	/	/	/
Total	Total	14	1	0	0	0	0	14	1

The table above presents the frequency and percentage of cultural content themes related to the two types of culture. In terms of cultural types, Big "C" and small "c" cultures are equally represented, each comprising 50.00% of the content. Regarding cultural categories, all the content (100%) reflects local culture, with no representation of target or international cultures. This indicates a completely biased distribution in favour of local culture.

To sum up the findings, the table presents the frequency distribution of several cultural themes. Among the Big "C" culture elements, "Society's norms" recorded the highest frequency at 21%, followed by "Politics" at 14%. Both "History" and "Architecture" appeared once each, representing 7% respectively. As for the small "c" culture, three themes were observed: "Living style" and "Customs" each held the top frequency at 21%, while "Food" followed with 7%.

Based on the analysis of the table above, the cultural content presented in the second sequence can be categorized into **Big "C"** and **small "c"** cultural themes, as outlined below:

Big “C” Culture Themes

- **National Identity:** The image of a pupil with the head of a fennec fox symbolizes Algeria’s national identity.
- **Government and History:** A photograph of Emir Abdelkader on page 52 represents Algerian resistance and evokes a sense of national pride.
- **Architecture:** The inclusion of the Great Mosque of Algeria illustrates Islamic architectural design and highlights the country’s religious and cultural heritage.

Small “c” Culture Themes

- **Living style:** Birthday celebrations depicted on pages 52 and 54 include elements such as cake, sweets, decorations, and gatherings with family and friends, reflecting everyday social life.
- **Customs:** Traditional clothing, such as the "Assimy robe", along with scenes of social interaction and common practices like inviting friends and celebrating together, appear on pages 52 and 54.
- **Food:** The sharing of drinks, sweets, and cake on these pages illustrates typical eating habits and family-oriented traditions.

2.5. Testing Hypotheses

This section presents the results of the hypothesis testing process. Each of the four hypotheses was evaluated using data obtained from the unit-by-unit textbook analysis outlined in the previous section, as well as through cultural frequency counts and categorical classifications based on established theoretical frameworks. Both qualitative observations and quantitative data were used to support the validation or rejection of each hypothesis.

As previously stated, each hypothesis was tested through a combination of qualitative content analysis and quantitative frequency counts. The analysis was guided by two primary frameworks:

- **Big “C” and small “c” categorization:** to distinguish between major cultural themes (Big “C”) and everyday cultural practices (small “c”).
- **Cortazzi and Jin (1999):** to identify the cultural origin, classified as local culture, target culture, or international culture.

2.5.1 Testing Hypothesis 1 (H1):

Hypothesis 1 posits that *"The majority of cultural content in both textbooks falls under the category of small 'c' culture (e.g., living style, customs, beliefs/values, hobbies, food, etc.) rather than Big 'C' culture (e.g., history, government, politics, economy, etc.)."* To examine this hypothesis, a systematic content analysis was conducted on both textbooks. Each cultural reference was classified according to a predefined framework comprising 16 thematic categories where nine representing Big 'C' culture and seven representing small 'c' culture. The frequency and percentage of cultural items within each theme were subsequently calculated. The results of this analysis are summarized in the table below.

Table 16: Results of Content Analysis about Culture Types in Each Textbook

	Textbook 1-Y-M		Textbook 3-Y-P		Figure 3: Culture Types in Each Textbook
	N	%	N	%	
Big C Culture	123	56%	46	55%	
Small c Culture	98	44%	37	45%	
Total	221	100%	83	100%	

The table above illustrates the distribution of cultural content by type across the two textbooks: *Textbook 1-Y-M* and *Textbook 3-Y-P*. It summarizes the findings identified in all units of both textbooks. At this stage of the discussion, the table presents the frequencies and percentages of the two types of culture (Big "C" and small "c") in each textbook.

In *Textbook 1-Y-M*, the frequency and percentage of Big "C" culture is 56%, while small "c" culture accounts for 44%, indicating a slightly higher representation of Big "C" culture. Similarly, in *Textbook 3-Y-P*, Big "C" culture makes up 55%, and small "c" culture represents 45%. These results show a minor difference between the two types, with a slight predominance of Big "C" culture in both textbooks.

The data indicate that the distribution of cultural themes is nearly identical in both textbooks. This suggests that there has been no significant shift in how cultural elements are represented between the two levels.

Based on the findings and discussion above, one notable observation is the overall balance between Big “C” and small “c” cultural content. This may reflect the authors’ intention to present both types as equally important for language learners. Big “C” culture likely serves to develop learners’ broader cultural awareness (macro-cultural competence), while small “c” culture helps to build understanding of everyday practices and social norms (micro-cultural competence).

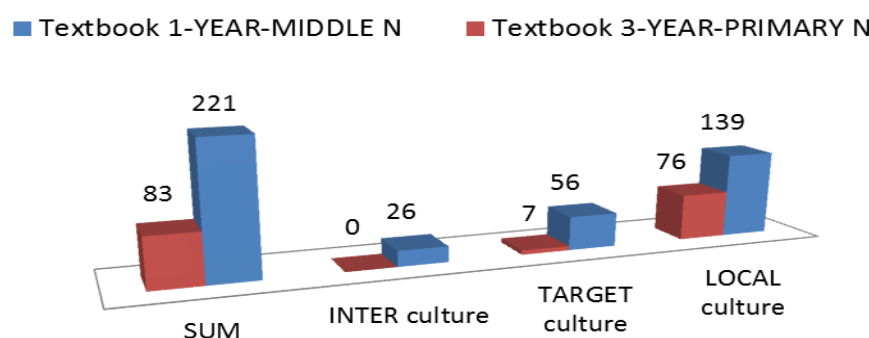
Although the two textbooks target different learner levels, they maintain a consistent balance between Big “C” and small “c” culture. Therefore, the first hypothesis *that “the majority of cultural content in both textbooks belongs to the category of small “c” culture (e.g., living style, customs, beliefs/values, hobbies, food, etc.), rather than Big “C” culture (e.g., history, government, politics, economy, etc.)”* **is not confirmed.**

2.5.2 Testing Hypothesis 2 (H2):

Hypothesis 2 states that *“The cultural content in both textbooks is primarily local-culture oriented (Algerian), with limited representation of target (UK/USA) and international cultures.”* To examine this hypothesis, a content analysis was conducted on both textbooks. Each cultural item was classified according to Cortazzi and Jin’s (1999) model into one of three categories: local culture (Algerian), target culture (UK/USA), or international culture (non-Anglophone/global). The frequency and percentage of items in each category were then calculated. The results of this analysis are summarized in the table below.

Table 17: Results of Content Analysis about Culture Categories in Each Textbook

Cultural Categories	Textbook 1-Y-M		Textbook 3-Y-P	
	N	%	N	%
LOCAL culture	139	63%	76	92%
TARGET culture	56	25%	7	8%
INTER culture	26	12%	0	0%
SUM	221	100%	83	100%

Figure 4: Distribution of Culture Categories in each Textbook

The table above presents the distribution of cultural content across three categories (Local, Target, and International culture) in two textbooks: *Textbook 1-Y-M* and *Textbook 3-Y-P*. It summarizes the cultural elements identified throughout all units in each textbook. At this point in the analysis, the table illustrates the frequencies and percentages associated with each cultural category.

In *Textbook 1-Y-M*, the representation of Local culture accounts for 63% of the total cultural content, followed by Target culture at 25%, and International culture at 12%. This indicates a clear predominance of Local culture over the other two categories. Similarly, in *Textbook 3-Y-P*, Local culture dominates even more significantly, with a representation of 92%, while Target culture makes up only 8%, and International culture is completely absent (0%).

Although both textbooks place a strong emphasis on Local culture, *Textbook 3-Y-P* shows an even greater focus. This may be attributed to the younger age group of the learners for whom the textbook is intended. Younger learners may benefit from greater exposure to their own cultural context before being introduced to foreign or international cultures.

A more detailed analysis of the table confirms that Local culture is the most prominent category in both textbooks, comprising over 60% of the content in *Textbook 1-Y-M* and over 90% in *Textbook 3-Y-P*. While Target culture is present, it remains secondary in both frequency and depth, 25% in *Textbook 1-Y-M* and 8% in *Textbook 3-Y-P*. International culture is nearly absent, with only 12% representation in *Textbook 1-Y-M* and none in *Textbook 3-Y-P*.

Based on these findings, the second hypothesis "The cultural content in both textbooks is primarily local-culture oriented (Algerian), with limited representation of target (UK/USA) and international cultures" **is confirmed**.

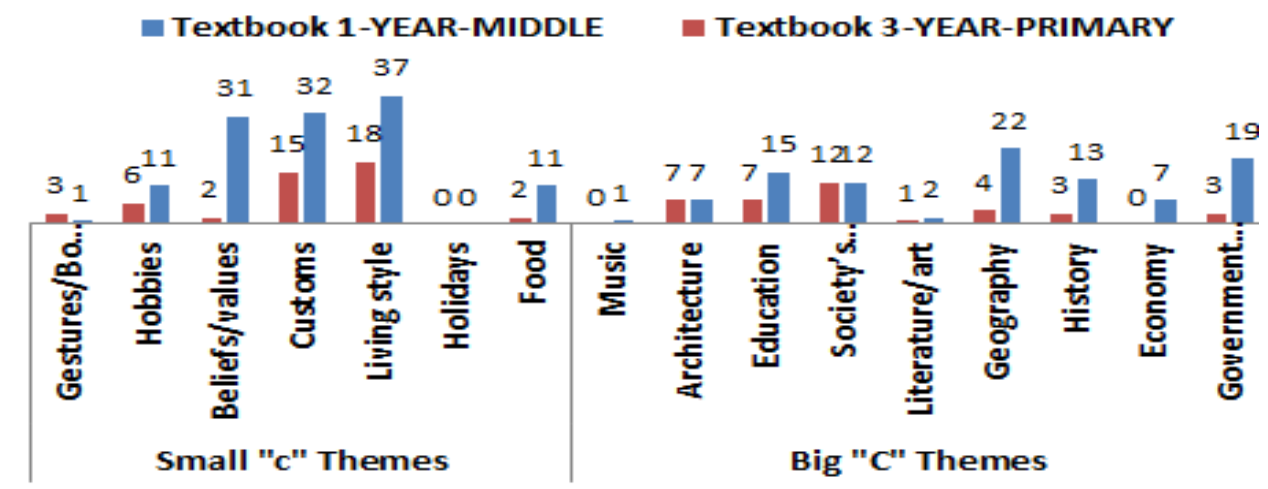
2.5.3. Testing Hypothesis 3 (H3):

Hypothesis 3 states that "the middle school textbook (*My Book of English – 1y-M*) contains a higher frequency and greater diversity of cultural elements both in terms of type and origin compared to the primary-level textbook (*English 3-y-P*).\" To test this hypothesis, we compared the total number of cultural references in both textbooks. We also examined the diversity of these references based on Cultural Types (Big “C” and small “c”), and Thematic Range (e.g., food, holidays, institutions, values, hobbies). The table below summarizes the results of this comparison.

Table 18: Results of Cultural Themes in Each Textbook

		Textbook 1-Y-M	Textbook 3-Y-P
Big "C" Themes	Government/politics	19	3
	Economy	7	/
	History	13	3
	Geography	22	4
	Literature/art	2	1
	Society's norms	12	12
	Education	15	7
	Architecture	7	7
	Music	1	/
Small "c" Themes	Food	11	2
	Holidays	/	/
	Living style	37	18
	Customs	32	15
	Beliefs/values	31	2
	Hobbies	11	6
	Gestures/Body	1	3
	Language		
	Total	221	83

Figure 5: Cultural Themes in each Textbook



The table above illustrates the distribution of cultural themes across the two textbooks: *Textbook 1 – Year One Middle School (1-y-M)* and *Textbook 2 – Year Three Primary School (3-y-P)*. It summarizes the findings observed throughout all units in both textbooks. Specifically, the table presents the frequency of 16 cultural themes (9 representing Big “C” culture and 7 representing small “c” culture) as identified in each textbook. This visual representation provides a clear overview of how each theme, whether related to Big “C” or small “c” culture, is covered.

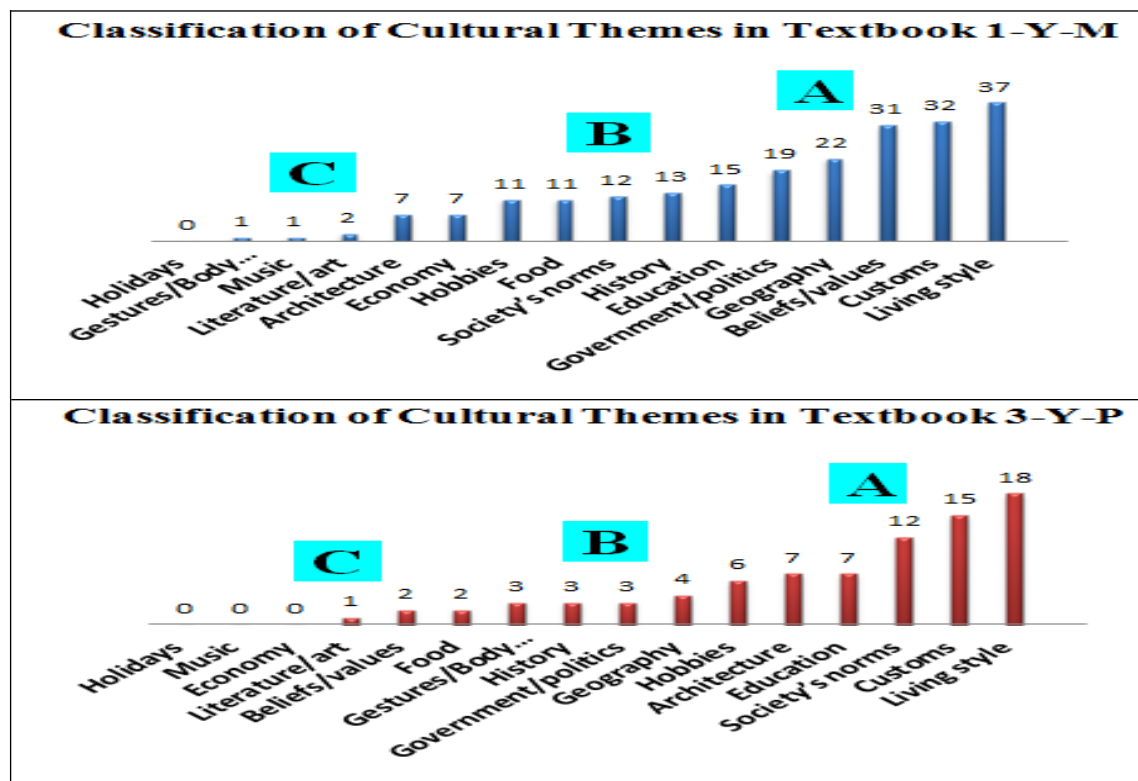
Three key findings emerge from this comparison. First, some themes are entirely absent: *holidays* are missing in both textbooks, while *economy* and *music* appear only in *Textbook 1 (1-y-M)* and are absent in *Textbook 2 (3-y-P)*. This indicates a lack of thematic diversity in the primary-level textbook. Second, the frequency of cultural themes is consistently higher in *Textbook 1 (1-y-M)* compared to *Textbook 2 (3-y-P)*. Third, the total number of cultural references confirms this difference: *Textbook 1* contains 221 instances of cultural content, whereas *Textbook 2* includes only 83.

In summary, *Textbook 1 (1-y-M)* outperforms *Textbook 2 (3-y-P)* in all measured aspects, including total cultural content, thematic variety, and the inclusion of international cultural elements, as previously discussed. Thus, Based on the findings and discussion, the third hypothesis “*The textbook used at the middle school level (My Book of English – 1-y-M) contains a higher frequency and greater diversity of cultural elements (types and origins) than the primary-level textbook (English 3-y-P)*” is **confirmed**.

2.5.4. Testing Hypothesis 4 (H4):

Hypothesis 4 states that “*The cultural content in terms of themes remains unchanged from Textbook 1 to Textbook 2.*”

To test this hypothesis, a thematic analysis will be conducted by examining the cultural themes present in each textbook. A comparative approach will then be used to identify any significant differences between the two. The following two illustrations (each representing one textbook) summarize the results of this thematic analysis.

Figure 6: Classification of Cultural Themes in each Textbook

The illustrations above show the distribution of cultural themes across the two textbooks: *Textbook 1-Y-M* and *Textbook 3-Y-P*. They summarize the findings from all units and illustrate the frequency of 16 cultural themes (9 representing **Big “C” culture** and 7 representing **small “c” culture**). These themes are ranked according to their frequency in each textbook to support the thematic analysis.

The cultural themes in each textbook are categorized into three groups based on frequency:

Textbook 1:

- **Group 1** includes the top five most frequent cultural themes. It includes: Living style, customs, beliefs/values, geography, and government/politics.
- **Group 2** includes the next five cultural themes with moderately high frequency. It includes: Education, history, society's norms, food, and hobbies.
- **Group 3** includes the remaining cultural themes, which appeared least frequently. It includes: Economy, architecture, literature/art, music, gestures/body language, and holidays.

Textbook 2:

- **Group 1:** Living style, customs, beliefs/values, geography, and government/politics.
- **Group 2:** Education, history, society's norms, food, and hobbies.

- **Group 3:** Economy, architecture, literature/art, music, gestures/body language, and holidays.

Comparison between the Two Textbooks:

- Some themes maintained the same rank in both textbooks, such as **history (Group B), literature/art (Group C), living style (Group A), customs (Group A), hobbies (Group B), music (Group C), and holidays (Group C).**
- Certain themes increased in rank, indicating a rise in importance. These include **society's norms (Group A), education (Group A), architecture (Group A), and gestures/body language (Group B).**
- Other themes decreased in rank and importance, such as **government/politics (Group B), economy (Group C), geography (Group B), food (Group C), and beliefs/values (Group C).**

Overall, most cultural themes maintained a consistent rank across both textbooks, particularly those in Groups A and B, which represent themes with the highest frequency. Therefore, the fourth hypothesis “*The cultural content in terms of themes remains unchanged from Textbook 1 to Textbook 2*” **is largely confirmed** by the findings.

1.6. Conclusion

This chapter has contained the research design employed to evaluate the cultural content in two Algerian English textbooks, Textbook 1-Y-M and Textbook 3-Y-P. A structured methodology was applied, depending on evaluation checklists based on Cortazzi and Jin's (1999) cultural framework and the Big “C” and small “c” culture categorization. Whereas, the study aimed to assess how cultural elements are included, represented, and integrated within the textbooks. Accordingly, a detailed analysis was conducted across five sequences from the first textbook and six sequences from the second, allowing for a comprehensive examination of cultural content in terms of type, theme, and depth. This analysis revealed varying levels of cultural representation across the categories, offering critical insights into the extent to which each textbook contributes to cultural awareness and understanding. At the end, the findings enabled the testing of the study's hypotheses. While most of the hypotheses were confirmed, one was not; the results provide a meaningful basis for evaluating the effectiveness of these textbooks in promoting intercultural competence in the EFL classroom.

General Conclusion

Culture has become more and more recognized as a part of foreign language learning and instruction due to the fact that culture has a natural connection with language. Therefore, in this study, an attempt was made to investigate how cultural elements are represented in two Algerian English textbooks: *My Book of English 3-y-P* (third-year primary) and *My Book of English 1-y-M* (first-year middle school). The study was conducted by contrastive analysis using a combination of qualitative and quantitative approaches, and content analysis as the central approach. It drew on Cortazzi and Jin's (1999) model (local, target, and international culture) and Big "C"/small "c" culture model to measure the extent and character of cultural material in the two textbooks.

Chapter One provided a theoretical context, and how culture works in foreign language instruction, how it relates to language, and why it is necessary to incorporate cultural content into EFL textbooks. Chapter One also provided an overview of major textbook evaluation models and classifying cultural aspects in English language teaching materials. Chapter Two provided a description of the two textbooks in detail, and each sequence was examined to determine the frequency, nature, and degree of cultural representation.

The research indicated that both textbooks have cultural content, but with varying levels and in focus. The content of culture was found to be primarily detailing native Algerian culture, especially in *My Book of English 3-y-P*, with little integration of international and target cultures. The textbooks also accommodated Big "C" (official knowledge of culture) and small "c" (unofficial practice) culture, though the latter was not dominant as hypothesized. In fact, one of the four research hypotheses relating to the frequency of small "c" culture was not confirmed, and the remaining three were supported by findings. Thus, the analysis provided some of the most consequential results. Both textbooks, *My Book of English 1-y-M* and *My Book of English 3-y-P*, embed references to culture from various spheres of life and cultural categories. These cultural items appear in different forms, including texts, pictures, tables, and audio scripts such as songs. However, there is a clear lack of balance in the quantity of representation given to cultures, with local culture taking priority over more target or foreign cultures. *My Book of English 1-y-M* also exhibits a wider range and greater frequency of cultural content than *My Book of English 3-y-P*. Nevertheless, both textbooks are deficient in deep presentation of the target culture. Overall, while the textbooks do include cultural material in them, their function in developing learners' intercultural communicative competence is still limited. The target culture should be introduced deeper and in a more original way to facilitate learners to understand and interact with the language and its speakers better. The study puts into clear focus the need for an integrated and balanced method towards cultural content in Algerian school textbooks of EFL.

In conclusion, many of the results of this research highlight the ongoing importance of culture for foreign language acquisition. It is foreign language instruction without cultural context that risks producing linguistically competent but insensitive students. Therefore, there is a need to give greater importance in the future textbook writing and curriculum design in Algeria to intercultural dimensions. In addition, comparative studies involving textbooks at different levels in the future might provide valuable input towards improving the coverage of culture in EFL materials.

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Appendix

Appendix: Selected Results from the Analysis of Textbook Content

Page	Item	Type Culture / Theme	Category Culture
34	Pic. Flag of Algeria	Big C / Politics	S
34	Set of Rules	Small c / Customs	S
34	Greetings	Small c / Customs	S
34	Pic. Waiving by Hands	Small c / Body Language	S
34	Topic: In Class	Big C / Education	S
35	Arab Names	Small c/ Customs	S
36	British Names	Small c/ Customs	T
37	Song	Small c / Beliefs And Value	S
	Mostapha Bn Boulaid	Big C / History	S
41	Flag of Algeria	Big C / Politics	S/T
42	Being Polite and Respect in Blog	Small c/ Beliefs/Values	S
45	Names of Persons	Small c/ Customs	T
46	Pic. Some Pupils are Shaking One Another	Small c/ Values	Inter
49	Welcoming to Guest	Small c/ Beliefs	S
49	The Roles of Family Members	Small c/ Customs	S
49	Pic. Algerian Family	Small c/ Customs	S
50	Occupations	Small c/ Living Style	S
53	Greeting Between Family Members	Small c/ Value Or Customs	S
54	Song	Small c / Living Style	S
55	Playing Basketball	Small c / Hobbies	S
59	Likes Basketball and Music	Small c / Hobbies	T
59	"I Am From Canada. My Mother is From Scotland."	Small c / Living Style	T
59	Name, Age, New Student in School	Small c/ Living Style / Customs	T
59	Being in "Class 2b" (School Information)	Small c / Living Style	T
59	Having a Pet (Hamster)	Small c / Customs	T
59	Greeting Classmates ("Nice to Meet You All")	Small c / Customs	T
60	Introducing Oneself (Name, Age)	Small c/ Living Style	Inter
60	Liking Swimming	Small c/ Hobbies	Inter
60	Wearing Blue Jeans and Sport Shoes	Small c/ Living Style	Inter
60	Favourite Food (Rice And Beans)	Small c/ Food	Inter
60	Having A Pet Dog (Max)	Small c/ Custom	Inter
60	Informal Greeting and Ending ("Hi!", "Love, Adaku")	Small c/ Custom	Inter
61	Names	Small c/ Custom	T
61	Family Role	Small c/ Living Style	T
62	Greeting	Small c/ Custom	T
62	Family Role	Small c/ Living Style	T
63	Flags of Different Countries	Big C / Politics	Inter

63	Making International Friends	Small c/ Customs	Inter
67	Singing about Mother and Father (Love, Respect)	Small c/ Values	S
68	Occupations	Small c/ Customs	S
68	Pets / Family Members / Clothes	Small c/ Living Style	S
69	Swimming	Small c/ Hobbies	S
69	Rice	Small c/ Food	S
72	I Get up at 6:30. I Wash my Face.	Small c/ Living Style	S
74	My Daily Activity	Small c/ Living Style	S
75	Daily Routine (Waking Up, Breakfast, School, TV, Homework)	Small c/ Living Style	S
75	Watching TV after School/ Favorite Hobby (Drawing)	Small c/ Hobbies And Leisure	S
79	Talking about Getting up and Going to School (Daily Routine)	Small c/ Living Style	T
79	Mentioning not Liking Basketball (Preference in Sports)	Small c/ Hobbies / Leisure	T
79	Mentioning not Living in England (National Identity Reference)	Big C / Geography	T
80	Ben Mhidi	Big C / History	S
80	I Visit my Grandmother	Big C / Value	S
80	Getting Up, Going to School ...	Small c/ Living Style	S
80	Helping his Family	Small c/ Beliefs	S
80	I Play Games With My Friends	Small c/ Hobbies	S
80	Drink Milk	Small c/ Food	S
82	She Wakes up at 6 O'clock	Small c/ Living Style	S
82	Does She Practice Sport?	Small c/ Hobbies	S
84	He Likes Cats / She Likes Dogs	Small c/ Hobbies	S / T
84	The Animal Which is Symbol of Algeria: Fennec	Big C / Society's Norms	S
84	The Animal Which is Symbol of England: Lion	Big C / Society's Norms	T
85	In the Afternoon, My Family Goes for a Walk in the Countryside	Small c / Living Style	T
85	On Saturday Morning, I Attend Ballet Class	Small c/ Customs	T
85	Drink Tea	Small c/ Food	T
85	We Have Lesson Mats And English / I Do Homework on Schools Website	Big C / Education	T
87	Margaret Gets up at 6.30	Small c/ Living Style	T
87	School Begins at 8 O'clock	Big C /Education	T
87	Margaret Enjoys Playing with her Friends	Small c/ Hobbies	T
87	Margaret Drinks Coffee when she Goes Home	Small c/ Food	T
88	What Do you Do at Weekends ?	Big C / Hobbies	S
89	Respect of Time / Take Care of Pets / Respect Likes and Dislikes of Your Friend	Value	S
89	Describing Leisure	Small c/ Hobbies	S

	Activities/ Expressing Likes		
90	Talking about Daily Activities (of Younes and His Mother)	Small c/ Living Style	S/T
90	Sending Regards to Parents (Politeness)	Small c/ Customs	T
90	She Get up at 5 A.M	Small c/ Living Style	S
94	Birds as Symbols of Discipline, Intelligence, Respect	Small c/ Beliefs/Values (Hard Work, Respect, Discipline)	S
94	Birds as Symbols (Discipline, Respect, Intelligence, Etc.)	Big C / Society's Norms	S
94	School and Heroism (Love For School, Being a Hero for Hard Work)	Big C / Education	S
100	Good and Free Education	Big C / Education	S
100	National Anthem	Big C / Government/Politics	S
100	School Rules and Duties	Big C / Education	S
101	I Raise my Hand to Speak/ I Arrive at School on Time	Small c/ Beliefs And Value	S
101	Algerian Flag	Big C / Politics	S
101	Ben Mhidi Pic	Big C / History	S
101	School Rules and Discipline (Implied)	Big C / Education	S
102	I Show Friendship to My Classmates	Small c/ Beliefs/Values	S
102	I Greet my Teacher and Friends	Small c/ Gestures/Body Language	S
102	I Respect the Opinion of My Friends from all over the World	Small c/ Beliefs/Values	Inter
102	Respect Opinions of Friends From all Over the World	Big C / Society's Norms	Inter
103	I Don't Eat Food or Bring my Cellphone to the Classroom	Small c/ Living Style / Customs	S
103	I Don't Arrive Late	Small c/ Beliefs/Values	S
105	Pics. about Study	Big C / Education	S
105	Cleaning Window Home	Small c/ Living Style	S
107	Timeline Table / Structure of Shcool	Big C / Education	S
110	Algerian Flag Pic	Big C / Politics	S
111	Beloved Country / Answering the Country's Call	Small c/ Beliefs/Values	S
111	Reference to Algeria, National Pride	Big C / Society's Norms	S
111	Love for Algeria (Girl and Boy Loving Their Country)	Small c/ Beliefs/Values	S
111	Reference to the Flag, Colors, Crescent and Star	Big C / Government/Politics	S
112	Exam Schedule	Big C / Education	S
115	Celebrating with Friends	Small c/ Customs / Living Style	
115	The "Day of Knowledge" Celebration	Education / Society's Norms	S
115	Pic of Benbadis	Big C / History	S
116	My Ideal School	Big C / Education	S
116	Pic of Algerian Heroes Like Ben Boulaid And Elamir	Big C / History	S
117	Pic of Algeria in the World Map with certain Countries	Big C / Politics And Geographhy	S
123	Song about School	Big C / Education	S

126	Pic of Natures /	Big C / Geography	S
127	Pics of Tourism Places in Algeria	Big C / Geography And History	S
128	Text About Places in Algeria	Big C / Geography	S
129	Famous Places in Britain	Big C / Geography	T
130	Pic of One Algerian Dinar	Big C / Economy	S
130	Pic of Couscous Food	Small c/ Food	S
130	One of My National Celebration Days is The 5th of July 1962	Big C / History	S
130	Eid El Fitr is One of My Religious Celebration Days	Big C / Society' Norms	S
130	Name of Kid Adaku	Small c/ Customs	Inter
130	Pics of Nigerian Map	Big C / Politics	Inter
130	Pic of One Nigerian Currency	Big C / Economy	Inter
130	Pic of Rice and Beans Food	Small c/ Food	Inter
130	My National Celebration Day is the First of October.	Big C / History	Inter
130	Pics of Nigerian Map	Big C / Politics	Inter
131	Name of Kid Chen	Small c/ Customs	Inter
131	Pic of One Chinese Currency	Big C / Economy	Inter
131	Pic of Peking Roasted Duck Dish	Small c/ Food	Inter
131	The National Celebration Day I Like is the Chinese New Year	Big C / History	Inter
131	Name of Kid Steve	Small c/ Customs	T
132	Pic of American Currency	Big C /Economy	T
132	Pics of Some National Dishes Which are Thanksgiving Turkey And Pumpkin Pie	Small c/ Food	T
132	My National Celebration Day is The 4th of July	Big C / History	T
132	Pics of American Map	Big C / Politics	T
132	The National Currency of Britain is The Pound	Big C / Economy	T
132	The National Dishes Of Britain are is Roast Beef and Yorkshire Pudding	Small c/ Food	T
132	We Have Big Ben, The British National Museum and Tower Bridge	Big C / Architecture	T
132	The National Celebration Day Easter	Big C / History	T
134	I Listen and Put The Nationalities in The Right Column	Big C /Politics	Inter
135	Pics of Flags of Some Country	Big C / Politics	Inter
137	Some Places In Algeria	Big C / Geography	S
138	Mention of Pupils From Various Countries	Small c/ Customs	Inter
139	Casbah, Tipaza Ruins, Assekrem, Suspended Bridges, Jeddar Tombs	Big C / Geography / History / Architecture	S
139	Mention of Nationalities: British, American, Chinese, French, Brazilian, Kenyan, Australian	Big C / Geography	Inter
139	Pics of Archiology, Nature, Famous Places	Big C / Art/ Geography/ History / Architecture	S

139	Pic of Couscous	Small c/ Food	S
139	Tikjda, Chelia, Chrea, Tassili N'ajjer, Assekrem	Big C / Geography	S
139	Roman Ruins (Djemila, Timgad, Tipaza), Amazigh Jeddar Tombs, Al Qal'a of Beni Hammad	Big C / History / Architecture	S
139	Ketchawa Mosque, Beni Isguen	Big C / Architecture / Religion / Society's Norms	S
139	Malouf Music	Big C / Music	S
139	Invitation to Taste Couscous Everywhere	Big C / Food / Living Style	S
139	Mention of Enjoyment, Photography, And Travel (E.G., "Don't Forget Your Camera!")	Small c/ Hobbies / Customs	S
139	Personification of The Country (e.g., "My Name is Algeria.")	Small c/ Beliefs/Values	S

المُلخَص

الملخص

تهدف هذه الدراسة إلى تحليل المحتوى الثقافي في كتابين مدرسين للغة الإنجليزية يُستخدمان في المدارس الجزائرية: كتاب السنة الثالثة ابتدائي وكتاب السنة الأولى متوسط. وقد جاءت هذه الدراسة في سياق الإصلاحات التعليمية الأخيرة التي أدرجت اللغة الإنجليزية لأول مرة في مرحلة التعليم الابتدائي في الجزائر. ومن خلال التحليل التقابلي، تسعى الدراسة إلى مقارنة كيفية عرض الثقافة في كلا الكتابين. اعتمدت الدراسة على منهجية مختلطة تجمع بين المقاربتين الكمية والنوعية، مع استخدام تحليل المحتوى كأسلوب رئيس؛ وقد استند التحليل إلى إطارين نظريين أساسيين: نموذج كوراتزي وجين (1999) الذي يصنف الثقافة في الكتب المدرسية إلى ثلاث فئات: الثقافة المحلية، والثقافة المستهدفة، والثقافة الدولية؛ وتصنيف الثقافة الكبرى ("Big C") والثقافة الصغرى ("Small c") الذي يميز بين المعرفة الثقافية الرسمية والممارسات الثقافية اليومية. وفي الأخير، أظهرت النتائج أن كلا الكتابين يركزان على الثقافة المحلية، مع تركيز أكبر في كتاب المرحلة الابتدائية. كما أن الكتابين يقدمان تمثيلاً متوازناً بين عناصر الثقافة الكبرى والصغرى، ويغطيان مجموعة واسعة من المواضيع الثقافية. وتُقدم هذه النتائج رؤية مهمة حول كيفية مساهمة كتب اللغة الإنجليزية في الجزائر في تعزيز الوعي الثقافي ودعم الكفاءة بين الثقافات لدى المتعلمين الصغار.

الكلمات المفتاحية: المحتوى الثقافي، الكتب المدرسية للغة الإنجليزية، نموذج كورتازي وجين، الثقافة الكبرى، الثقافة الصغرى.