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Declaration of Authenticity

“I confirm to have conceived and written this paper in English all by myself. Quotations from sources are all clearly marked and acknowledged in the biographical references either in the footnotes or within the text. Any ideas borrowed and / or passages paraphrased from the works of other authors are truthfully acknowledged and identified in the footnotes.”

Signature

Acknowledgements

A sincere thanks to...

... my dear parents and family

... my love Peter and my friends

... my inspiring supervisor Univ.-Ass. Privatdoz. Mag. Dr. Susanne Reichl

To my Grandmother

TABLE OF CONTENTS

Abbreviations and Terminology	4
<u>I. PART</u>	5
1. PREFACE	5
1.1. Introduction	5
1.2. Structure of Diploma Thesis	7
1.3. Definitions of Concepts	8
1.3.1. <i>Cultural Identity vs. National Identity</i>	8
1.3.2. <i>Stereotypes</i>	11
2. IDENTITY, STEREOTYPE AND IMAGE	13
2.1. History of Imagology	13
2.2. Image vs. Stereotypes	15
2.3. Questions of Identity	17
2.3.1. <i>National Culture vs. Otherness</i>	18
2.3.2. <i>Cultural Communities</i>	19
2.4. Implications for the EFL classroom	20
3. CULTURE AND THE EFL CLASSROOM	23
3.1. Cultural Learning and Learning Outcomes	23
3.1.1. <i>Principles and Objectives of Intercultural Learning in EFL</i>	27
3.1.2. <i>Motives for Intercultural Learning</i>	30
3.1.3. <i>Forms of Intercultural Learning in the Classroom</i>	33
3.1.4. <i>Importance of Visual Materials in EFL</i>	35
3.2. The Impact of CS on EFL Teaching	36

<u>II. PART</u>	44
4. METHODOLOGY	44
4.1. The EFL Coursebook	44
<i>4.1.1. How to Evaluate an EFL Coursebook?</i>	48
<i>4.1.2. Cultural Contents in EFL Coursebooks</i>	50
4.2. Coursebook Analysis	52
<i>4.2.1. Choice of Coursebooks</i>	53
<i>4.2.2. Choice of Analysis</i>	56
4.3. Content Analysis	57
<i>4.3.1. Quantitative Analysis</i>	60
<i>4.3.2. Qualitative Analysis</i>	61
<u>III. PART</u>	64
5. RESULTS	64
5.1. Quantitative Results	65
<i>5.1.1. Introduction to Visual Material in the Coursebooks</i>	65
<i>5.1.2. Men/Women and Ethnicity</i>	66
<i>5.1.3. Typical Roles Related to Gender</i>	70
<i>5.1.4. Class, Age and Ability</i>	76
<i>5.1.4.1. Minority Depiction: Old, Disabled and Poor Persons</i>	77
<i>5.1.4.2. Upper and Working Classes</i>	80
<i>5.1.5. Cultural Icons</i>	84
5.2. Qualitative Results	89
<i>5.2.1. Coursebooks and their Depiction of Ethnicity</i>	89
<i>5.2.2. Specific Analysis of Selected Pictures</i>	94
5.3. Correlative Results	104
<i>5.3.1. Diversity Within a Culture: Multiculturalism vs. Rural Life</i>	104
<i>5.3.2. Diversity in EFL Coursebooks</i>	110
<i>5.3.2.1. The Idea of Diversity</i>	111
<i>5.3.2.2. The Depiction of Minorities</i>	112
5.3.2.2.1. Age, Ability and Class	112
5.3.2.2.2. Gender	114
5.3.2.2.3. Ethnicity	116

6. IMPLICATIONS FOR EFL TEACHING AND CONCLUSION	118
7. ANALYSED COURSEBOOKS	122
8. BIBLIOGRAPHY	123
APPENDIX	133

Abbreviations and Terminology

EFL	English as a Foreign Language
ELT	English Language Teaching
FL	Foreign Language
L1	First Language
TL	Target Language
TC	Target Culture
CS	Cultural Studies
CLT	Communicative Language Teaching
CLIL	Content and Language Integrated Language Teaching
IC	Intercultural Competence
ICC	Intercultural Communicative Competence
CEF(R)	Common European Framework of Reference
ELP	English Language Portfolio
GB	Great Britain

Analysed Coursebooks:

The analysis of coursebooks focuses on grades one to three – their titles are given in the text in their abbreviated form, along with their ‘edition number’ (see below). The terms ‘coursebook’, ‘textbook’ and ‘school book’ are used synonymously.

➤	Y&M (1-3)	<i>The New You&Me (1-3)</i>
➤	M (1-3)	<i>More (1-3)</i>
➤	RL (1-3)	<i>Red Line (1-3)</i>
➤	NH (1-3)	<i>New Highlight (1-3)</i>

The two existing forms, Great Britain and Britain will be used synonymously for the purpose of this thesis.

I. PART

1. PREFACE

1.1. Introduction

A teacher's purpose is not to create students in his own image, but to develop students who can create their own image. (Unknown Author qtd. in Balli 150)

The purpose of this thesis is to analyse four approbated Austrian EFL coursebook series – *The New You&Me*, *More*, *Red Line* and *The New Highlight*, concerning their representation of Great Britain and the British. In an increasingly dynamic world in which the media has become an influential part in most students' lives, it seems integral to pin down important aspects of static visual input in EFL coursebooks.

This thesis therefore intends to clarify the theoretical background of (stereotypical) images and cultural learning by presenting two major approaches: Imagology and Cultural Studies. Set in this background, the methodological part will focus on a quantitative and qualitative evaluation of EFL schoolbooks. Starting from the presupposition that coursebooks still cling to old-fashioned depictions of students' target country, specific research questions¹ supporting the analyses are based accordingly. In addition, there are also a number of general research questions² that guide the thesis:

- How are British people presented to young learners in the selected Austrian EFL coursebooks? (many visuals, men/women, ethnicity, minority groups, classes)
- Is/Are Great Britain/the British depicted stereotypically? (many stereotypical icons, references only to English people)
- Is the depiction of minority groups in prevalent images (i.e. hip/conservative, rural/multicultural) balanced?
- Is there enough diversity in the depiction of Great Britain and the British?

¹ See section 4.3.

² See section 4.3.

➤ How does the depiction of GB and the British vary over the course of three years in the coursebooks? Do first-year books differ from third-year books in terms of their depiction?

Accordingly, the thesis seeks to explore coursebooks in terms of stereotypical representations, as well as whether a certain degree of diversity is provided. In attempting to achieve this goal, subsequently, the results of the methodological part will be set into context by comparing the findings to current statistical data. In this respect it seems worthwhile to touch on general questions of identity and diversity and relate them to the analyses.

In particular, the role of Great Britain's cultural identity is integral in this sense. Great Britain's cultural identity is, unsurprisingly, hard to define. Reasons for this can be found in the Kingdom's history, which combined England, Scotland and Wales, but did not create a definable concept of Britishness.

Despite English nationalists' views, the British and therefore also the English are a mixed culture – influenced by various nations from all over the world. Moreover, there is in fact no typical British culture, nor an English, Welsh or Scottish culture in the traditional sense. Along with immigration and certain clichéd images of the country, the British culture is nurtured by stereotypes towards it. These exist both positively and negatively and can be found for each and every nation.³

It seems only natural that the representation of stereotypes also exists in Austria and therefore obviously in Austrian EFL teaching. Coursebooks need to familiarise students with British culture, and in order to do so they create a range of stereotypes, which not only introduce the typical features of a country, but also, I would argue, they certainly influence the students' conception of Great Britain (henceforth also GB). Whether GB and the British are rather presented stereotypically in old-fashioned terms (Rosamunde Pilcher's England), or underlie the common new set of stereotypes (multicultural, hip Britain) is a question that will be explored in the paper. Naturally, any over-representation of either the traditional or modern depiction of the British may immensely affect the students' approach to their target country and to

³ See 2.1 and 2.2.

learning in general. Scholars, who believe in distinct features and characteristics that a typical British person should possess, share the essentialist point of view, and are heavily criticised by proponents of Cultural Studies (henceforth also CS). The topic of essentialism will be scrutinized more closely in 1.3.2.

Along with the overall reformation of education, a change is gradually occurring in the way in which Great Britain is presented in teaching. Coursebooks are adapted accordingly, and multiculturalism, as well as an increased awareness of emphasizing the individual parts of Britain are finding their place in students' literature.

1.2. Structure of the Diploma Thesis

This thesis comprises three major parts presenting theory, methodology and empiricism:

Chapter 1 of this thesis will continue with some definitions, which are vital to the understanding of underlying concepts such as the distinction of cultural and national identity, and the concept of stereotypes.

Following this, chapter 2 will focus on a major approach to studying images – Imagology. More precisely, its history, major terms, as well as its implications for an EFL classroom will be outlined.

In contrast to chapter 2, chapter 3 presents a more modern approach in relation to the EFL classroom: Cultural Studies. Initially, a deeper insight into culture and learning in the EFL classroom will be given. In more detail, I will refer to cultural learning and learning outcomes in EFL teaching. In doing so, the principles of intercultural learning, forms of intercultural learning, as well as its motives for students will be elaborated on. To conclude this part, section 3.1.4 is dedicated to the importance of visuals in EFL teaching.

Afterwards, the second part, beginning with chapter 4, seeks to provide a general insight into the role of an EFL coursebook, its cultural contents, as well as how it can be evaluated by a teacher, or any interested person. The introduction to the choice of coursebook and choice of analysis are the central concern of this section. The

methodology of coursebook analysis (section 4.3), will be divided into two parts: a quantitative analysis, and a qualitative analysis based on the visual elements of the four EFL coursebooks series.

The third part of the paper (chapter 5) is based on the results and the analysis of coursebook data, in which representations of Great Britain and the British will be examined closely in terms of the method of depiction (see general and specific research questions in section 4.3.) of ethnicity, gender, classes, age and ability. Moreover, selected pictures and cultural icons appearing in the books will be analysed in detail. I will then seek to evaluate and describe the data in terms of their significance and connection with real-life statistical data of Great Britain and the British. In order to do so, attention will also be given to notions of identity and diversity.

1.3. Definitions of Concepts

The concepts of Cultural Studies and Imagology have both become strongly established in their own right, particularly in Europe. The changing perceptions of cultural communities have instigated the evolution of Cultural Studies from Imagology⁴ (see Easthope 7), and have in turn created a need for coursebooks to be updated. In order to understand the development of the fairly topical Cultural Studies, important concepts will be outlined, and will provide the basis for a closer analysis in the course of the paper. The discussion of the following terms will be based on the background of learners of the English language. In addition to that, students' understanding of Great Britain, a country that for years has taken precedence in coursebooks over other English speaking nations, also serves as a basis for the subsequent approaches. In the following sections, basic concepts of identity and stereotypes will be introduced before closer examination in section 2.2. and 2.3.

1.3.1. Cultural Identity vs. National Identity

Whilst it is scarcely surprising that a person's identification with, and discovery of, his or her personality is of utmost importance for his or her consciousness and further personal development, the need for allegiance to a certain culture or nation is easily

⁴ See 2.1.

underestimated. Indeed, the need for the feeling of identity can be understood as a fundamental part of human nature, which allows the development of a social sense of belonging.

The first term under discussion is national identity, which is closely linked to nationalism. Following this, cultural identity is discussed, which, in contrast to national identity, is centred on the effect of culture. In order to explore the differences between national and cultural identity in greater detail, it is important to consider and define each term individually.

National identity, in the broadest sense, refers to the “legal status or citizenship in relation to a nation” (Fong 30). The national identity of a person and his/her ethnicity are most frequently alike. However, with respect to Great Britain, a considerable number of citizens may have a different ethnic origin to that of white British citizens; nevertheless, they will very likely perceive their national identity as British. As far as the strength of a shared national identity is concerned, variation in an individual’s feelings seems only natural. Indeed, not only may the people of a country have a varying sense of national identity, but also a single person’s feelings towards his/her nation may change over the course of time. For example, certain events such as sports events may lead to stronger national identification (see Fong 30).

Having established the meaning of national identity in a broader sense, the relationship between national identity and nationalism can be easily deduced. Nationalism is understood as a combination of “ideolog[ical] [...] and collective cultural phenomen[a]” (Smith vii). According to Smith (vii), the concept of nationalism also involves “specific language, sentiments and symbolism.” In fact, nationalism and its connotations are context-dependent, which implies that they can be interpreted in several directions. For the purpose of establishing contrasts between national identity and cultural identity, the concept of nationalism – as being exceptional in one’s language or attitude – is of importance. Smith (84) regards nationalism as “the secular, modern equivalent of the pre-modern, sacred myth of ethnic election⁵.”

⁵ This ancient belief of divine, ethnic ‘chosenness’ has continued to influence modern-time perceptions of nationalism. What Smith (see 84) is implying here is that the former myth forms a basis for modern-time nationalism.

Accordingly, this means that a country's culture or customs are perceived as unique, which in turn leads to a distinct national identity (see Smith 84).

Having established the connections between nationalism and national identity, the question remains as to how cultural identity may be defined. The idea of a cultural identity enables us to understand how the facets of a culture are linked to people's identity within a country. According to Jonathan Friedman, the origin of cultural identity dates back to the ancient Greeks. When the Greeks expanded into Asia, a change occurred, not only in a political and economic sense but also, most noticeably, a cultural change took place. Greek colonialism resulted in what is today understood as "notions of acculturation and assimilation" (Friedman 28) – what is referred to today as Hellenism, was in fact at that time a change in the culture of colonised nations, as well as the colonisers' cultures themselves.

Today, cultural identity is understood "as a type of social identity that relates to being a member of a cultural group, a racial group, an ethnic group, or other group, sharing essential features, histories, heritage, or genetics" (Cuéllar, and González 609). Cultural identity, however, is not static, but rather a "life-span process" (Cuéllar, and González 605) which is subject to changes due to people's mobility and global developments. Moreover, it is also affected by people's interactions with either internal or external "variables" (Cuéllar, and González 605). Since 'internal' denotes the biological or psychological variables, it becomes quite clear from the above that external variables are what can be referred to as the "physical and cultural environment" (605) of a person. There are certain values that are ascribed to people – these are argued to be of internal nature. Such ascriptions have no doubt in the past (and even today) led to the degradation of people, for instance reasoning a person's inner disposition from his/her origin. Less strictly speaking, cultural identity is referred to as cultural "heritage" (29), which is adopted by people in the course of a social process and leads to a certain behaviour of people – this is referred to as the "Western notion of ethnicity" (30). Other variations of cultural identity can be found in people's "race" (30), their "lifestyle" (30) – which might be grounded on the traditions of a country – and their "traditional ethnicity" (30).

“Traditional ethnicity” (Friedman 30) differs markedly from the above-mentioned types of identity. In contrast to the internal notion of identity, traditional ethnicity refers to people’s social origin. This can be altered according to people’s spatial affiliation⁶ or in terms of their point of reference, such as by taking on new customs and practices, which might be prevalent in a social group of which the individual is a member (see Friedman 30).

On the basis of these variations in cultural identity, it seems only natural that several cultural communities co-exist in every given culture and are not resistant to change. Friedman draws a comparison to “the form of a mosaic” (30), where smaller cultural groups are embedded in a bigger national system. Despite people’s affiliation to culturally different groups, also their individualities are important. Individuality is what characterises a person and is therefore crucial for his/her personal identity. A person’s cultural sense of belonging can also be regarded as an individual feature. In short, cultural identity is individual for everybody and is also based on social factors (see Friedman 30-31).

In connection to the teaching context, as far as the role of national identity in Great Britain is concerned, groups of learners have in the past been most likely to identify the English community as the most prominent. In students’ learning processes, during which they are put into the position of an observer of a country and its culture, and are exposed to learning material containing biased images, stereotypes of a nation and its people are easily adopted. If, however, students are confronted with a wide range of co-existent cultural communities such as in coursebooks, cultural learning may be promoted.

1.3.2. Stereotypes

Heaven is where

- the police are British
- the cooks French
- the mechanics German
- the lovers Italian,
- and it is all organised by the Swiss.

Hell is where

⁶ The spatial affiliation of a person denotes the territorial belonging of him/her.

- the cooks are British,
 - the mechanics French
 - the lovers Swiss
 - the police German,
 - and it is all organised by the Italians.
- (Anonymous qtd. in Beneke 43)

Stereotypes are a long-lasting perception and are often applied by, and used to describe, a number of people and nations, as in the quote above. The tendency to attribute fixed qualities, often derogatory, to foreigners, while reserving far better characteristics for oneself, has been titled by social psychology “heterostereotyp[ing]’ (standardised images of others) and ‘autostereotyp[ing]’ (standardised self-images)” (Beller, and Leerssen 429). From today’s perspective, these associations and classifications of people are arbitrary and based on over-generalisations due to the random characteristics a person or image may exhibit. Any discrepancy in the standardised image of others is omitted. Despite the fact that these attributions to a person or nation may be based on a fundamental error, once formed, they are difficult to change (see Beller, and Leerssen 429).

There are numerous definitions of stereotypes, which permit different directions for their analysis and interpretation. Literature deploys stereotypes using the textual and visual depiction of prejudices – this is of particular note when analysing coursebooks. EFL scholars connect and emphasize prevalent images of Great Britain and induce these stereotypes in students. However, it is argued that their creation is not literary, but is formed during a “cognitive” (Beller, and Leerssen 429) process – meaning that they are established mentally. This further supports Lippmann (qtd. in Macrae 419) who regards stereotypes as “pictures in our heads”, which are comparable to modern day schemas. In contrast to Lippmann and Beller, Redder deems stereotypes so specific that research on them should be conducted sociologically rather than in linguistic terms (see Beller, and Leerssen 429, 432).

Another definition, which helps uncover the reasons why people categorise others, is given by C. Barker (488), who regards stereotypes as

[v]ivid but simple representations which reduce persons to a set of exaggerated, usually negative, character traits. A stereotype is a form of representation that essentializes (i.e. suggests that categories have

inherent and universal characteristics) others through the operation of power.

The character traits which Barker mentions rest on the essentialist definition of identity. This proposes that internal differences in biological or societal respects should be given less importance, and it is assumed that people sharing the same ethnicity also possess certain essential characteristics (see C. Barker 274).

The essentialists' understanding is such that there is a typical representative of each nation, such as a typical British or English person. It seems only natural that questions arise as to why people wish for, or even identify themselves with 'essential' qualities. This matter has been attached great importance by Cultural Studies, which rigidly opposes the essentialist approach to stereotypes and argues in favour of non-essentialism.

2. IDENTITY, STEREOTYPE AND IMAGE

Undeniably has there been a long tradition of classifying people – most likely in essentialist terms. While judging people due to their origin must be fiercely opposed, the reasons for the development of stereotypes can not be seen purely as detrimental. It is no secret that people feel more comfortable with a stable identity and in a safe and familiar environment – when encountering something unfamiliar, it seems only natural that people need a way to evaluate and classify others. However, when it comes to negative and discriminating judgements of others, there is no justification for essentialism. Although in its early stages Imagology has had a strong foundation in essentialism, its progression in a more varied direction cannot be denied. In order to understand the implications for EFL learning, the basic principles of Imagology need to be presented.

2.1. History of Imagology

Imagology (or Image Studies) aims to “describe the origin, process and function of national prejudices and stereotypes, to bring them to the surface, analyse them and make people rationally aware of them” (Beller, *Perception* 11-12). In its endeavours to study the nature and the influence of images, national stereotypes and the clichéd

perception⁷ of “the Other” (Beller, *Perception* 6), Imagology is, more precisely, concerned with the “discursive and literary articulation of cultural difference and of national identity” (Leerssen, *Rhetoric* 268-269).

Comparative Imagology has long been preoccupied with essential qualities of a country or a country’s images, the “origin and function of characteristics of other countries and peoples [...] particularly in the way in which they are presented in works of literature [...]” (Beller, *Perception* 7) . These characteristics, which could also be referred to as “topo[i]” (8), traditionally had the function of classifying people and provoked the development of certain “clichés” (8). Images, therefore, were supposed to represent true and pure qualities of a nation.

In particular in its infancy in the early 20th century, Imagology perceived nations as comparable to individual persons. As far as the national identity of a country, and likewise each individual, is concerned, this suggests that each nation is equipped with specific characteristics that form a particular identity (see Leerssen, *Imagology* 21). Consequently, attributions allowed the classification of nations, which led to the emergence of positive and negative qualities of a country.

After the end of the 2nd World War, the concept of Imagology succumbed to the “anti-essentialist” (Leerssen, *Imagology* 21) trend and evolved into a slightly different direction. Since the rebound of attitudes towards essentialism, the analysis of stereotypes has, over the years, lost interest in the representation of a society and has begun to focus on the “discourse of representation” (Leerssen, *Imagology* 27). Naturally, this also affected the development of the field of Comparative Literature and caused a more specialised and critical methodology to emerge.

Referring to Beller’s and Leerssen’s theory, modern Imagology may now be closely linked or even follow the principles of Ontological Constructivism, which proposes that people construct their own social reality (see Collin 31). This furthers the assumption from Radical Constructivism, that knowledge is cultivated by the experiences a person makes: According to Von Glasersfeld (see 1) it is impossible for a person not to construct meaning based on prior, subjective knowledge. In this

⁷ One of the most common clichés of a nation is that of “a nation of contrasts” (Leerssen qtd. in Beller, and Leerssen 344).

way, images are also constructed subjectively. Although they may be constructed similarly within a group of people, the individual person may only be certain of his/her own experience. This suggests that an objective reality does in fact not exist; this is reflected in literary texts.

While the principles of Imagology have clearly changed over time, the main constructive terms such as ‘stereotypes’ and ‘images’ still exist. The question of how other nations are perceived or represented is still of vital importance; however, Imagology approaches this field of research quite differently from Cultural Studies (henceforth also CS). CS is an approach which has brought about a paradigm shift⁸ and thereby displaced the humanistic approach. Engel (21) believes the character of CS has been formed in the sense of a “Baukastenmodell[s]”. This furthers the assumption that CS has added to the former approaches and not replaced them (see Nünning 13). An aspect which requires due consideration is that together with the paradigm shift towards a Cultural Studies approach, numerous scholars have been quick to deem traditional approaches and “canonicity” (Arens 125) as “limit[ed]” (Arens 124), signalling that these approaches are outdated.

Still the question remains as to how the two major terms in Imagology – image and stereotype – differ. The distinction may lead to a successful analysis of literary texts in the EFL classroom on the basis of imagologists’ ideas. The following sections will provide an insight into this subject.

2.2. Image vs. Stereotype

In the imagological sense, the term ‘image’ denotes the simple representation of a country, but also of a single person. In this context, the attribution of character traits or ideas through images may be expressed in pictures or texts (see Beller, and Leerssen 13).

⁸ There has been fundamental shift from literary studies to Cultural Studies, which can be understood in various ways. On the one hand, it may be seen “as just a return of the repressed” (Easthope 7), meaning that the changes within cultural communities and their views were given greater consideration. On the other hand, a “cultural distinction” (Easthope 7), which – partly – had existed before, was further generated by the demarcation from popular culture.

In the discussion of image and stereotype it is useful to define the former in terms of its nature: A literary image, by classification, does not provide any objective information about a country; rather it is rather comprised of certain character traits. More profoundly, images may vary over time and may therefore underlie a change, perhaps even concerning people's perspectives. Moreover, images may be differentiated into "auto-image[s]" and "hetero-image[s]" (Beller, and Leerssen 342).

Stereotypes, in contrast, tend to be immutable – their origin in particular seems to play a major role. A minor detail about a person or nation easily becomes a fixed attribute with a major impact. This is also referred to as the "minimal", which becomes the "maximum meaning" (Stanzel qtd. in Beller, *Perception* 8-9). A similar point of view is taken by Lutz Rühling (qtd. in Beller, *Perception* 13) who regards stereotypes as "the smallest imagological unit of analysis" (Beller, *Perception* 13), which may influence people's perceptions and thereby affect their attitude towards a person or nation, prior to allowing a person to establish their own perspective of something or someone (see Beller, and Leerssen 342-343, 404).

Despite the obvious similarity between stereotypes and images, there are distinct differences between the two. However, it could be argued that both influence each other. Images may be formed due to prevalent stereotypes and vice versa. A useful and general framework for distinction is laid out by Fisher (56). He states that a "stereotype is only an intellectual entity, a set of non-changing ideas about a nation, while an image is both an intellectual product and a textual construct about the other nation".

Stereotypes, as well as images of foreign countries, may have their roots in nationalism. While this phenomenon has, since the 2nd World War, had negative connotations due to its potential to exert dominance over others, nationalism cannot exclusively be associated with ideologist notions. Today, nationalism may confidently and positively be referred to as "a set of beliefs about the nation" (Grosby 5) – the inhabitants of a country hold these beliefs. Indispensable to a proud nationalist is the "loyalty" (Grosby 5) towards his or her nation. Needless to say, when the beliefs in a country are overdone and exaggerated by people, nationalism may soon lead back to

intolerance and dominance over others, who are perceived as threatening enemies (see Grosby 5).

Having established the imagologistic approach to images and stereotypes, it is nevertheless important to make clear that, although many people are opposed to the existence of nationalism and national images, there are a considerable number of nations that are proud of their national identity, and hope for the appreciation of its supposedly distinct nature by other countries (see Beller, and Leerssen 14).

2.3. Questions of Identity

The 'real' Briton hangs out in a hip bar in Covent Garden, attends morning prayers in a mosque in Bradford, rides her horse along the coast of Devon, raps poetry at a workshop session in an Edinburgh pub, buys trainers with either the Irish harp or the Union Jack on them, and gets stuck on trains all over the isles. Such an endless variety of subject positions to choose from provides a perfect opportunity to teach students not just about Britain and the Britishness, but a way of looking at identity, nationality, and, eventually themselves. (Reichl 46)

In the quote above, it becomes clear that the identity, in particular of the British nation, is not only hard to define, it is actually impossible. In a Cultural Studies approach⁹ (in contrast to Imagology), multiple identities may co-exist – this is of fundamental importance for EFL teaching. But why is it that people want a standard, uniform identity for themselves and for their nation?

Western countries in particular are busy in their endeavours to find and define their specific identity. The “thing”, as Chris Barker (217) calls it, is continuously sought for. People seem to believe that there is “a universal and timeless core of the self that we all possess” (Barker 217). This also implies, that “there is one clear, authentic set of characteristics which *all* [...] share and which do not alter across time.” (Woodward 11) This suggests that “there would be a fixed essence of femininity, masculinity, Asians, teenagers and all other social categories” (Barker 217)¹⁰. Essentialism is of course, under the influence of Cultural Studies, opposed by contemporary scholars. Identity is seen as culturally dependent, meaning that it depends rather on “times and places” than on fixed characteristics of people. Anti-essentialists argue that

⁹ See 3.

¹⁰ For a more detailed account on essentialism please see 1.3.2.

“[i]dentities are discursive constructions that change their meanings according to time, place and usage” (Barker 217).

Questions of identity are of tremendous importance to people – among people’s striving to come to terms with their self-identity, also the finding of people’s national and cultural identities are of utmost importance. With regard to Great Britain and the British, especially the topic of multiculturalism seems fundamental for immigrants as well as for white British citizens. In the following, national culture, otherness, and cultural communities in general, will be given attention.

2.3.1. National Culture vs. Otherness

Numerous British nationalists have relentlessly been emphasizing the rural and natural image of Britain. Special attention has been given to this myth by representing British cultural heritage as distinguishably “white and Anglo-Saxon” (Cloke, and Little 201). Defining national culture by solely referring to ideological images of the rural, white Britain implies that the British national culture excludes anybody differing from these characteristics.¹¹ These references to “rurality, ethnicity and ethnic purity” (Cloke, and Little 200) concern national identities in essentialist terms – such as requiring the ‘pure’ British to be white – as well as the British nation and its people in terms of their class and background. Those essentialist beliefs about national identities can be so prevailing that the marginalization of minorities becomes a central issue in this sense. By de-solidifying these essential national identities, a shift from the dominant national culture (“white, Western, middle-class, heterosexual, male” (Cloke, and Little 200)) to an open multi-ethnic culture may take place (see Cloke, and Little 200-201).

The term “othering” (Cloke, and Little 3) refers to the marginalisation of people, a process, which largely depends on people’s spatial affiliation¹². Since the social exclusion of people is said to be subject to their spatial belonging, their outlawing may vary from group to group and space to space. ‘Otherness’ is therefore mostly

¹¹ This suggests that the notion of British national culture opposes British cultural diversity.

¹² The theory of “othering” (Cloke, and Little 3) people as dependent on their spatial affiliation goes hand in hand with the distribution of ethnic minorities (see 5.1). As recent reports show, ‘othering’ and racism is undergoing a shift from cities to rural areas in Britain. The British Institute of Race Relations (IRR) relates a considerable increase of racial assaults to rural Britain. Whereas ethnic minorities were in the past more likely to fall victim to discrimination in the larger cities of Britain, violent attacks have decreased and cities seem to accept their diversity nowadays (see Press TV).

perceived by people of differing domains. These domains may concern different “communit[ies]”, “power” or “identity” (Cloke, and Little 275). Given that the acceptance of others may be regarded as multi-dimensional, it may also develop and change over time. With the advent of Cultural Studies¹³ comprising identity politics, there has also been a shift away from marginalising groups to marginalising identities. The notion of identity has moreover led to the recognition of the existence of “multiple identities” (Cloke, and Little 275), implying that people may belong to a number of groups. There may be groups which are marginalised while others are not (see Cloke, and Little 272-275).

2.3.2. Cultural Communities

Culture is the evolving way of life of a group of persons, consisting of a shared set of practices associated with a shared set of products, based upon a shared set of perspectives on the world, and set within specific social contexts. (Moran 24)

With regard to the above account of culture by Moran, Rogoff (64) perceives differences between cultures as “variations on themes of universal import, with differing emphasis or value placed on particular practices”. These variations are dependent on the individual cultural community; however, they also make up people’s “cultural heritage” (64).

When it comes to British cultural communities, in particular ethnic minorities’ cultural heritage is endangered; they are often torn between multiple identities, and need to arrange and integrate features of their country of birth or origin with the idiosyncrasies of the country in which they live. As a result, intercultural issues often emerge. This is of particular concern for immigrants’ children as Suárez-Orozco (qtd. in Strom 7) explains: “the task of immigration...is creating a transcultural identity.” In order to be able to fuse the two (or more) identities, both old and new traditions need to be “blend[ed]” (Strom 7) particularly by the children of immigrants.

But should there be a common identity? In the 90’s the politician Norman Tebbit proposed “The Cricket Test”¹⁴ (Strom 20) for immigrants, in order to capture their loyalty for Great Britain. Are cultural communities, in particular minorities, disloyal,

¹³ For a more detailed account on Cultural Studies please see section 3.2.

¹⁴ ‘The Cricket Test’ was meant to measure the level of Britishness of people by testing them in terms of whom they supported in a cricket match (see Strom 20).

when their identity comprises their home country and their new country? Bragg (qtd. in Strom 38) argues for a more tolerant and respectful view of diverse traditions. For him, British identity is made up by the diversity of the country, which means that people should profit from it on both sides: “It is this struggle for belonging that connects the majority of English people with the minority of recently arrived immigrants – a struggle to be accepted as part of society, as respected, responsible citizens.” What Bragg is referring to is the former struggles of British people in terms of class divisions, gender issues, or poverty. For him this means that people’s identity may be enriched by Britain’s diversity (see Bragg qtd. in Strom 37- 38).

2.4. Implications for the EFL classroom

Referring to Beller’s and Leerssen’s accounts of images of nations and people, Comparative Literature, and in particular its discipline Imagology, may establish a basis for students to interpret literary images of target countries. As these images may be auto- or hetero-images¹⁵, the imagological approach may evoke students’ awareness of stereotypes and varying images of others. However, Imagology may also provide a tool for students to develop their identity. This development can either be initiated by different perspectives of images with which students can identify. In particular the analysis of (hetero-) stereotypes is likely to result in self-reflection of the learners. The role of the analysis of stereotypes and images is to establish a basis for further intercultural learning, which will be more thoroughly explored in section 3.2.4.

Traditional Imagology allows students to analyse texts in terms of their “genre and period” (Bernheimer 155) with a clear focus on the “high canon”¹⁶ (Arens 124). Using these elements as springboard, students could be challenged by Imagology, which uses genre analysis to point out certain perspectives, thus enabling students either to identify with others, or to understand their own identity. Moreover, hetero-images may be used for comparison with auto-images, which could again draw students’ attention to cultural significances, differences or similarities in their own cultures.

¹⁵ See 2.2.

¹⁶ The focus on the “traditional high canon” (Arens 124) created great limitations for older approaches – it implied that the emphasis on high literature excluded the use of any popular literature.

Today, new objectives and changing interpretive measures lead to differing analyses of literature. Instead of analysing texts according to their formality, in modern times, the analysis of cultural elements is most important. This has in turn led to a change in the textual canons themselves; it is therefore essential to understand that EFL teaching and its methods still need to be adapted to the concepts of Cultural Studies. Many scholars however, consider it important that literary studies are not simply substituted by cultural elements (see Arens 123-126).

According to Moran (24), there are five different types of culture, all of which play an important role in helping students to expand their intercultural competences. He suggests that there are cultural “products”, cultural “practices”, cultural “perspectives”, cultural “persons” and cultural “communities”.

As mentioned previously, cultural communities may be of great interest to students – to what extent may be variable – but in contrast to individual cultural “persons”, communities may reveal more about a culture than an individual person. Students’ potential to equate cultural communities with their target language is relatively high, given that there are stereotypes towards communities’ race, religion or status in comparison to their own country. The development of negative attitudes towards target language communities may easily influence the students’ attributions of a country. This may also have implications for the classroom environment (see Tudor 72).

Students’ target language follows not only simple language rules, but also includes elements relating to a cultural community. Learning a language requires the familiarisation with “aspects of a culture and world view of its speakers” (Tudor 69). In order to promote students’ intercultural learning¹⁷, it is essential that teaching material is tailored towards this need (see Tudor 69-70) and that diverse communities appear and are represented in EFL coursebooks.

Learning about different communities involves integrating various cultural perspectives into one’s life – this in turn is related closely to “sociocultural” (Tudor 71) dimensions. However, the question arises as to whether there should be one prominent cultural community for students, which is supposed to function as *the*

¹⁷ Intercultural Learning will be more closely referred to in chapter 3.

target community for their learning. From what we will learn in 4.1.2, the answer, put simply, is no. As far as linguistic elements such as vocabulary and spelling are concerned, there are undoubtedly several benefits for students if they are required to learn about a single culture only. Tudor (see 71) suggests that a choice has to be made. Teachers may either treat cultural communities and the target language as “an international *lingua franca*” or relate them to a “native speaker[s]” country (Tudor 71). How target culture communities are dealt with, is of course, “context-specific” (Tudor 72), however teachers and textbook authors should be aware of the influence of prevalent cultural communities in their teaching material.

Which version or part of the community is presented to the learners should again be dependent on the context in which culture in general is presented. Generally, students may be in favour of a clichéd presentation of the British or in particular the English, as well as the depiction of different classes and their problems. The acceptance of the material may again be dependent on when, how, and in which context it is provided (see Tudor 73-74).

Grady (qtd. in Tudor 74) heavily criticizes a US coursebook series for immigrants. Her critique is well transferrable to our issues:

What are the implications of trivializing the content of ESL textbooks [...] but [conveying] no knowledge of the discourses that will enable students to actively participate in transforming their lives. (Grady qtd. in Tudor 74)

Cunningsworth (*Choosing Y Coursebook* 90) goes even further by bluntly attacking coursebook editors. He argues that coursebooks “directly or indirectly communicate sets of social and cultural values which are inherent in their make-up.” Moreover, he speculates that the influence of coursebooks, consciously or not, is exerted by the content of a textbook. For Cunningsworth, a necessary neutrality of material is completely lacking in the system of schoolbooks, which can therefore be referred to as the “hidden curricul[a]” (90).

Drawing on Cunningsworth’s suggestions, representations of cultural communities are largely dependent on the authors of coursebooks. Therefore, it is indispensable for teachers not only to provide supplemental material where necessary, but also to evaluate representations of target culture communities. These evaluations should assess whether images are appropriate for learners, or merely based on stereotypes

without any authenticity (see Tudor 73), which need to be given increased attention by teachers, in order to allow students to reflect upon them.

As a teacher, it is important to have a critical perspective on whether enough cultural diversity is present. The cultural diversity of Great Britain and the British in Austrian EFL coursebooks is analysed in terms of gender, ethnicity, ability age and class in section 5.

3. CULTURE AND THE EFL CLASSROOM

The following section provides an insight into relevant cultural issues in relation to the EFL classroom, in particular with respect to the EFL coursebook. To understand the relationship between EFL coursebooks and intercultural learning, insights into Cultural Studies need to be given. These insights form the basis for cultural learning and will therefore be given special attention in this paper.

The fundamental significance of a schoolbook cannot be denied, especially as far as cultural learning and the depiction of target language countries are concerned. Another important aspect is diversity in EFL coursebooks. This, however, will be dealt with later on in the paper, when the analyses of coursebooks are examined.

3.1. Cultural Learning and Learning Outcomes

Culture in language learning is not an expendable fifth skill, tacked on, so to speak, to the teaching of speaking, listening, reading, and writing. It is always in the background, right from day one, ready to unsettle the good language learners when they expect it least, making evident the limitations of their hard-won communicative competence, challenging their ability to make sense of the world around them. (Kramsch 1)

The term ‘culture’ seems to have numerous different meanings and serves as a basis for various concepts¹⁸. Culture is basically referred to as “something human-made” (Martinelli 18) and is comprised of general ideas, estimates or intrinsic qualities that people have of others. This may allow EFL learners to become familiar with the culture of a target language country and its customs more easily.

¹⁸ The notion of culture may refer to a wide range of contexts: Williams’ (qtd. in Storey 35) social definition of ways of culture regards culture “as a particular way of life” and “as expression of a particular way of life” which may be culturally analysed. These ways of life, i.e. cultures concern different groups, denote to cultural artefacts or modes of people’s living etc.

The relationship between language and culture is characterised by their interdependence. Since language is among the “most universal and diverse forms of expression of human culture” (UNESCO Guidelines 13), it is closely connected to people’s “identity, memory and transmission of knowledge” – proficiency in a language allows a person access to other cultures. For this reason it seems only natural that also EFL scholars have recognized the importance of culture in language learning. In the process of learning a language, neglecting a culture does not only inhibit the learning, it is, in fact, not possible without it (see Hinkel 2). This is also what is suggested by Kramsch’s above quote: Culture and learning about culture can, of course, challenge both teachers and learners; however, it is vital for students’ language learning. Although the acquisition of (inter)cultural competence by being exposed to and learning about a foreign culture is mostly a positive challenge, it is a long-lasting process subject to the material choice of teachers and coursebook authors.

Yet, what exactly is cultural learning¹⁹? In its broadest sense, cultural learning in EFL teaching “involves becoming familiar with the culture of the countries where the language is spoken” (Simpson 116). A more profound definition of cultural learning is based upon the notion of culture going beyond “the sum of cultural products: beliefs, behaviours, and artifacts” (Reynolds Losin, Dapretto, and Iacoboni 116) and rather being “created through the transmission and modification of these products”. It follows from this that the learning of culture can be referred to as “a social process during which understandings of self and culture are developed in relation to others” (Vodopija-Krstanovic 190). This implies that learners may infer knowledge from these processes by reflecting upon others and themselves. Hence, a “reflective approach to culture” (Vodopija-Krstanovic 190) is closely linked to the adoption of cultural understanding. Yet, in EFL, in contrast to ESL teaching, the concept of cultural learning needs to be extended to intercultural learning, which then incorporates the (international) target cultures.

In general, culture can be divided into two distinct conceptions – “culture with a capital C” (Barker 40) and culture with a small ‘c’. While the former refers to “high culture” (Barker 40), meaning cultivation such as in literature, or “cultured”

¹⁹ Cultural learning is also frequently referred to as cultural transmission.

individuals; the latter denotes mass culture, which is commonly known as “popular culture” (Storey 1). Various definitions of popular culture are provided by Raymond Williams (1983)²⁰, which follow his classifications of culture. Most universally, popular culture is known as culture which is commonly approved of by many people (see Storey 4). In the context of teaching, both ‘high’ and ‘low’ culture should be given consideration. Since cultural learning is praised for its potential to promote cultural competence, teachers should adhere to providing a diversity of materials. Beyond the awareness and recognition of students’ own culture, the understanding of the target culture is the undisputed target. This objective should not only be set in terms of learning, but particularly in terms of teaching with the help of well-selected methods.

Culture has been praised for its diversity and its potential to promote students’ learning. Since culture is understood as “the framework of assumptions, ideas, and beliefs that are used to interpret other people’s actions, words, and patterns of thinking” (Cortazzi, and Jin 197), each person develops their own framework of cultural interpretation. This provides strong support for the provision of varied cultural material in students’ language learning. Without cultural understanding, students are less likely to interpret messages of their target language successfully, due to the fact that their cultural interpretation may differ immensely from that of their target culture (see Cortazzi, and Jin 197).

Understanding a different culture can result from dealing with stereotypical images of the target country, however, understanding will usually develop when students can interact with, and experience culture, as part of the learning process. This sentiment is further emphasised in ‘The Iceberg Concept of Culture’. According to Martinelli (see 18-19), aspects of a culture that are easily apparent and obvious to people form the top of the iceberg. Other aspects of which people may be unaware, or which may go unnoticed, may remain ever invisible to them, (like the part of the iceberg beneath the surface), unless they are explicitly visualised. As far as students are concerned

²⁰The most commonly proposed references of popular culture such as “inferior kinds of work”, “culture actually made by the people for themselves”, “well liked by many people” and “work deliberately setting out to win favour with the people” (237) have been noted by Raymond Williams (1983) in his famous work *Keywords: a vocabulary of culture and society (revised ed. of 1976)*. What Williams suggests there, is closely linked to his assumptions about and definitions of culture. Among others, he suggests that “culture is ordinary” and “mean[s] a whole way of life” or it “mean[s] the arts and learning” (R. Williams *Culture is Ordinary* 32) – referring to high and low culture.

these findings suggest that the most efficient route to intercultural learning is through constant interaction with the target culture, leading to an intercultural understanding.

The final goal of language and (inter)cultural learning is the development of intercultural competence. In the course of acquiring (inter)cultural competence, students may often experience a certain “mismatch[ing] between those cultures portrayed in textbooks and the cultures of learning used by teachers or students [...]” (Cortazzi, and Jin 196). Given the fact that communication between people is affected by cultural influences, learning a language implies a gradual learning about the target culture (see Cortazzi, and Jin 197). According to John Gray, coursebooks often promote cultural artefacts of a country such as “Levi’s jeans and Coca Cola” (274) by substantiating them with cultural meaning. Moreover, the target culture’s modes of living, i.e. eating or shopping habits, are usually portrayed in schoolbooks. Given that coursebooks are considered as influential “ambassadors” of cultural contents, the possible impact of cultural material on students may not be underestimated (see Gray 274). In this respect, however, it is worth mentioning that texts or, relevant for this paper, representations always need to be interpreted by teachers and students in the end, meaning that thorough consideration with these cultural depictions or artefacts is required.

Needless to say, the language-learning experience should not be marked by clichéd images or clichéd texts about a country. Teaching a language offers many more possibilities for teachers and students than simply exposure to the grammar of a language, or the customs of a country. It is the combination of sparking interest in a language by providing diverse material and a broad variety of topics in a coursebook, which, for the purpose of cultural learning, may make a coursebook and its learners successful. Indeed, it could be argued that along with the authenticity of a book’s content, adherence to political correctness and observation of appropriate diversity should be of major interest to EFL teachers and coursebook writers. Therefore it is important for the teacher to understand culture not only as given content, but also as a dynamic phenomenon, which should be marked by diversity.

The contribution to students’ learning of variety by both teaching and material is by now beyond dispute, but still needs further explanation here. Applying a variety of

approaches in order to improve the engagement of students in their lessons may be challenging for teachers. However, a central issue underlying this paper is whether enough diversity, especially in a cultural sense, is provided in EFL coursebooks. Undoubtedly, the degree of variety in the topics and the diversity of the target country's presentation affect the students' perception – the reasons for which will be outlined in the following sections.

3.1.1. Principles and Objectives of Intercultural Learning in EFL

Intercultural Education

aims to go beyond passive coexistence, to achieve a developing and sustainable way of living together in multicultural societies through the creation of *understanding* of, *respect* for and *dialogue* between the different cultural groups. (UNESCO *Guidelines* 18)

Education should be focussed on four different types of learning²¹:

- Learning to know
 - Learning to do
 - Learning to live together
 - Learning to be
- (Delors qtd. in UNESCO *Guidelines* 19-20)

Those different elements intend to describe the importance of learning to gain general knowledge which can then be applied in certain situations in order to be able to “develop[ing] an understanding of other people and an appreciation of interdependence” (20), so the learner may develop his/her personality. Upon that, the learner can “act with ever greater autonomy, judgement and personal responsibility” (20). Intercultural learning is referred to as a process which learners need to individually undergo in order to acquire knowledge of a different culture. As a consequence, a different perspective to cultural understanding may be provided (see European Foundation Center).

A great number of different approaches to the principles and objectives of intercultural learning can be found in secondary literature. With regard to EFL teaching, an insight into intercultural learning as provided by the Austrian Federal Ministry of Education shall be presented. According to the Austrian curriculum, the

²¹ Referred to as “the four pillars of education” (Delors qtd. in UNESCO *Guidelines* 19).

education in a *Hauptschule* and *AHS* should be based on the following principles of intercultural learning:

Interkulturelles Lernen beschränkt sich nicht bloß darauf, andere Kulturen kennen zu lernen. Vielmehr geht es um das gemeinsame Lernen und das Begreifen, Erleben und Mitgestalten kultureller Werte. Aber es geht auch darum, Interesse und Neugier an kulturellen Unterschieden zu wecken, um nicht nur kulturelle Einheit, sondern auch Vielfalt als wertvoll erfahrbar zu machen. Durch die identitätsbildende Wirkung des Erfahrens von Gemeinsamkeiten und unterschieden [sic!] der Kulturen, insbesondere in ihren alltäglichen Ausdrucksformen (Lebensgewohnheiten, Sprache, Brauchtum, Texte, Liedgut usw.) sind die Schülerinnen und Schüler zu Akzeptanz, Respekt und gegenseitiger Achtung zu führen.

Die Auseinandersetzung mit dem Kulturgut der in Österreich lebenden Volksgruppen ist in allen Bundesländern wichtig, wobei sich jedoch bundeslandspezifische Schwerpunkte ergeben werden.

Unterschiedliche Ausgangsbedingungen sind zu berücksichtigen. Eine allenfalls vorhandene Zwei- oder Mehrsprachigkeit soll positiv besetzt und die Schülerinnen und Schüler sollen ermuntert werden, Kenntnisse in der Muttersprache im Unterricht sinnvoll einzubringen. (Interkulturelles Lernen: Lehrplanbestimmungen Bmu:kk).

What the above quote suggests also corresponds with Milton J. Bennett's²² (qtd. in J. Bennett 158) six stages of intercultural development in his "Developmental Model of Intercultural Sensitivity (DMIS)":

The DMIS is divided into 2 sections, each incorporating three different stages. At the beginning, there are three "ethnocentric stages" implying that, as mentioned before, one's own culture is the "correct" one. In the first stage, "denial", students do not only deny other cultures, but also deny any cultural differences. Next comes the stage of "defense", which people may express by dividing cultures into "us and them". Given that defensive people perceive differences in culture as threatening, they are overly sensitive in the presence of people belonging to another culture. Thirdly, "minimalization" of cultural differences occurs and is characterised by denial of differences. Consequently, an emphasis is placed on similarities of their own

²² In his summary Milton J. Bennett also stresses the importance of broadening students' "experience of cultural difference". Once learners' experiences have become more intrinsic, intercultural competence may be gained or enhanced (see qtd. in J. Bennett 158). Thus, a gradual intercultural learning is integral to the students' development.

“universal” culture and others’ – in order that other cultures fit into their own universal culture, some “correct[ion]” or “romanticiz[ing]” may occur.

In the second section, the student may proceed into an “ethnorelative stage” which incorporates the “acceptance” of cultural differences and involves the learner’s awareness of cultural equality. However, other cultures may still be perceived negatively at this time. When it comes to “adaptation”, students may see the world “through different eyes” and thus demonstrate appropriate and respectful manners towards them. Finally and hopefully, integration of “the experience of different cultural worldviews” (159) into the learners’ own identity is achieved. Students are then able to apply their intercultural knowledge and demonstrate a sophisticated and shaped (inter)cultural competence (see J. Bennett 158-159).

This chief aim – the development of intercultural competence – is nothing else than “the ability to interact effectively with people from cultures that we recognise as being different from our own” (Byram, *Encyclopedia* 297). Although cultures may differ in several respects which are “culture-specific” (Brislin, and Yoshida qtd. in Byram, *Encyclopedia* 297), people may also experience similarities between other cultures and their own concerning “culture-general aspects” (297). This implies that a successful interaction between cultures which do not share a considerable amount of “culture-general aspects” (297) may be different from communication with a culture sharing “culture-specifics” (297). However, it is not only the differences in people’s cultural backgrounds that may challenge people’s interaction – also elements such as a person’s “personality” (298) or “linguistic” (298) factors may be decisive. Byram (qtd. in Byram, *Encyclopedia* 298) also states that there is either “‘Intercultural Competence’ as the ‘ability to interact in their own language with people from another country and culture’” or “‘Intercultural Communicative Competence’ which means performance in a foreign language”.²³

Intercultural Competence according to the DMIS is achieved by the different stages of experience students go through. Using their own experience and cultural awareness – which, according to Byram (qtd. in Byram, *Encyclopedia* 299), is a

²³ For this thesis I intend to use IC and ICC synonymously – as students are expected to achieve intercultural (communicative) competence in their own and foreign language, it is more convenient to summarize the two terms to one: Intercultural Competence.

central factor in the development of intercultural competence - students' intercultural development does not only become predictable, their intercultural competence also becomes more advanced. During the different stages, students need to construct their own experiences and learn from them. This is what links the DMIS closely to Glasersfeld's concept of the Radical Constructivism²⁴. which plays a pivotal role also in EFL teaching. The material in EFL teaching is therefore central to students' gaining of experiences and progress in terms of intercultural sensitivity. In particular in order to reach the ethnorelative stage, students should be exposed to a variety of cultural material, which, to foster students' intercultural learning, should preferably be authentic and diverse²⁵. Moreover, language activities that are applied in teaching should be culturally-focussed or intercultural in order to increase their effectiveness for students.

As regards the objectives of intercultural learning, it has been mentioned that various stages need to be undergone by learners to become interculturally competent. Overcoming ethnocentrism and integrating different worldviews involves forming a basis of students' own cultural background and identity for understanding others. The forming of student's identity consists of mirroring themselves through discovery of their beliefs and values followed by a critical self-reflection (see European Foundation Center).

3.1.2. Motives for Intercultural Learning

Central in this debate, are the possible motives for intercultural learning to expect certain learning outcomes. The chief aim of intercultural learning is to draw students' attention to concepts linked to different cultures, such as "racism, ethnocentrism, xenophobia, extremism, nationalism, stereotypes, prejudices, discrimination, refugees, immigration, etc." (Kohonen et al. 70). The perception of foreigners and otherness depends largely on the background of the individual. Any derogatory attitude towards diverse cultures or otherness may be grounded on fears which have in turn been developed for reasons of inexperience, "condition[ing]" (Kohonen et al. 70) or on the degree of homogeneity of their own cultural community. This would mean that for example, multicultural cities perceive foreigners differently from rural Anglo-Saxon towns due to differing experiences. The need for developing

²⁴ See section 2.1.

²⁵ For a more detailed account of the forms of intercultural learning please see section 3.1.2.

intercultural awareness is also based on the cultural development of society – heterogeneous groups in an increasingly multicultural world lead to a change in learners' needs.

Intercultural learning allows students to socialise with other cultures, which is in turn crucial for “intercultural collaborations and European integration aspirations” (Kohonen et al. 70). Moreover, due to increasing possibilities for students to experience other cultures by going abroad, intercultural learning is transferred into another dimension; global issues in connection with environmental topics or violent conflicts should receive greater attention to achieve intercultural awareness. This awareness-raising will facilitate the understanding of a foreign culture (see Kohonen et al. 69-71). Apart from the reasons mentioned, there is a fairly important last motive for EFL learners and teachers – the formation of one's identity; a concept which seeks not only to consolidate people's identity, but also to become aware of it.

Having set the motives for intercultural learning, a discussion of possible learning outcomes needs to be provided. As we have heard, most important here seems the idea of gaining intercultural competence. However, the learning process of students acquiring a language seems to be fairly long and may involve stages where the learner is fully aware of his/her learning process or also not conscious of it.

Six different learning outcomes may be expected – as presented by Moran (119): First of all, there is “culture-specific understanding” which denotes the learning about, and understanding of, aspects of a culture such as literature. If, on the other hand, teachers pursue the aim at the outcome of “culture-general understanding”, more varied aspects of a culture will be conveyed. Another important learning outcome is “competence” in terms of intercultural awareness and general competence in a language. “Adaptation” to a culture of language particularly applies to Second Language learners who need to adjust to a new culture. “Social change” as a cultural learning outcome is seen in the sense of supporting equity and thereby fostering the students' levels of tolerance. Finally, the most prominent of the possible learning outcomes is “identity”. In the process of cultural learning, students may reconsider their own identity and in doing so may consolidate their own cultural awareness and competence.

Vodopija-Krstanovic (see 191) argues that the EFL students she undertook research with regarded culture-specific understanding as the most desired learning outcome for them. The consequence of this may be a shock for certain scholars. Students seem to see learning facts about their target culture as being of most use. The reasons for several students' preference for focussing so clearly on Inner Circle²⁶ or native speaker countries may be found in their own schooling records, as well as in the long-time inculcated idealisation of native speakers. This might lead us to conclude that students' highest aim is often still to become near-native speakers themselves (see Vodopija-Krstanovic 191).

However, with another generation of students experiencing cultural learning as dynamic rather than fixed, there is a noticeable shift away from the idealisation of the native speaker to the promotion of inter- and cross-cultural competence²⁷, of course along with the acquisition of the foreign language.

Students may not yet be fully aware of the fact that the sixth learning outcome, namely "identity" (Moran 119), may turn out to be more important to them than initially expected. Again, the changing emphasis from traditional fact-based learning about a culture to intercultural learning implies that students are given the chance to reflect on their own culture and identity. What needs to be made clear is that usually people regard their own culture as the only natural standard and other cultures deviate from their own (see Vodopija-Krstanovic 196).

A more precise concept, however, is that of people's "subjective" and "objective culture" (J. Bennett 157). While the former comprises people's own beliefs and standards, the latter, objective culture, refers to what we would term interaction in groups. EFL teachers who ponder on the natural perspectives of students will find it easier to lead students towards intercultural awareness (see J. Bennett 157).

For the student, developing intercultural competence involves effort and will-power – an ideal teacher will need to respect that students need time for this development.

²⁶ Please see section 4.1.2. for a more detailed account on 'Inner Circle' countries, i.e. countries where English is spoken as a first language.

²⁷ To become familiar with the latest principles of education, please see the homepage of the Ministry of Education: <<http://www.bmukk.gv.at/schulen/unterricht/index.xml>>.

Janet M. Bennett (157) compares the process students undergo with “boil[ing] a frog” - when the cook heats up the water too quickly, the frogs will try to escape and hop out of the pot. In contrast to this, a gradual ‘cooking’ will instead lead to the frogs’ and students’ willingness to be cooked or educated, respectively.

3.1.3. Forms of Intercultural Learning in the Classroom

Due to the changing objectives for EFL learners²⁸, language teaching has to adapt accordingly. This incorporates the integration of different forms of intercultural teaching and learning, since they address ESL, as well as EFL students and hence may prompt their intercultural development. Concluding from this, the active implementation of the target culture may prove to be crucial for varied language learning and the acquisition of intercultural (communicative) competence.

In general, the EFL classroom aiming for intercultural competence should first of all, present “culture-bound” (Byram, *Encyclopedia* 303) materials. Secondly, grammatical patterns should be integrated into any “intercultural situation” (303), as well as the various intercultural communications should “reflect[ing] overlapping culture-bound perceptions and linguistic (re)actions” (303).

In this respect, and also within the implementation of CS, Communicative Language Teaching (CLT) has gained a unique status. Reasons for this can be found in the methodology of CLT: Communication and interaction can be identified as the main principles of this approach that lead to the students’ “communicative competence” (Candlin and Mercer 155). To support intercultural competence, the use of authentic materials for intercultural communication is necessary, as well as interactive teaching realised in exercises such as interviews and information-gap activities or role plays, which should all prompt students’ learning (see Candlin, and Mercer 155-157).

In Austria, the application of the *European Language Portfolio (ELP)* has brought about considerable advancement in the field of intercultural learning. Students document their development of personality and language learning using their “Language Passport”, “Language Biography” and “Dossier” (European Language

²⁸ Instead of teaching students to imitate “standardised model[s] of [a] NATIVE SPEAKER” (Byram qtd. in Byram, *Encyclopedia* 299), teaching now implicates (inter)cultural learning).

Portfolio) which helps them to understand their own culture through self-reflection and hence provides a basis for intercultural learning.

Several more approaches with respect to Intercultural Didactics have been developed. Among them are the “interactionist”, “contact situation”, “intercultural cognitive”, “virtual contrast-culture” and “linguistic awareness of cultures” approach (Byram, *Encyclopedia* 303-305).

One might assume that the process of becoming interculturally competent is quick and easy, however, it turns out to be rather endless – there are an infinite number of opportunities in which students could learn and understand, and yet there are often fundamental disparities between the students’ mother culture and the target culture, which may hinder students’ learning. According to Bredella (23) “[i]t is only the line between the strange and the familiar that always shifts.”

Learning a foreign language and developing an awareness of interesting aspects of a foreign culture is challenging for students. To achieve the ultimate objective, intercultural competence, not only means a long and intense preoccupation with a country and its culture, it also implies, as Kordes (299) observes, that understanding a culture is like undergoing a certain “cultural shock”: “Significant intercultural learning starts at the point where teachers expose themselves to the prejudices, aversions and aggressions as well as to the longings and fascination which are more or less based on the experiences and sufferings of pupils.”

Kordes’ suggestion of shocking students by exposing them to uncommon and exceptional elements of a culture assumes that a learner will not develop cultural understanding by being exposed merely to stereotypical representations of the target culture and having all the other important elements in a foreign culture withheld.

To conclude, it is obvious that several approaches, as well as different objectives for intercultural learning, co-exist, however, I would argue that an application of different forms of intercultural teaching cannot only be an essential prerequisite for students’ cultural learning, the variety of forms of teaching (including a variety of suitable intercultural materials) may enhance students’ learning most successfully.

3.1.4. Importance of Visual Materials in EFL

Several scholars have stressed the importance of visual material for learning. Baggett (119) assumes that “[v]isual material [...] creates in memory far broader nets of associations for already learned concepts.” For students, this implies that their memorisation of learning is greater when the input is in visual form.

According to Choppin (see 93) and Mikk (see 305), the appeal of visual materials for students is also based on a motivational factor, meaning that visuals may motivate and affect students’ feelings more than a simple text. This point raises the question as to whether it is actually the enhancement of motivation that leads to an increase of awareness and thus greater memorisation by students. To be able to respond to this question, it is necessary to also take the other functions of visuals into consideration²⁹:

Among the functions of visual material in coursebooks is the “information function” (Choppin 93), which is also supported by Mikk’s accounts of visuals as the “fostering [of] comprehension” (305). While it is obvious that pictures or illustrations should provide information and support students’ learning by their function as a tool for “reflection” (Choppin 93) and “supporting thinking” (Mikk 305), also students’ recollection of matters may be facilitated by the “exemplary function” (Choppin 93) of visuals. What Choppin (93) and Levin (85) also deem important for teaching and learning, is the “decorative function” of visuals. The importance of this function does not only lie in the endeavour to influence students’ intake, it is also promoted by the aesthetic appeal which should distinguish the coursebook from others.

In his account of visual materials³⁰, Levin (see 85) explores the function of pictures and illustrations accompanied by texts further. Apart from the decorative function of illustrations, he also draws attention to the representational function of pictures, meaning pictures, which support written material. These pictures either represent the

²⁹ While it has been stated that visual materials influence students’ learning intake positively (by Baggett 119, see above), the question whether the augmentation of students’ performance is connected closely with their motivation (and thus a raised awareness) should be regarded as a point for discussion, however, for now, it has to be answered independently by the reader.

³⁰ This seems of major importance for a school book analysis concerned with visual materials, on grounds of the fact that pictures in coursebooks are usually not depicted in isolated form.

content of the text or they act as clarification of written material. Another function of illustrations lies in the “organization” (85) of information, which is employed for making texts more coherent. This pedagogical function may assist students’ understanding of texts by providing any necessary clarification through visual input. Some visual materials also have the function of prompting “interpretation” (85): This goes hand-in-hand with the distinction of Luke in 3.2.1 between open and closed texts. In particular when it comes to the understanding of complex cultural material, open texts or interpretative visual material may be adopted for classroom use, as they may encourage and stimulate students’ prior knowledge and background.

A final function of visual materials is “transformation” (85), according to Levin’s accounts. The transformation of written text into visual material brings about the fact that these visuals *may* convey the meaning of any complex text. According to Levin (see 95), transformed visuals may lead to the greatest learning success among students, as they are supported most effectively by these meaningful pictures. One could assume that any textual input, which is exemplified by illustrations, may enhance students’ learning as, in effect, a double explanation is provided. Concluding from this, images in EFL, especially in students’ coursebooks, play a pivotal role in students’ learning processes. With regard to Great Britain and the British, these visual materials may enhance students’ understanding of the country and its culture, in as much as the visual input can lead to an evaluation (negative or positive) among students³¹. A well-selected and precise choice of visual materials is therefore crucial for students’ learning.

3.2. The Impact of CS³² on EFL Teaching

The term ‘Cultural Studies’ encompasses the “multi- or interdisciplinary analyses of cultural phenomena (products, processes, problematics)” (Byram, *Encyclopedia* 162) and was developed in Great Britain. The term was coined by Raymond Williams and Richard Hoggart, as in its beginnings, it was used to describe their texts. Within the

³¹ These evaluations may concern British citizens in general including minority groups, as well as any British cultural items and icons.

³² The approach of Cultural Studies needs to be seen in connection with Imagology (section 2). Due to reasons of coherence, however, the concept of intercultural learning had to be presented prior to CS, in order to establish a theoretical basis of cultural learning.

foundation of Cultural Studies, apart from Raymond Williams and Richard Hoggart, also E.P. Thompson played an important role in linking and framing CS to Marxism³³.



Culture is sweetness and light. It makes the "best that has been thought and known in the world current everywhere".

Fig. 1 Mathew Arnold and Culture.

The "institutionalisation of British Cultural Studies" (Byram, *Encyclopedia* 162) brought about a shift of focuses from "élitist ('high') culture" to "the multiplicity of cultures within [...] society" (162). Today, the "modern concept of culture" (Byram, *Encyclopedia* 163) in Cultural Studies is predicated upon five aspects which have developed chronologically: Once culture was attached the importance of "cultivating the land, crops and animals" (163), which was enlarged to the intellectual "cultivation of mind" (163) in the course of time. Then, different "meanings, values and ways of life" (163) of certain groups were regarded as influential for a common "cultural standard for society" (163); following a "process of relativisation" (163), cultures became able to be seen as "different ways of life" (163) also "between different societies" (163) which finally formed the basis of the "anthropological concept of culture" (163). The fifth concept of Cultural Studies developed due to "interest in the symbolic dimension" (163), and is referred to as "the semiotic concept of culture" (163).

While the above-presented concept of CS has developed from mere "interest in meaning" towards "the production of knowledge and its relationship to social power structures" (163), also "*signifying processes*" were not seen as "derived [...] or reflexive" anymore, but rather "*as constitutive elements of the socio-cultural system*".

³³ Traditionally, Marxism was perceived as ignorant of "social configurations of women, people of color, lesbians, and gay men, among others, who contend that its theoretical ends could be satisfied without altering the oppressions they suffer" (Trend 11). In the 1930ies "Marxists began to reevaluate their rigid economism and reconsider the complexities of culture" (Trend 11).

According to Byram (1996), most important in CS is “ [h]ow, where, when and to what effect are the shared meanings of particular groups produced, circulated and consumed?”, a question which finds its representation in a “circuit of culture” and its elements such as “representation, production, consumption, identity, regulation” (1996). In its study of representations, CS focuses on how “‘things’, concepts and signs” (1996) are interrelated and form “meaning in language” (1996). The production of meanings also involves “processes of consumption”, which signifies that, as people produce meanings, they also need to consume those. In this process, these “cultural products” are given individual meanings supported by people’s own identities. Through the production of meanings, “shared meanings” (1996) may be developed and lead to a “sense of identity” among a group. In turn, people may be inside or outside of a group, as a result of the “regulation” (1996) of identities.

Within these dimensions of Cultural Studies, it is important to notice that culture, in contrast to the former concept of *Civilization*, is now seen as something open and complex, subject to change – and most importantly, it is subjective (see Delanoy and Volkmann 2012).

Traditionally, learning about a target culture was based on information about the country and its values – this heavily relied upon recollection and reproduction of common or typical facts provided in the coursebooks. In brief, the knowledge about a country depended largely on the perspectives and information both textbooks and teachers were willing to provide. The learners’ efforts devoted to a foreign culture concentrated essentially on “content[s]” (Vodopija-Krstanovic 1996) – these contents were supposed to be studied but not interculturally understood or closely scrutinized. For students this signified that emphasis was placed solely on stereotypical situations and examples; therefore learners’ cultural encounters with a language and country were severely restricted.

Whereas this formerly popular concept of *Civilization* gives particular consideration to the conveyance of a country’s background and its typical characteristics involving the concept of becoming native-speaker-like (see Erdmenger 2004), CS leads teachers and students to a varied approach to language learning. Raymond Williams assumed that focussing the notion of culture only on higher education and literature would not be successful. This is emphasised in his notion of permanent education:

This idea seems to me to repeat, in [a] new and important idiom, the concepts of learning and of popular democratic culture which underlie the present book. What it valuably stresses is the educational force [...] of our whole social and cultural experience. It is therefore concerned, not only with continuing education, of a formal or informal kind, but with what the whole environment, its institutions and relationships actively and profoundly teaches. To consider the problems of families, or town planning, is then an educational enterprise, for these, also, are where teaching occurs. And then the field of this book, of the cultural communications which, under an old shadow, are still called mass communications, can be integrated, as I have always intended, with a whole social policy. For who can doubt, looking at television or newspapers, or reading the women's magazines, that here, centrally, is teaching and teaching financed and distributed in a much larger way than in formal education?

(R. Williams, *Communications* 4)

However, it was Michael Byram, who drew the necessary attention to Cultural Studies in relation to language teaching. Byram (see *CS in Foreign Language Education* 4) proposed that for language teaching, the issue was more complex. Merely supposing that Cultural Studies included in FL teaching would automatically lead to successful teaching was not only naïve; it could also not be effective.

In gradually adopting concepts of Cultural Studies to a substantial degree for the language classroom, teachers were able to embrace modern pedagogic tools more convenient for language learning. Depending on the needs of students, today, different forms of media and communicative activities are employed. Moreover, modern EFL teaching may deal with issues such as multiculturalism, race, power, identity, work and knowledge. For teachers this means that as Cultural Studies sets up “frameworks of meaning” (Teske 24), which centre around various attitudes and issues ready to be interpreted, they too have to re-consider their notions of teaching.

However, although the impact of Cultural Studies on EFL teaching is by now obvious, a proper implementation into the language classroom is a fairly long-term process. In order to arrive at a logical answer to the question as to why the introduction of new methods of teaching is rather complex, it seems worthwhile to consider the claims Widdowson (see 1) voices in *Defining Issues in English Language Teaching*. He assumes that the reasons why several new theories and approaches are disapproved of are based on mistrust. Put differently, theories are easily associated with being far removed from practice and teaching in the classroom. Many teachers,

therefore, prefer to stick to their former and often outdated teaching methods in order to maintain control in an unfamiliar teaching situation. This means that the approaches implemented by teachers may still be based on mere transmission of fact. However, the modification of textbooks *may* lead to a change in terms of teaching.³⁴ On closer inspection, EFL textbooks offer resourceful activities and perspectives which, applied accurately, may raise intercultural awareness among learners and promote their language learning in general.

It is hardly surprising that the implementation of CS into the language classroom is still an ongoing process.³⁵ Not only does the shift of focus from *Civilization* to *Cultural Studies* incorporate the individual person's experiences in connection with cultural learning, but there is also a strong tendency away from stereotypical touristic learning towards an intercultural understanding of other cultures. The raising of intercultural awareness includes putting more emphasis on diversity, identity (including one's own), as well as (minority) groups and their interaction (see Teske 26).³⁶

These changing objectives of the EFL need to be tackled – Cultural Studies provides the direction to them. In addition to awareness-raising and “reflexivity” (Teske 27), there are also other basic concepts CS provides that can be applied in the language classroom:

Of greatest importance, it seems, is the “self-reflection” of the learner. Before encountering another culture and developing intercultural awareness, learners need to become familiar with their own. This is what Teske (27) refers to as “making strange”³⁷. Experiencing other cultures in turn leads to self-reflection and the construction of one's own identity.

A central issue in Cultural Studies, is the negotiation of meaning. In particular in relation to EFL teaching, this concept turns out to be vital: Culture may be approached using individuality as a basis. When accumulating meaning of several

³⁴ See section 4.1.

³⁵ See section 5.

³⁶ For this thesis, emphasis will also be placed on (minority) group presentation, particularly in terms of gender, race, class and age.

³⁷ Learners need to defamiliarize themselves with their culture, to familiarize with the strange, i.e. another culture.

disciplines, “personal, group, local, or national meaning[s]” (Teske 25) are culturally formatted. For the EFL classroom the concept of negotiating meaning suggests that learners are individually involved in their own cultural learning process and therefore negotiate and reflect upon their own cultural meanings. This will lead to the creation and manifestation of students’ identities and may support the dissolution of “powerful cultural myths” (Delanoy, and Volkmann 14) through which nations are often falsely pre-evaluated or even negatively connoted by learners.

Another concept of particular importance in the EFL classroom is “intercultural learning”³⁸ (27). The processes of learning about another culture and the understanding of differences and idiosyncrasies of a country involve active interaction with a culture in order to enhance the interest in the target country. Often, problems may arise during the course of the intercultural learning process. These may be caused by stereotypical images or misconceptions about a country.

A fourth strategy which may be employed in the EFL classroom is the ‘dialogue’³⁹, which stands in stark contrast to the former concept of *Civilization*. The dialogic strategy implies that the individual and the other⁴⁰ communicate with each other interactively. Crucial in this sense, are “the interpretation-focused approach”, “the Critical Approach” and “Hermeneutics”⁴¹ (Teske 27).

As mentioned before, it is not only teachers, EFL coursebook authors and learners who are undergoing a change – new approaches to teaching are also becoming more prominent than ever.

Aside from Communicative Language Teaching (CLT), which was remarkably popular in the 90s, CLIL (Content and Language Integrated Language Teaching) in particular has ever since gained importance in Austrian classrooms by using the

³⁸ Intercultural Learning has been more thoroughly referred to in section 3.1.

³⁹ For a more detailed insight into the concept of ‘dialogues’, please see *Fremdsprachlicher Literaturunterricht: Theorie und Praxis als Dialog* by Werner Delanoy.

⁴⁰ The notion of “the other” (Sarangi 88) denotes to the concept of otherness, which has been outlined in section 2.3.1. ‘The other’ is meant to be described naturally from somebody else’s perspective – the “observer”, which in a cultural sense means that a “dominant culture” (Sarangi 88) uses “a form of cultural imperialism” (Sarangi 88) over a less dominant culture. According to Edward Said (Preface xiii) usually “we’ Westerns [...] impose our own forms of life for [...] lesser people to follow”.

⁴¹ For all of the three approaches the negotiation of meaning and interaction are of central interest, meaning that the former importance of objective knowledge (like fact-based learning in *Civilization*) is displaced by subjective and complex knowledge (see Teske 27).

students' target language "as medium of instruction" (Dalton-Puffer 1). Taking a different language than the L1 for classroom use is also supported by the Federal Ministry of Education, in order to make students internationally competent and to sustain students' position (see Dalton-Puffer 1).

Material in support of EFL textbooks, which offers intercultural learning, as well as adhering to the importance of plurilingualism, can be found in the above-mentioned ELP (European Language Portfolio), a document in which students may comment on and reflect upon their learning progress. As a reference, teachers should consult the Common European Framework of Reference (CEF). The CEF supports Cultural Studies-based ideas and approaches to language learning, serves as a "common basis" (CEF 1) for teachers and also provides them with the means to reflect upon their own teaching. Among the general principles of the CEF, there is one aim (3) set in preamble R (98), which should be given particular attention:

To meet the needs of a multilingual and multicultural Europe by appreciably developing the ability of Europeans to communicate with each other across linguistic and cultural boundaries, which requires a sustained, lifelong effort to be encouraged, put on an organised footing and financed at all levels of education by the competent bodies. (Council of Europe 3)

Drawing from this, learner's individual competences are referred to, and attention is thereby drawn to certain differences in the language learning of students. However, the proposition that learners need to acquire not only declarative, but also procedural knowledge, is important. This implies that teachers do provide input, and thus enable interactive use of a language (see CEF 140). This shows us how closely related are not only interaction and language are but also interaction and culture. By reflecting upon their experiences in their own personal European Language Portfolio, students not only have the opportunity to develop their awareness regarding their own culture and identity, but they may also interactively become aware of several different cultures, which may lead to an enlarged "intercultural communicative competence" (Byram, *Teaching & Assessing ICC* 7) in the EFL classroom.

The needs of learners in the EFL classroom have evolved considerably over the years. Given modern day students' broadened opportunities in terms of spending years abroad in the course of exchange programs, as well as enhanced possibilities

for going abroad, a shift of needs in terms of learning a foreign language seems only natural. Learning about a foreign culture in former times cannot be compared to today's learning objectives for students. It could be argued that besides the increased opportunities for students, the active experience of other cultures within the classroom environment, as well as in a foreign country, is what has led to a change in learners' needs. Those needs need to be made aware among teachers and coursebook editors, in order to be able to correspond to them.

Although Cultural Studies and intercultural learning are seen as differing orientations, with CS being more politically involved and rather critical of other approaches (see Delanoy, and Volkmann 13), in this paper, however, both are treated as interdependent and supportive of each other, allowing various approaches to coexist.

II. PART

4. METHODOLOGY

In order to answer relevant research questions⁴², it is necessary to set a well-established theoretical background of the analysed object – the EFL coursebook. The role of the EFL textbook and how its evaluation may be facilitated for teachers will be demonstrated in 4.1.

The main tenet of this section, however, lies in its role for presenting the procedure of research of this study. In sub-section 4.2, the choice of coursebooks according to personal criteria, as well as the choice of analysis will be presented, building a basis for the important analyses of coursebooks, which will be performed using content analysis. My analysis will be divided into quantitative and qualitative analyses, which are based on a number of research questions.

The results and the inferences that can be drawn from the analyses will be presented at a later point, in section 5.

4.1. The EFL Coursebook

ELT coursebooks evoke a range of responses, but are frequently seen by teachers as necessary evils. Feelings fluctuate between the perception that they are valid, labour-saving tools, and the doleful belief that masses of rubbish is skilfully marketed. (Sheldon 237)

Without any doubt the EFL coursebook has gained a unique status for teachers, learners and editors. There is considerable conformity of agreement these days that coursebooks prescribe a hidden curriculum for many teachers, meaning that they exert a great influence on them, an opinion that is critically argued by Leslie Sheldon in the quote above. This is a point which is also covered by Brown (136), who regards school books as the “most common form of material support for language instruction”. While it may be true that some teachers rely on their material without any reflection, it is often forgotten that coursebooks are a wonderful means to offer a

⁴² Several general research questions, as well as a number of specific research questions have been accumulated to serve as a basis for the following content analysis. Please see section 4.3 for the entire list of research questions, specific research questions and for further reference.

variety of material accumulated by experts. It has to be taken into account that a coursebook should “be at the service of teachers and learners but not their master” (Cunningsworth *Choosing Y Coursebook* 7).

Textbooks and the teachers who use them may be viewed as “ambassadors of culture” (Nayar qtd. in Cortazzi, and Jin 210); they are involved in a three-party dialogue together with their students. Knowledge or conceptions of culture and cultural learning may pre-exist when students approach cultural content. Learners of a foreign language usually have preconceptions of the term ‘culture’. This knowledge, however, may be both advantageous and inhibiting: it can be seized as a resource, but it can also lead to misinterpretations of cultures. Students’, teachers’ and the textbooks’ own systems of learning are involved in the process of decoding cultural material which can easily provoke impediments within cultural learning (see Cortazzi, and Jin 210).

An important aspect, however, needs to be borne in mind. Given the influence of textbooks on teachers and learners, they not only need to exhibit adequate features⁴³, but should also contribute to the learners’ intercultural development – this implies that they continually develop further and apply modern perceptions of teaching, as well as new strategies themselves.

In order to coincide with the impact of Cultural Studies in the EFL classroom, coursebooks were adapted accordingly. The influence has, of course, not led to an immediate change of them, but rather is an on-going process. However, teaching materials have their limitations regardless of how well developed they seem. On account of the restrictions of textbook materials the question arises as to how important a role a textbook plays in teaching, and particularly, how indispensable it is for teachers.

Coursebook materials may be analysed on the basis of typical characteristics⁴⁴. According to Ansary and Babaii these characteristics need to be “theory-neutral, universal, and broad”: The analysis of characteristics comprises the general

⁴³ See 4.1.2.

⁴⁴ See 4.1.2.

approach of the coursebook, the presentation of content, how it is physically made up and, naturally, administrative matters.

Questions concerning “the nature of language”, “the nature of learning”, and “how the theory can be put to applied use” (Ansary, and Babaii) form a starting point for the composition of a coursebook. With respect to the presentation of materials, the stating of aims and objectives (for individual units and long-term) and a thorough selection of items including reasons for their usage should be included. This selection needs to include certain coverage, grading, organisation and an adequate sequencing to prevent the learners from getting disorientated in the material. To achieve accreditation as an approbated coursebook, its characteristics should also satisfy the syllabus of the country. With regard to the teacher, a school book needs to act as a guide book that gives advice on methodology, provides theoretical orientation and, of course, the solutions to exercises. A coursebook should also offer supplementary exercises and material. For students, a well-developed structure is of utmost importance. This suggests that units need to be instructed step-by-step and pictures should be employed to ease learning. In addition to a suitable workbook assisting the textbook, coursebooks should include revision exercises and tests that can be undertaken by the learners. Exercises and activities need to be applicable for a wide range of possible learning environments – in the learning classroom and at home. Furthermore, exercises should be varied and provide clear instructions, often accompanied by audio-visual material.

Aside from the need for aesthetic appeal, Ansary and Babaii argue for an adequate size, weight and durability of a coursebook. Consequently, even the editing needs to be of the highest quality and, to make a coursebook attractive, a suitable title needs to be found, which both attracts and embraces the learners. Having established the book’s content, aims and appearance, administrative matters must also be considered. Policies of a country and culture, religion and gender matters need to be (often locally) administrated and adapted for each country. Finally, also an appropriate price has to be found for a textbook.

As *Figure 2* demonstrates, a textbook comprises seven different roles. Naturally, it also exerts strong influence on the teaching.

However, it must be noted that the textbook is sometimes wrongly expected to represent the key to language learning. Given the infallibility of a textbook, there would be no more need for teachers to expend effort on their lessons, which is crucial. Nevertheless, we regard it as a prerequisite for a coursebook to fulfil as many requirements as possible. It is therefore essential that a textbook's influence and its potential



The textbook can be . . .

- a teacher
- a map
- a resource
- a trainer
- an authority
- a de-skinner
- an ideology

Fig. 2. Roles of an EFL Textbook.

for teaching and learning are exploited decisively – by teachers and students (see Cortazzi, and Jin 199).

Within the functions of a textbook lies its role as a “teacher” (199) for students, who may give orders to the students and inform them about their target culture. Then, there is the textbook as a “map” (199), which guides learners and teachers through the book and its material. In doing so, the book may repeat or summarize contents. The third and truly important function of a coursebook is that of a “resource” (199) for learners and teachers which provides many activities, but gives scope for additional cultural contents to be brought about by the teacher. A textbook's role also lies in its function as a “trainer” (199) for learners and teachers. Not only are students given the possibility to train their skills with the help of a textbook, but also teachers profit from clear activities and instructions. Nevertheless, it is also a means to keep up-to-date with the latest research findings. Even more self-evident is the role of the textbook as an “authority” (200) – this seems only natural due to the fact that it has mostly been composed by experienced scholars, on whom teachers and students may rely. Consequently, any exaggerated or unreflected use may easily result in the textbook being a “de-skinner” (200) for teachers: such as when teachers stop outlining the structure of their lessons and permit the textbook a greater role than their own ideas. The influence of a textbook is undeniable; it is not surprising that its seventh role is as an “ideology” (200) for any user of the book. Every EFL coursebook carries its own ideas, interpretations and values. The way they are presented may heavily influence teachers as well as their students. With respect to cultural learning, this signifies that aspects of a foreign culture may be differently evaluated on the basis of how a schoolbook represents them (see Cortazzi, and Jin 199-200). In the process of understanding the roles of an EFL coursebook for teachers and students, also the

roles of a teacher's book should be taken into consideration. I would argue that all of the above-mentioned roles that apply to students' coursebooks are also relevant for a teacher's book. However, despite the obvious great 'authority' a teacher's book may have, I regard it rather as a medium between coursebooks, teachers and students serving as a means for facilitating the teachers' comprehension.

With regard to the development of students' autonomy, a coursebook may be used "in transmission terms" but ideally "in a more dialogic [...] manner" (Cortazzi, and Jin 201). The first option suggests that teachers seek to use the textbook as an absolute, which gives teachers all the knowledge they need. If a teacher opts for an interactive and developmental teaching, a textbook is used dialogically. Without any interpretation, learning would primarily be an unreflective reproduction of any given material. However, as suggested by the third role of the textbook as a resource, textbooks should be seen as useful assistants for language teaching, but should by no means displace teachers and students' own creativity. Although a textbook may develop into a "cultural icon" (Cortazzi, and Jin 201), it is inconceivable to ignore a textbook's influence.

In order to properly deploy a textbook, a thorough evaluation should be made – and the teachers should abstract valuable data and material for their teaching.

4.1.1. How to Evaluate an EFL Coursebook?

Plenty of material is available for teachers and students nowadays. Most EFL coursebooks on the market offer a broad range of activities, including politically correct and diverse material. While diversity in schoolbooks seems a necessary tool to keep students interested and spark off their enthusiasm for various topics, there is the danger of either over- or under-representation of particular themes or groups. In order to prevent learners from underestimating what Great Britain and its people have to offer, and also to allow the detection of stereotypes, a thorough evaluation of coursebooks is essential.

Aside from several personal checklists which can be taken from teachers' books, Alan Cunningsworth has accumulated a range of material⁴⁵, including some guidelines for textbooks (see below) which can be followed to ensure successful teaching, at least as far as materials are concerned. Before turning to these guidelines, a quick insight into the criteria for checklists used by teachers needs to be given, as the relevance of these lists cannot be denied.

The prevalent basic concepts underlying these criteria differ only slightly and can be evaluated either in yes/no terms or by grading of materials. In order to gain a quick insight into the matter, only the general concepts of evaluation will be presented, along with some illustrative examples (see Cunningsworth, *E&S EFL Teaching Materials* 75-79).

The area of major concern in evaluating textbooks is the "language content" (75) in general – this comprises grammatical items, language form, as well as methods that are used. Then, there is the overall "selection" (75) of language items that should be analysed. Among other aspects, the sequence of teaching items is of great interest for this criterion. Also of importance in evaluating textbooks, is the assessment of the "presentation" (76) and activities for any language items (including grammar, lexis or phonological items):

For example:

What are the underlying characteristics of the approach to language teaching?

- (a) influence of behaviourist learning theory
 - (b) influence of the cognitive view
 - (c) a combination of both
 - (d) other influences (e.g. group dynamics, humanistic education)
- (Cunningsworth, *E&S EFL Teaching Materials* 76)

Moreover, the development of "language skills and communicative abilities" (77) should be closely observed. For a teacher, this means a proper evaluation of how the development of speech is fostered, and also which materials are provided to stress certain learner skills. Just as important is the assessment of "supporting materials"

⁴⁵ This is further exemplified in Cunningsworth, Alan: *Evaluating and Selecting EFL Teaching Materials*. What is presented in this thesis is merely an insight - the evaluation of coursebooks by using checklists may be more thoroughly studied in the recommended book.

(78), which should contain useful materials for teachers and students, such as materials for testing students. The “motivation and the learner” (79) is the penultimate evaluation criterion, and includes the evaluation of materials in terms of their potential appeal to students. Cultural aspects are also dealt with in this context – for instance whether or not the material is culture-specific and which aspects it includes. Finally, the teacher may also give an “overall evaluation” (79), involving various aspects which he/she may comment on (any gaps in the material, the advantages, disadvantages and many more).

As mentioned above, for a successful evaluation, there are not only checklists⁴⁶ and their criteria, but also some basic guidelines, which should be followed. Firstly, the material used should be connected with the aims of the teacher – this implies that the teacher sets his/her goals prior to evaluating the materials. Then, there is also the need for a thorough inspection of a textbook’s material in terms of its purpose. A teacher is responsible for providing or choosing activities that will support students, in order to equip them with skills that are required to use their target language successfully. A third guideline which should be adhered to is the constant remembrance of the learners’ requirements. Moreover, the teacher must also take account of the students and their “learning process”, as well as the “language” (6) itself. As these aspects are all interdependent, none of them should be emphasised more than the other. These guidelines, according to Alan Cunningsworth, form the basis for evaluation of textbooks (see Cunningsworth *E & S EFL Teaching Materials* 5-6).

4.1.2. Cultural Contents in EFL Coursebooks

In modern times, an enormous amount of cultural material is available for EFL teaching and finds its representation in EFL coursebooks. Cortazzi and Jin (204-205) seek to differentiate between three types of cultural contents in coursebooks:

Firstly, teachers can decide to use “source material” (204), which represents the learner’s own cultural context and whose only aim is for students to use their foreign language skills with the tourists who visit their country, but not as tourists themselves.

⁴⁶ Although checklists do provide a necessary tool for teachers which can be simply applied to their personal textbooks, their application is limited when it comes to an in-depth, simultaneous examination of several students’ books.

This may facilitate general language learning, but is very likely to inhibit cultural learning about the target country, and such source materials is therefore unlikely to be as useful as “target culture materials” (205) – the second type of cultural content.

With regard to English teaching using “target culture materials” (205), students are provided with British or American cultural content from English-speaking countries where English is spoken as a first language. These countries are traditionally referred to as the “Inner Circle” (Kachru 356) and have over a long period of time been used exclusively for cultural learning. However, putting the sole emphasis on target culture materials and therefore idealising only the native speakers of a language promotes “a monolingual, monocultural way of looking at the linguistic world” (Kachru and Nelson 20). John Honey (see 246) is the most prominent proponent of standard British English serving as the norm for educational contexts. He argues that British English, along with its traditions, should be the prototype for a lingua franca. Moreover, Honey regards a linguistic standard of a language as indispensable for a country to be able to function. Mark Modiano (qtd. in Decke-Cornill 67), although generally in support of the British standard, refuses to accept only one variety as a role model:

A linguistic chauvinism, or if you will, ethnocentricity, is so deeply rooted [...] in the minds and hearts of a large number of language teachers [...], that many of the people who embrace such bias find it difficult to accept that other varieties of English, for some learners, are better choices for the educational model in the teaching of English as a foreign or second language. (Decke-Cornill 67)

Despite the importance of learning about a target culture, the danger of developing stereotypes arises when cultures are regarded solely in essentialist terms (see Holliday 17). Teachers are easily tempted to accumulate and apply those materials which are most representative of the target country. It follows, therefore, that a misleading presentation of “monolithic” (Vodopija-Krstanovic 194) national identities may occur.

To prevent learners from developing one-sided associations with other cultures due to lack of diversity in their cultural materials, there are also “international target culture materials” (Cortazzi, and Jin 205) available for teachers and learners, which probably offer the broadest range of contents. These materials involve content taken

not only from the British culture (and other cultures where English is spoken as a first language), but also cultural material taken from non-English speaking countries.

Cultural texts taken may be seen as “open” or “closed” (Luke qtd. in Cortazzi, and Jin 208-209). In contrast to closed texts, open texts allow varied analyses and students’ interpretation. Consequently, students’ interaction is cultivated by establishing a connection with their own backgrounds. Whilst it is sometimes argued that closed texts may be less complex for students, this also implies that they are less demanding (see Cortazzi, and Jin 204-210). In this thesis, images (i.e. pictures) will primarily be employed as prototypes for analysis; however, due to the fact that they are usually not depicted in an isolated form, students are also required to read a certain amount of text along with them. In this sense, the notion of open and closed can certainly also apply to images and texts in the EFL coursebook. Some pictures may be intended for the viewer to understand only one determined message and relate the content of the picture to a specific message or interpretation about people, cultures or their aptitudes. This implies that the effect of a text or image on the learners are also preset – moreover, any depiction oriented towards a specific type of reader may exclude certain others (see Eco qtd. in Allen 512). On the other hand, open texts or images in EFL coursebooks may allow various interpretations to come up, none of which may be wrong or predetermined. However, due to the fact that no fixed interpretation is demanded, the students will possibly not be able to discover any proper statement of a text or image.

The potential of cultural material, particularly international target culture material, for EFL teaching is immense. However, to enable a teacher to apply his or her intercultural knowledge in language teaching, so he/she can act as a cultural expert with intercultural professionalism, a textbook needs to be interpreted successfully. This means that to use a textbook as “cultural mirror” (Cortazzi, and Jin 210), a well-considered methodology needs to be employed: Crucial to this is the interaction in the classroom.

4.2. Coursebook Analysis

Coursebooks play a crucial part in students’ personal and linguistic development, formation of identity and cultural understanding, which all in turn may have a profound impact on students’ lives and beliefs.

For years, it seems, a traditional representation of Great Britain and the British has been prevailing⁴⁷ in several EFL coursebooks. Not only were these representations in the coursebooks often culturally biased (meaning that white British persons and English icons dominated in the books), the teaching in general used to have a strong focus on British native speakers, as well as on the conveyance of facts about Britain (see McKay qtd. in Vodopija-Krstanovic 190). Although the focus of EFL teaching has shifted away from becoming near-native-speaker-like (see Erdmenger 54), it is argued that in particular Great Britain (among other “Inner Circle” (Kachru 356) countries) still serves as a role model for EFL textbooks (see Lochtmann, and Kappel 46). Whether this argument also applies for selected Austrian EFL coursebooks needs to be examined.

Hence, the reasons why this study is based on Great Britain and the British rather than on any other target group in EFL teaching are many: First, I would like to examine whether textbooks still orientate themselves strongly on GB, but also how the British are presented in the year 2010 – in approbated schoolbooks. Secondly, notions of Britishness certainly differ among people: However, there is the question whether the diversity of Great Britain, being a multi-ethnic country, as well as rich in its cultural heritage, is presented accordingly. Thirdly, the focus on Great Britain in this study is based on my personal motivation as a (future) teacher to learn as to how far the ‘traditional’ notion of Great Britain is still predominant, but also if students’ images might get shaped through misrepresentations of coursebooks.

In an attempt to decide which methods to choose to answer the research questions, a ‘mixture’ of methods will be applied in order to give as explicit an insight into the diversity of school books as possible.

4.2.1. Choice of Coursebooks

As part of the re-constitution of Austria’s curriculum in 2000⁴⁸, the principles for education (e.g. the promotion of *Intercultural Learning* or *Global Education*) have also been revised. Ever since the reformation of syllabi, a strong emphasis has been

⁴⁷ Possibly even in modern times: see section 5.3.

⁴⁸ For further information please see the homepage of the Federal Ministry of Education: <<http://www.bmukk.gv.at/schulen/unterricht/index.xml>>.

placed on intercultural learning, which in turn, has established the basis for this thesis, and in turn also for the choice of coursebooks and their analysis. Finding the most suitable coursebooks for analysis proves to be a task in itself – however, the assumption underlying the choice of coursebooks is that through a careful selection of books, a fine conclusion can in the end be deduced.

There are five fundamental requirements which function as a basis for my choice of coursebooks:

A pre-condition is, however, that the choice of coursebooks may not be random in terms of ‘what I get is what I take’ – on the contrary, the requirements coursebooks need to exhibit in order to qualify, are:

- (a) The analysed editions need to be relatively new and up-to-date. This permits the use of coursebooks whose latest (used) editions were published in Austria in 2005 or thereafter (re-prints/new editions are also permitted).
- (b) The chosen coursebooks need to be approbated by the responsible *Federal Ministry*, implying that they may actively and officially be used for teaching.
- (c) In order to increase the opportunity for comparison, differing publishing houses must have published the selected coursebooks.
- (d) The coursebooks must be designed for secondary school education.⁴⁹
- (e) A fifth requirement, which stems from the necessity to make coursebooks comparable in terms of quantity and quality, is that a similar number of images (i.e. pictures) are presented in the coursebooks.

Clearly, there are several different types of Austrian EFL coursebooks, which could offer these features. However, due to reasons of transparency and clarity, only four different Austrian coursebook series, all of which fulfil the above requirements (a-e), has been chosen:

- 1. *The New You & Me*
- 2. *More*
- 3. *Red Line*

⁴⁹ The third requirement for the choice of coursebooks is based on two grounds – on the one hand all of the selected coursebooks must be of comparable manner, i.e. they need to cater for the needs of students of approximately the same age, the same form, the same knowledge. On the other hand is there the research question of how coursebooks, which should form students’ beliefs in their first years of learning a foreign language, deal with their responsibility, and how Great Britain and the British are presented to a young audience.

4. *New Highlight*

The reasons for my choice are based on the requirements above and on their stated frequency of use. Moreover, all of the four coursebook series appear in the list of suggested school books for 2010/2011, which means that their use is still recommended by the Ministry⁵⁰. From my own experience, that of students', friends' and teacher colleagues' I know that *The New You & Me* (published by Langenscheidt GmbH) has acquired a unique status over the last years, due to its popularity among teachers and schools. In addition, *More* (Helblings Languages) has received increasing interest over the last few years. From what I have learnt and heard from colleagues, these two coursebooks were and/or are among the most popular in Austrian schools. In order to make the analysis varied, two (allegedly) extremely popular books, as well as *Red Line* (Öbv) and *New Highlight* (Veritas), which have so far received little following or attention in my circle of respondents, will be chosen for analysis.

For a more convenient overview, the selected coursebooks will be presented in short:

➤ *The New You & Me* (Gerngroß, Günter; Puchta, Herbert; David, Robin; Holzmann, Christian), first published by *Langenscheidt* Ges.m.b.H in 1994, is approbated for its use in a *Hauptschule* and *AHS Unterstufe*, implying that it has been designed for use over four years – accompanying students from the 5th to the 8th form. Students are usually supplied with a textbook and a workbook (including exercises) – teachers may work with a teacher's book, accompanied by a CD containing listening comprehensions. The editions (1-3) used in this paper have been re-printed in 2005 and 2006.

➤ The school book series *More* (Gerngroß, Günter; Puchta, Herbert; Holzmann, Christian; Stranks, Jeff; Lewis-Jones, Peter), a four-year coursebook for learners of a *Hauptschule* or *AHS Unterstufe*, was first published by *Helblings Languages* in 2007 (a second edition is also in print). The series consists of a pairing of both a textbook and a workbook, and also offers supplementary material for teachers.

⁵⁰ Please find a complete list of recommended school books for 2010/11 via the homepage of the Federal Ministry of Education:
<http://www.bmukk.gv.at/schulen/unterricht/schulbuch/schulbuchlisten_2010_2011.xml>.

➤ *Red Line* (Baer-Engel, Jennifer; Horner, Marion; Lambert, David; Wood, Jennifer) also features both a textbook and a workbook. Teachers are also provided with a teacher's book. Having been published by the *Österreichischer Bundesverlag Schulbuch GmbH&Co* in 2008, its intended use is for students of a *Hauptschule* and *AHS Unterstufe* for four years and has been based on the principles of the CEF and adheres to the demanded competences of the CEF including the competency levels from A1-C2.

➤ The *New Highlight* (Cox, Roderick, and Frank Donoghue) puts special emphasis on the competency levels (A1-C2) of learners. Therefore, the series is labelled with the respective level students are supposed to reach. Of particular note are symbols that make students recognise intercultural activities (year 3 only) or parts of the book which may be added to a Portfolio (all three years). The books were published in Austria in 2007/08 by *Veritas*, and provide a workbook and textbook and also a range of material for teachers. Among the supplementary material are folders, CDs and *Handreichungen für den Unterricht*.

4.2.2. Choice of Analysis

In diesem Zusammenhang kommt der Auseinandersetzung mit der regionalen, österreichischen und europäischen Identität unter dem Aspekt der Weltoffenheit besondere Bedeutung zu. Akzeptanz, Respekt und gegenseitige Achtung sind wichtige Erziehungsziele insbesondere im Rahmen des interkulturellen Lernens und des Umgangs der Geschlechter miteinander.
(Bundesgesetzblatt für die Republik Österreich)

According to the above-mentioned excerpt of the *Federal Law Gazette* of Austria (2004), the undisputed goals of education comprise values such as tolerance and respect towards others. In this respect, teaching with an emphasis on minority groups may gain importance. For this reason, this thesis' analysis will be focussed on the depiction of the British culture, including the degree of diversity in coursebooks (i.e. depiction of minority groups, men/women, different classes etc.). In doing so, the potential diversity in coursebooks will be focussed on – as in EFL teaching the target language group plays a vital role for students, the analysis in this thesis will be placed on Great Britain and the British people.

Of greatest importance for students and teachers is the content of schoolbooks. Therefore, the method of analysis will be content analysis – in concrete terms, two analyses will be applied, using a mixture of methods. In order to gain an insight into the number of topics presented and their presentation and diversity, quantitative analysis will be used. This means, that concrete and objective data will be available and ready to be analysed accordingly, by use of qualitative analysis. The implementation of the latter constitutes subjective analysis. Conclusions may partly be drawn from objective facts, but may mostly be based on evaluations, which may vary from individual to individual. They may also be context-dependent; however, for me as a future teacher, qualitative analyses of schoolbooks may result in the development of beliefs which may be taken over and thereby influence my future students. The fact that qualitative analysis is always subjective should therefore be kept in mind.⁵¹

Another important aspect influencing the analysis is the choice of criteria. For this thesis, pictures will serve as the principal basis for analysis. Along with illustrations, parts of texts that are illustrated with pictures are the subject of analysis. Reasons why pictures in particular are used for the basis of analysis can be traced back to their potential of expressiveness and interpretability.

“A picture is worth a thousand words” (Gray Martin *The Phrase Finder*) this saying highlights the importance of the analysis of pictures but also refers to the complexity of images and their content. Due to the significance of visual material in EFL, pictures may also heavily influence students, since the use of images in coursebooks may provoke differing emotions among students (see Mikk 271). Moreover, although “many current coursebooks demonstrate a motivating range of situations and of texts, for example, newspaper articles, posters, advertisements, guides, maps, and invitations” (Hedge 12) (i.e. a range of visual materials) it is of utmost importance to analyse not only their meaning, but also *how* these situations and people are presented. Therefore, it is apparent that given the appeal of visuals for learners, the essence of pictures and their potential for EFL learning (but also for an analysis) is immense.

⁵¹ See section 4.3.2.

4.3. Content Analysis

In seeking to pin down the most important analytical features of a coursebook, it is necessary to place a focus on the object of analysis. For this thesis, emphasis will be put on the analysis of visual material which represents Great Britain and the British. Hence, the necessary analysis of these visual stimuli will, for the purpose of further analysis, be analysed in terms of their content, quantitatively and qualitatively. Content analysis is concerned with (fixed) communication (see Mayring 12) – an aspect which cannot only be found in texts, but also, as for this analysis, in pictures.

The use of a multiple set of analyses would have been interesting not only as regards discourse analysis, but also a structural analysis of EFL coursebooks would have been worthwhile. However, in order to be able to handle all of the categories of interest within the framework of a thesis, a quantitative and a qualitative analysis serve as the best means to identify worthwhile aspects of coursebooks. These two methods of analysis will serve to cater not only for manifest content, but also take into consideration the latent content of the depictions in the selected coursebooks. According to Berelson (see qtd. in Brosius, and Koschel 141), content analyses can only be scientifically reliable when they are performed on the basis of manifest data (i.e. quantitatively), however, given the fact that a “common meaning ground, where understanding is simple and direct” (Berelson qtd. in Brosius, and Koschel 141) concerns *only* manifest content, any latent content (reading between lines, interpreting and inferring) would get lost without any due consideration. Berelson’s account of the ‘common meaning ground’ is seen as rather problematic from today’s perspective, due to the fact that any material may contain latent content (see Brosius, and Koschel 141). It is without doubt necessary to keep in mind the subjective character of qualitative analysis⁵² when analysing and evaluating the data.

Since this thesis aims to examine diverse aspects of Great Britain and the British, an overview of the numerical presentation of Great Britain and the British will be given in 4.3.1, followed by an evaluation of findings and selected pictures. The analyses will not only be loosely based on Keplinger’s system of categories (as regards

⁵² See section 4.3.2.

quantitative analysis)⁵³ and Cohen, Manion and Morrison's modes of analysis (for qualitative analysis)⁵⁴ – there are also a number of general and specific research questions which I will attend to, and hopefully answer, at a later point.

The following research questions will be discussed:

- How are British people presented to young learners in the selected Austrian EFL coursebooks? (many visuals, men/women (including adults and children), ethnicity, minority groups, classes)
- Is/Are Great Britain/the British depicted stereotypically? (many stereotypical icons, references only to English people)
- Is the depiction of minority groups in prevalent images, (i.e. hip/conservative, rural/multicultural) balanced?
- Is there enough diversity in the depiction of Great Britain and the British?
- How does the depiction of GB and the British vary over the course of three years in the coursebooks? Do first-year books differ from third-year books in terms of their depiction?

In addition to the general research questions posed, several specific questions will be tackled on with regard to the depiction of Great Britain and the British in Austrian EFL coursebooks. To aid understanding, they will be structured in an ascending order, as they will appear in the paper:

- Men/Women and Ethnic Minorities: (see 5.1.2 and 5.3.2.1.3)

1. Is the group which is most represented in coursebooks white British and male?

2. Do ethnic minorities only play a minor part in EFL coursebooks?

- Gender Roles: (see 5.1.3 and 5.3.2.1.2)

3. Are men presented in masculine roles and women in feminine roles?

⁵³ See section 4.3.1.

⁵⁴ See section 4.3.2.

4. Do men, who are depicted in feminine roles and women, who are depicted in masculine roles perform their roles badly?

5. Are men and women, who are depicted in (classically) reversed roles depicted in an exaggerated manner?

➤ Class, Age and Ability: (see 5.1.4 and 5.3.2.1.1)

6. Are old, disabled and poor people generally under-represented in coursebooks?

7. Are people belonging to the middle class depicted most frequently?

8. Are people belonging to a class other than the middle class, namely either to the upper classes/aristocracy or working classes depicted in stereotypical terms?

9. Are upper classes/aristocracy and working class people, if at all, most frequently depicted stereotypically in first-form school books?

4.3.1. Quantitative Analysis

In this paper, Great Britain and the British will be analysed using “numerical data” (Cohen, Manion, and Morrison 501), meaning that a range of different people are counted and statistically represented. According to Cohen et al. (see 501) a quantitative analysis is equally important as qualitative analysis – but their aims are different. This means that the importance of the two modes of analysis depends on their “*fitness for purpose*” (501). However, given the fact that quantitative analysis does provide “statistical significance” (520), its results may not necessarily have any “educational significance” (520). Concluding from this, and for further investigation, the quantitative data needs a more thorough analysis and therefore also qualitative analysis will be employed.

The analysed coursebooks (as mentioned above) have been examined from years 1 to 3.⁵⁵ This not only allows the coursebooks to develop during the years in terms of presenting a country, but also in terms of presentation of people.

⁵⁵ The reason why year 4 does not appear in the analysis is due to the fact that, usually, there is a shift of focus after the first three years – meaning that in year 4 normally the USA and Australia are given

Two important remarks in terms of reliability and validity must still be given. It is worth to draw out that on the one hand the coursebook series are strongly focussed on Great Britain, which means that several men and women can be counted as 'British' due to references in the texts, as well as due to statements of the coursebook⁵⁶ to represent Great Britain and the British. On the other hand, in coursebooks, several people (students) are depicted multiple times. Given the fact that students may not notice the repetition and may regard them as newcomers (e.g. a student appears on page 3 and then again on 96 – this implies that months may pass between the students' first encounter and the next), these persons are counted anew. Exempt from this counting method are persons in stories or those who are depicted several times on a double page. Also important to bear in mind is the fact that *all* persons whose sex and faces may still be explicitly classifiable (meaning also in comics) have been taken into account for this analysis.⁵⁷

4.3.2. Qualitative Analysis

As mentioned in section 4.3.1, quantitative analysis is an explicit means of analysing data statistically, however it can be argued that it lacks a deeper insight into the data. For instance, with quantitative analysis, there is no consideration given to the context in which the pictures may appear, their possible attributes, and also their size and colour are not attached any importance. Teaching materials, which aim for students to acquire competences, should also take account of these inexplicit criteria affecting language learning. In the case of qualitative analysis of images (i.e. pictures), not only the frequency of people or icons in the coursebook is paid particular attention, but the implication of these pictures are also of note.

Walford (qtd. in Cohen, Manion, and Morrison 469) argues that "all research is researching yourself" – this can be closely linked with the issues an analyst of qualitative data concerns him-/herself. All qualitative analyses involve the author's own ideas, knowledge, but also possible stereotypes. However, it has to be

more attention than Great Britain. As this paper is primarily concerned with Great Britain and the British, only year 1- 3 are examined.

⁵⁶ Such as in *Red Line 3* (3): "In den fünf Units (Kapiteln) erfährst du viel Neues über Großbritannien – das Land und die Leute."

⁵⁷ For a more detailed account of a system of categories on which the above-mentioned have loosely been based see: Keplinger 14.

acknowledged that “reflexivity” (469) plays a crucial role in qualitative research (see Cohen, Manion, and Morrison 469).

According to Mayring’s (see 54) nine-step model of qualitative analysis, the specification of material is the first step to be taken – this implies that the material available needs to be cut down. Next, the researcher has to analyse the situation in which the material is gathered. As Mayring uses an interview for exemplification of the points, it becomes clear that for a qualitative coursebook analysis this point will not apply. As a third step follows the formal characterisation of material, paying attention to which kind of material is available and its special features (if any). Next is determination which direction the analysis aims at – for this coursebook analysis, the research questions will be used⁵⁸. Also of importance is the fifth point, which highlights the importance of incorporating theoretical background for analysis. Steps six and seven describe the importance of the analysis technique and the definition of units of analysis. Point eight, the overall analysis of data, suggests that summarization, exemplification and structuring should be employed. The final and last step to be done is the interpretation of data, which plays a crucial role in this thesis.

The following section will focus on three different categories. To avoid data overload and to provide an analysis which is as reliable as possible, only some aspects will function as a guideline for analysis. First, the focus will be placed on the overall impression given by the four different coursebooks and the depiction of ethnicities – this means that in order that as the outcomes are not intended to “say more about the researcher than about the data” (Cohen, Manion, and Morrisson 469) certain modes of analysis will be adhered to. As a second step, an analysis of a selected range of pictures occurring in the applied Austrian EFL coursebooks in relation to gender will be performed. Again, the analysis will be loosely based on systematic steps that also provide the basis for 4.3.2.1. The third point will be focussed on cultural icons with regard to Great Britain and the British.

The following qualitative analyses will be loosely based on the analytical tools of LeCompte and Preissle (qtd. in Cohen, Manion, and Morrison 472-474). The

⁵⁸ See 4.3.

researchers have selected “analytic induction, constant comparison, typological analysis and enumeration” (qtd. in Cohen, Manion, and Morrison 472) as valuable modes of qualitative analysis. For clarification, these modes will be presented briefly:

Analytic induction: The researcher scans for any occurring phenomena which can be compared and divided into categories – based on this, loose hypotheses may be drawn.

Constant comparison: Older and newer data are compared in order to draw conclusions between them.

Typological Analysis: The data are grouped by their affiliation, which is grounded on common criteria.

Enumeration: Important features (i.e. ideas etc.) are counted in terms of their occurrence.

III. PART

5. RESULTS

In the following, the data from the quantitative and qualitative analysis will be presented and used for further classification. In the course of this chapter, several interesting examples of the selected coursebooks will be attached to the analyses. Prior emphasis will be placed on qualitative aspects of coursebooks incorporating an overall analysis of coursebooks, an evaluation of selected pictures and the presentation of stereotypical icons in EFL coursebooks. As visual material is often closely linked to further interpretation of students⁵⁹, conclusions can, for this thesis, most likely be drawn on the basis of qualitative analysis. However, the findings that can be gained from the statistical data (quantitative analysis) will serve as the grounds for inferences.

In other words, the most important results of the two types of coursebook analysis will be compared with general accounts of Great Britain and the British. In interpreting and comparing the findings with general facts about Great Britain, important inferences about the coursebooks, as well as about their diversity and level of authenticity, may be drawn.

It has become evident that stereotypes about GB – both in coursebooks and real-life – exist. Although ‘prevalent images’ of a country should not be neglected in teaching, they should by no means be presented in an exaggerated manner or without any further discussion, since stereotypical depictions may then lead to the development of stereotypes in students themselves⁶⁰.

Section 5.3 will therefore respond to powerful images, but also highlight the diversity of the British culture and make comparisons with the research findings presented in section 5.1. and 5.2. The focus on the diversity within the twelve selected coursebooks is of greatest concern and caters for insights and possible inferences (about the depiction of minorities, for example) that can be drawn on the basis of the data.

⁵⁹ See the term ‘transformation’ in section 3.1.4.

⁶⁰ See section 1.3.2.

5.1. Quantitative Results

5.1.1. Introduction to Visual Material in the Coursebooks

“What is the use of a book”, thought Alice, “without any pictures or conversations?” (Carroll 11)

For the numerical analysis of visual data, twelve Austrian EFL coursebooks have been closely scrutinised. The materials encountered in the textbooks encompass all visuals that can be found, i.e. including cartoons, pictures and illustrations, and are presented in Table 1. A point which is important to emphasise is that a picture is counted as *one* picture when it is framed – this means that an illustration may exhibit numerous different depictions, but is still counted only once. Any visuals containing text, i.e. a memo framed like an illustration, do not count as pictures here, as students are also very likely to regard them merely as texts.

The core issue of analysis is the number of visual materials in Austrian EFL coursebooks (from grade 1-3) in relation to Great Britain and the British – as provided in *Table 1*. There, the average number of visual items per page is given. This should provide an insight into how often students may encounter Great Britain and the British visually. It is important to bear in mind that a coursebook *cannot* be evaluated by the number of visual items a book exhibits. The overview of *Any Visual Material in Austrian EFL Coursebooks* (*Table 1*) should therefore be regarded as an outline only. While not only the range of topics may differ greatly among coursebooks, the approaches to language teaching, i.e. using pictures or texts etc., can also be different. It can be clearly seen from the table below that the chosen coursebooks are considerably different in their approaches to language teaching.

Table 1. Any Visual Material in Austrian EFL Coursebooks.

Name of Coursebook	Number of visual items	Average number of visual items/page
<i>New Highlight 1</i>	827	4,8
<i>New Highlight 2</i>	687	3,8
<i>New Highlight 3</i>	454	2,4
<i>Red Line 1</i>	554	2,5
<i>Red Line 2</i>	420	1,9
<i>Red Line 3</i>	337	1,5
<i>The New You&Me 1</i>	666	4,2
<i>The New You&Me 2</i>	481	2,9
<i>The New You&Me 3</i>	277	1,8

<i>More 1</i>	794	5
<i>More 2</i>	668	3,9
<i>More 3</i>	361	2,6

While the integration of pictures is of great importance, one should be careful not to overlook the content that is presented in addition to the visual elements, as well as the diversity of illustrations. In order to examine the variety of people and topics that are presented in EFL coursebooks, the following sections will provide quantitative insight with the presentation of numerical data.

5.1.2. Men/Women and Ethnicity

An area of interest concerns the number of men and women, as well as the depiction of different ethnicities in EFL coursebooks. This means that not only is the proportional appearance of men and women in general commented on, but, of great importance for this analysis also is the presentation of white people vs. non-white people (see *Table 2, 3 and 4*).

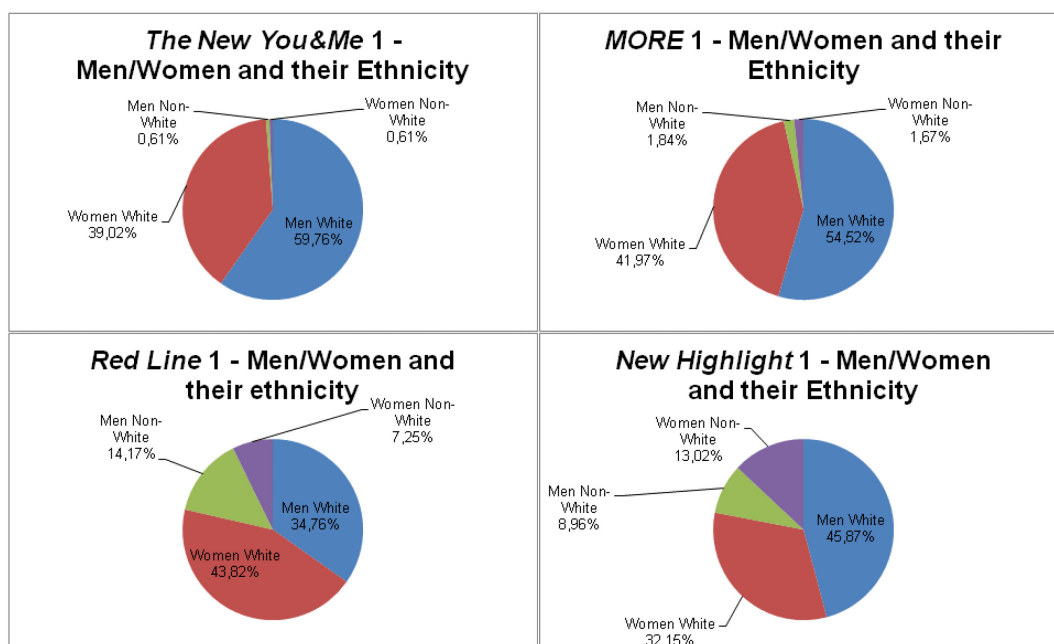
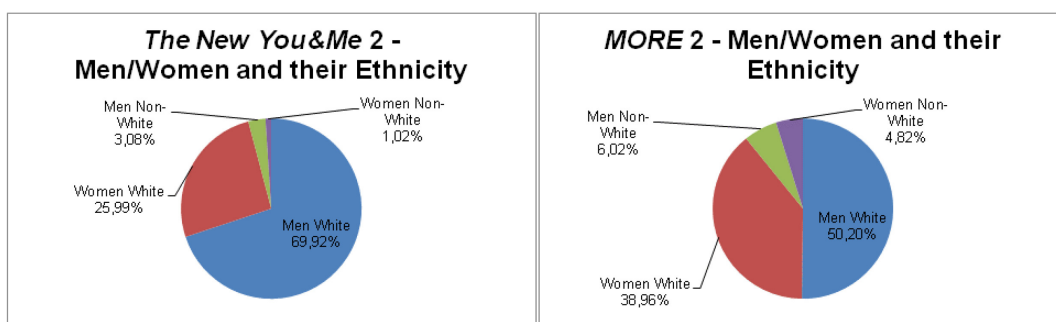


Table 2. Men/Women and their Ethnicity in 1st form-textbooks.

In *The New You&Me* series, there is a clear focus on the prevalent image of the British white man. Accounting for a total of nearly 60% of the images in *Y&M 1* (see *Table 2*), white men constitute the majority in the coursebook. In contrast to this, white women only account for around 39%, which suggests that students in their first year of English will be exposed most frequently to male prototypes of the British population. An even greater imbalance can be detected in the portrayal of ethnic

minorities, which accounts for less than 1% of the images (for both men and women combined) – this leads to the inference, that *Y&M 1* supports a stereotypical and old-fashioned view of the British population. In the second form, women are even less prominent with a dramatic drop between years 1 and 2 from 40% to around 27% of the images. Ethnic minorities are granted a little more attention in the second form, as *Table 3* shows, however, their depiction is still miniscule (~3% for men and ~1% for women) in relation to the far higher percentage of white men (~70%) who represent the British in the coursebook. Constituting more than two-thirds in year 3, *Table 4* demonstrates that the dominance of white men is still undeniable. Although the numbers of women and people belonging to different ethnicities have risen, their portrayal is far less common than that of white men.

The same applies to another popular coursebook series: *More*. Although the discrepancy between white men and women in year 1 (~55% and ~42% respectively) is lower than in *Y&M* in the same year (see *Table 2*), the vast majority of people appearing in *More 1* are white men. Again, the number of men and women of different ethnic minorities presented is small (~1.9% and ~1.7% respectively). In the series' year 2 publication (see *Table 3*), a slightly different impression is given. Although white men still make up more than half of the total people presented in the coursebook, and the number of white women has even decreased to ~39%, the percentage of different ethnicities has risen considerably. Men obviously outweigh the number of women again (~6% men of different ethnicities in contrast to ~4.8% women of different ethnicities), however, the overall number of minorities has increased sharply from ~3.5% to ~10.8%.



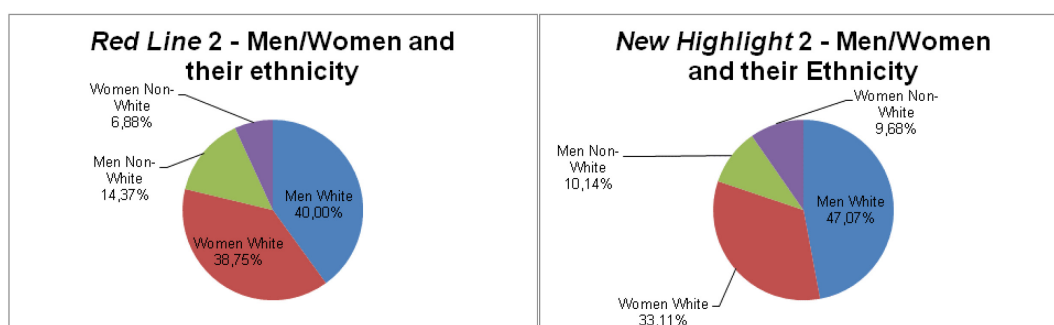


Table 3. Men/Women and their Ethnicity in 2nd form-textbooks.

While there has been an increase of ethnic minorities in *More 2*, an obvious decline can be observed in year 3 (see *Table 3 and 4*). Ethnic minorities account for ~7.3% in sum, whereas the number of white males has risen by a small degree to ~50.6%. The trend to depict a far smaller number of women is also apparent in *More 3*: in total the number of women only amounts to ~41.7%.

Interestingly, the *Red Line* series is completely different in this regard. At first glance, the number of women is remarkably higher than the number of men (see *Table 2*). White females make up a total of nearly 44%, while white males are given less attention with only ~34.8%. However, in total this difference becomes considerably less. This is due to the fact that males of different ethnicities (~14.2%) are depicted twice as often as females of a different ethnicity. The overall number of men and women depicted in the first form is therefore nearly equal. Surprisingly, the percentage of women decreases gradually from year 1 to year 3. The *More* coursebook for the second year, as *Table 3* demonstrates, dedicates only ~45.6% of its visuals to women, while men are granted ~54.4%. In the third year, the number of white men increases to nearly 51% as demonstrated in *Table 4*. In contrast to the *Y&M* series, the discrepancy between the depiction of ethnic minorities between men and women in *RL 2* is minor – also in terms of the grown percentage of the depiction of ethnic minorities (at ~21.3% in year 2).

Another coursebook series, the *New Highlight* series, depicts a wide range of people⁶¹ but seems to fail the analysis in terms of its equal presentation of people. Although a greater percentage of women of different ethnicities than men is observed in books 1 and 2 (see *Tables 2 and 3*), (~13% in contrast to ~9% in year 1) the overall number of men in contrast to women, is much greater. In the second year, the

⁶¹ See section 4.3.2.

book comprises ~56.8% men, while women account for ~43.3%. The analysis of year three as reflected in *Table 4* provides a similar account of the distribution of males and females. White men make up more than half of the overall number of people (~52.3%), while the number of minorities has decreased to ~7.1% (males) and ~3.5% (females). What can be found is an increase of the percentage of white females in year 3 (37.1%), whereas the overall number of women has decreased from 43.3% to 40.7%.

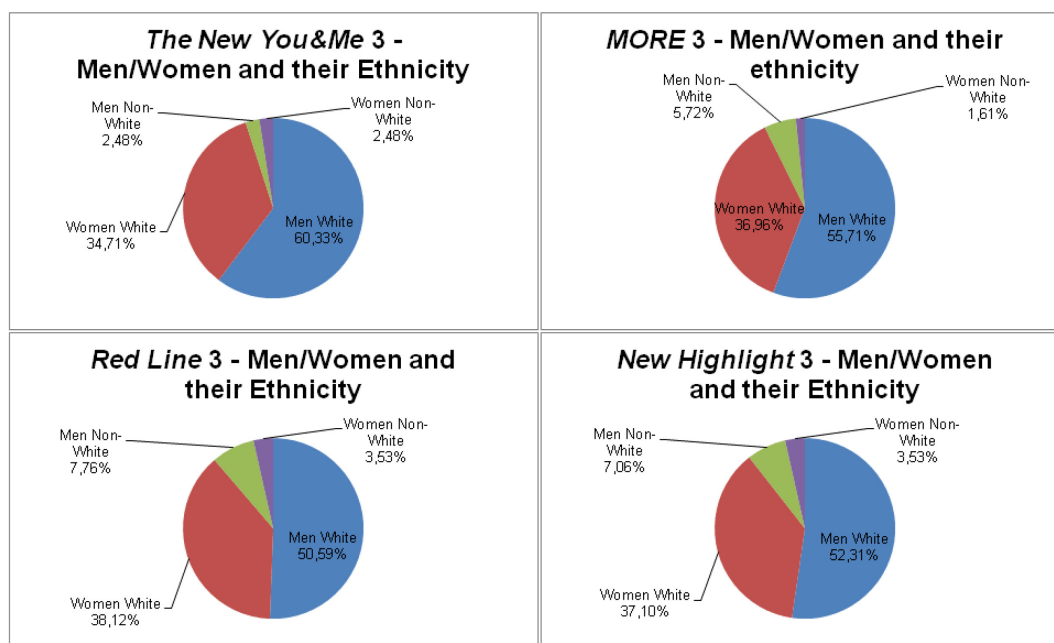


Table 4. Men/Women and their Ethnicity in 3rd form-textbooks.

When considering evaluation of the data, the fact that all of the editions of the applied coursebooks are no older than 5 years may seem disconcerting. Is it possible that any presentation of men and women, as well as of ethnic minorities that corresponds with reality seems to be lacking in all of the coursebooks?

To answer the above question, an analysis of coursebooks in terms of their quality must be given and will be provided in section 5.2. Given that this quantitative analysis provides the depiction of people *only* in terms of their frequency, a quite different image may be gained and experienced by use of another analysis – qualitative analysis. According to Andersson (qtd. in Mayring 19) “Zahlen sprechen niemals für sich selbst. Sie müssen immer interpretiert werden“. This adds to the assumption of Mayring (see 19) that quantitative analysis and its results should be followed by qualitative analysis, in order to respond to research questions made prior to any content analysis. Although white men prevail in number, the data says nothing about

the quality or presentation of pictures. Persons might be presented in a negative, positive or neutral context it is therefore vital to evaluate the results more intensively in the larger context of qualitative analysis. In addition to that, the data will be related to current demographic statistics of the British population in section 5.3.

5.1.3. Typical Roles Related to Gender

This section aims to examine the distribution in and diversity of the roles the British take in the analysed coursebooks. To this end, typical features of gender roles, which have been loosely based on Bischof-Köhler's accounts of gender roles and their practices⁶², will be applied. The features applied should demonstrate whether the traditional classification⁶³ of men and women is still reflected in Austrian EFL coursebooks. This point is of major interest and importance, due to the fact that it may indicate the significance given to men and women in our society, given that all four chosen coursebooks have been approved by the Federal Ministry of Austria, which also prompts gender-related learning aims in the Austrian curricula.⁶⁴

The categories are divided into household chores, occupations and free-time activities:

Under the domain 'household chores', several activities such as child care, cooking, repairing or garden activities can be found in the coursebooks. According to Bischof-Köhler's typical practices (see above), some of the activities found have gained the status of a 'classical' or 'typical' activity for either men or women over many years, i.e. these activities should represent either masculinity or femininity. Naturally, these are stereotypical depictions, to which students can be exposed, but not exclusively.

For the occupational category, *all* classifiable occupations that appear in the analysed coursebooks are taken into account. For some books this means that there are more jobs, for others, there may be fewer (see *Tables 5-8*). Important to

⁶² Bischof-Köhler (see 154-155) identifies several practices as predominantly masculine (m) or feminine (f). Among others, there are hunting (m), farming (m), weapons (m), warfare (m), cooking(f), knitting (f) and child care (f).

⁶³ This may be closely linked to Bischof-Köhler's accounts of men and women. What I mean by 'traditional classification' here is that men and women are prescribed old-fashioned roles, i.e. women need to run a household, men need to be able to repair a car etc.

⁶⁴ For teachers and people of interest, the handbook *Leitfaden zur Darstellung von Frauen und Männern in Unterrichtsmitteln* has been published and can be downloaded for free under the following link: <<http://www.bmukk.gv.at/medienpool/10336/PDFzuPubID290.pdf>>.

compare, however, is the form of the occupation at which British men and women are presented, as well as the frequency with which they are presented.

The third and final category aims to display activities British men and women undertake in their free time. As in the second category, all hobbies which may be found in the coursebooks are presented. However, the sub-categories 'music' or 'sports' embrace different kinds of music, i.e. dancing, listening to music, playing an instrument and sports, i.e. cycling, horse-riding, wind-surfing etc. Although a closer inspection of the various hobbies men and women are assigned would be interesting, closer analysis would overload the topic and size of this thesis.

All of the categories, the subcategories and the genders assigned to them⁶⁵, are displayed in *Tables 5-8*. In order to identify any unbalanced depiction of roles, the gender role which is depicted more often than the other is highlighted in bold for men, and in bold and italics for women.

The depiction of men and women in connection with their gender roles allows several research questions⁶⁶ to emerge. A research questions concerning the diversity in distribution of gender roles suggests that men might still be assigned masculine roles, while women could rather take feminine roles in coursebooks. Considering household chores, this would imply that men are usually found in roles outside of the house, while women perform household duties such as child care or cooking. Another research question is whether coursebooks may try to represent men in formerly feminine roles (and vice versa) but instead depict them, again stereotypically. This would mean that women could be shown only *trying* (and failing) to lift weights, thereby even reinforcing the stereotypical differences between men and women⁶⁷. A third research question is whether women or men might even be depicted in completely reversed but exaggerated roles – which would in turn lead to an unbalanced depiction and a new set of stereotypes for them.

⁶⁵ The number of men and women/boys and girls who are depicted in coursebooks will be indicated in brackets next to the respective gender role. While the abbreviation *m* refers to men/boys, the letter *w* refers to women/girls. Gender roles will be identified and become classifiable by the frequency of depiction, as well as, at a later point, by qualitative analysis.

⁶⁶ Please see the appendix for a full list of specific research questions.

⁶⁷ For the analysis of this research question, the qualitative aspects of the pictures and illustrations need to be taken into account. They will thus only be referred to in section 5.2.

Table 5. Gender Roles in The New You&Me 1- 3

Household chores	Occupations	Hobbies
Child care (1m) (2w)	Hunter (1m)	Lifting weights (2m)
Cooking (2m) (7w)	Teacher (4m) (1w)	Watching TV (2w)
Washing a car (2m)	Cowboy (1m)	Music (8m) (8w)
Garden activities (3m)	Officer (4m) (1w)	Sports (19m) (10w)
Repairing (3m)		Shopping (1m) (2w)
Cleaning up (4w)		Reading (2w)

According to *Table 5*, household chores in *Y&M 1-3* seem to be well distributed among men and women. In the pictures of people performing duties, 11 men and even 13 women could be identified. However, major differences are evident when it comes to the specific sub-categories. More precisely, women dominate in the depiction of cooking (7:2), child care (2:1) and cleaning (4:0) activities, while men are depicted in various ‘outside’-activities, including repairing (3:0), washing cars (2:0) and gardening (2:0). The same is true for the *More* series (represented in *Table 6*), which presents a limited number of people performing household chores. Their focus, however, is clearly on women – 15 females are presented in stereotypical roles, in contrast to only 8 men. Not only does the stereotypical depiction of women outweigh men in terms of number, also women are discriminated against by presenting them only in the role of cooking & serving (9:6) and cleaning up (5:2). Still, also one woman can be identified in a ‘repairing’ role (1:0). The coursebook series *RL 1-3* (see *Table 7*) provides a similar impression to the readers. Interestingly, it is the only coursebook series under analysis which has been composed also by two women. Even more surprising are the results of the number of roles in the category of household chores. Again, only a small number of men and women (8:7) are presented, but their distribution is equally as unbalanced as in the previous coursebooks. Women are assigned roles like cooking and cleaning up (both 3:1), while men are depicted in what has been classified as ‘typically masculine’ roles.

Table 6. Gender Roles in More 1-3

Household chores	Occupations	Hobbies
Repairing (1w)	Waiter (1m)	Computers (8m) (8w)
Cooking and serving (6m) (9w)	Teacher (2m) (4w)	Fighting (7m)/ Cars (1m)
Cleaning up (2m) (5w)	Firemen (2m)	Music (52m) (21w)

Flight attendant (1w)	Sports (117m) (43w)
Officer (7m) (1w)	Shopping (5m) (5w)
Shop assistant (1m) (1w)	Reading (3m) (3w)
	Watching TV (6m) (10w)

Before attaching significance to these findings, there remains the question as to how reliable the figures are. Does the depiction of only a limited number of men and women reveal stereotypes or is the imbalance created purely by chance? In some cases, women and men are presented at the rate of 2:1, which does not indicate a very significant result. It is beyond question that women tend to be depicted rather stereotypically – however, there is a difficulty in drawing valid inferences due to the minor reliability of analysis (at least for *M* and *RL*).

Table 7. Gender Roles in Red Line 1- 3

Household chores	Occupations	Hobbies
Cleaning up (1m) (3w)	Doctor (1w)	Computers (14m) (10w)
Cooking and serving (1m) (3w)	Teacher(3m) (4w)	Reading (6m) (3w)
Washing a car (1m)	Hairdresser (1w)	Music (27m) (25w)
Garden activities (1m)	Officer (7m)	Sports (101m) (52w)
Repairing (4m) (1w)	Flight attendant and check-in agent (1m) (1w)	Shopping (5m) (13w)
	Fighter (4m)	Cars (2m)
		Watching TV (1m)

Table 8. Gender Roles in New Highlight 1- 3

Household chores	Occupations	Hobbies
Cleaning up (2m) (2w)	Hairdresser (2w)	Computers (1m) (1w)
Cooking and serving(11m) (13w)	Teacher (6m) (6w)	Fighting and Lifting Weights (23m)
Repairing (5m) (2w)	Shop assistant (7m) (1w)	Music (30m) (18w)
Garden activities (1m) (1w)	Officer (8m) (2w)	Sports (116m) (72w)
	Farmer (8m) (5w)	Shopping (9m) (15w)
	Nurse (1w)	Reading (5m) (6w)
	Fireman (1m)	Watching TV (5m) (5w)

Nevertheless, the *New Highlight* series (in *Table 8*) seems to indicate a trend towards the integration of men into the 'inside' household category. Nearly all sub-categories are fairly balanced – indeed, the depiction of men in the role of 'cooking & serving' even outweighs the number of women to a small degree in year 1 and 2 – however, as *Table 8* demonstrates, on average, slightly more females than males are presented in this domestic role (13:11), while men are rather depicted repairing 'outside' (5:2).

At this point, the posed questions – men might be depicted in masculine, women might be depicted in feminine roles – seem to become clearly affirmed for three of the four analysed coursebook series.

When it comes to the subject of occupations, extreme differences between the sexes may be identified, though the coursebooks also differ in their respective approaches. Whereas in the *Y&M* series (see *Table 5*), men are in complete control of the occupational sphere – hunters (1:0), officers (4:1), cowboys (1:0) and teachers (4:1) are male – *More 1-3* (see *Table 6*) grants women at least dominance in the job as teachers (4:2) and air hostesses (1:0) and a balanced depiction as regards shop assistants. All other occupations are represented by men – see *Table 6*. A larger number of women is represented in *RL 1-3* (see *Table 7*): There are, on average, more men than women (15:7) – this ratio shows that women make up less than half the total number of people presented and their distribution in the occupational sphere is more balanced than in the other two coursebooks. This means that women are presented in more different jobs than in other textbooks, but overall, more men are presented. Conversely, in *RL*, women tend to be doctors (1:0), teachers (4:3) and hairdressers (1:0), whereas only men are depicted as officers (7:0) and fighters (4:0). When it comes to the diversity of distribution in *NH* (see *Table 8*), men outweigh women clearly as officers (8:2), farmers (8:5) and firemen (1:0) but are depicted as teachers as frequently as women in coursebooks (6:6). Interestingly, in *NH*, shop assistants tend to be represented rather by males (7:1) – a role, which has in the *More* series rather been presented as balanced among the sexes. Although, in general, fewer females than males are illustrated working, women outnumber men as hairdressers (2:0) and nurses (1:0).

In focussing on the number and type of the gender roles taken by men and women in Austrian EFL coursebooks, in particular in the occupational sphere, the data cannot be interpreted yet. This is due to the fact that neither the qualification for their jobs or the position the persons have in their jobs have been evaluated by now.

Examining the presentation of free-time in coursebooks, it becomes obvious that British persons are also assigned 'typical' roles in terms of their hobbies. The overall number of British people depicted in performing any activity is, in contrast to the other two categories (household and occupational category), relatively high. However, it should be noted beforehand that, in general, women are shown performing far fewer activities than men. In *Y&M 1-3* (see *Table 5*) a total of 34 men are shown, while only 24 women appear. The roles they perform are strongly correlated to stereotypes, meaning that men are shown lifting weights (2:0) and performing nearly twice as many sporting activities (19:10) than women. Women, on the other hand, seem, like in the household domain, to prefer indoor activities such as reading (2:0) and watching TV (2:0). Another stereotypical representation can be found in the depiction of women as shoppers (2:1). The sub-category of music, however, is balanced, with an equal number of 8 men and women representing this category.

When assessing the *More* series (see *Table 6*), one encounters an even distribution of the two sexes in the sub-categories of computers, shopping and reading. Yet, what the series unfortunately shows, along with the *Y&M* series, is that when it comes to the other sub-categories, men dominate three times as many categories as women (3:1). The results for music, sports, fighting and cars are without doubt, striking: Watching TV, an inside-activity, is rather represented by women (10:6), while a total of 117 men outweigh only 43 women going in for sports for example.

The distribution of indoor- and outdoor activities of the sexes in the *NH* series (see *Table 8*) does not seem startling at first glance, due to the fact that no typical distribution may be found. However, what can be detected are typical free-time roles which are attached to women, such as that of readers (6:5) and shoppers (15:9), as well as to men. The latter may be found 23 times lifting weights – that is 23 times more than women. Furthermore, sportive activities are still represented by men (116:72), as well as the sub-category of music (30:18).

If all these three coursebooks were striving for a sexist presentation of men and women, it would seem that corresponding free-time activities in the *RL* series (see *Table 7*) are (nearly) all reversed in terms of roles. Watching TV (1:0), reading (6:3), as well as using computers (14:10), which all constitute in-door activities, are all activities shown to be performed by more men than by women. While these findings seem to provide a different picture of 'typical' male and female activities, still, men also outweigh women in sports (101:52), music (27:25) and cars (2:0). The only domain that women are over-represented in is shopping (13:5).

It follows from this that men are rather presented as being the far more active sex than women. The general tendency of the coursebooks under consideration is to present women as rather domestic, while men are depicted as adventurous, employing clichés of typical gender roles.

What all the three categories of analysis share is that the quantitative results are very likely to deviate from the qualitative results. As mentioned before, it is important to bear in mind that the quantitative approach does not refer to the type of music or sports that is shown in relation to the relevant sex. As for sports, a whole unit might have been dedicated to soccer, which in our society, is, on a professional level, *only* represented by men. In other words, the distribution of gender roles in some domains is relatively hard to be measured and compared with one another.

5.1.4. Class, Age and Ability

The third analysis criterion concerns the depiction of class systems in Austrian coursebooks, as well as the presentation of old, disabled and poor persons in the sense of minority depiction.

Although Great Britain is said to have retained the old traditional class system, according to O'Driscoll (see 48), it has only survived in a significantly changed way. The former class division into upper, middle, and lower class is by now antiquated and regarded as no longer relevant, but may be still exist in people's minds. Modern views of Great Britain and the British claim that class differences exist, but they are not anymore based solely on people's appearance, property, religion or family names, rather on people's social attitudes, customs and language. In particular,

language and accents are regarded as indicators of a person's class affiliation (see O'Driscoll 48).

Due to the changing perceptions of social class, people's identification with class has also changed. This means that many people wish to belong to a 'higher' social class, but being referred to as "snobbish" is viewed extremely negatively. Interestingly, the same seems to apply for people who are proud of describing themselves as members of the working-class. The tendency to take on 'working-class' language or values is known as "inverted snobbery" (O'Driscoll 50), whereby people try to place emphasis on their preferred class affiliation (see O'Driscoll 50).

For the analysis of coursebooks, attention should be placed, in particular, on whether a stereotypical and out-dated depiction of class systems is presented, or if people are assigned to a class, respectively. Moreover, the analysis will focus on the question whether a reasonable distribution of old, disabled and poor people is provided.

5.1.4.1. Minority Depiction: Old, Disabled and Poor Persons

The category of minority depiction of old, disabled and poor persons is definitely a special one. Apart from the fact that old people, as we will see at a later point (in section 5.4.1), do not actually constitute a minority in Great Britain, they are assigned to this group for two reasons. On the one hand, old people often experience social exclusion, a phenomenon which is also observable with disabled and poor persons. On the other hand, it seems more than likely that coursebook editors who usually design coursebooks for a young audience, will place emphasis on the depiction of young students, with which learners may identify more easily. In conclusion, old people may be regarded as a minority when it comes to school books, which is for the above-listed reason only natural. However, as regards the depiction of Great Britain and the British, and for reasons of equality and diversity, attention to minority groups *must* be given.

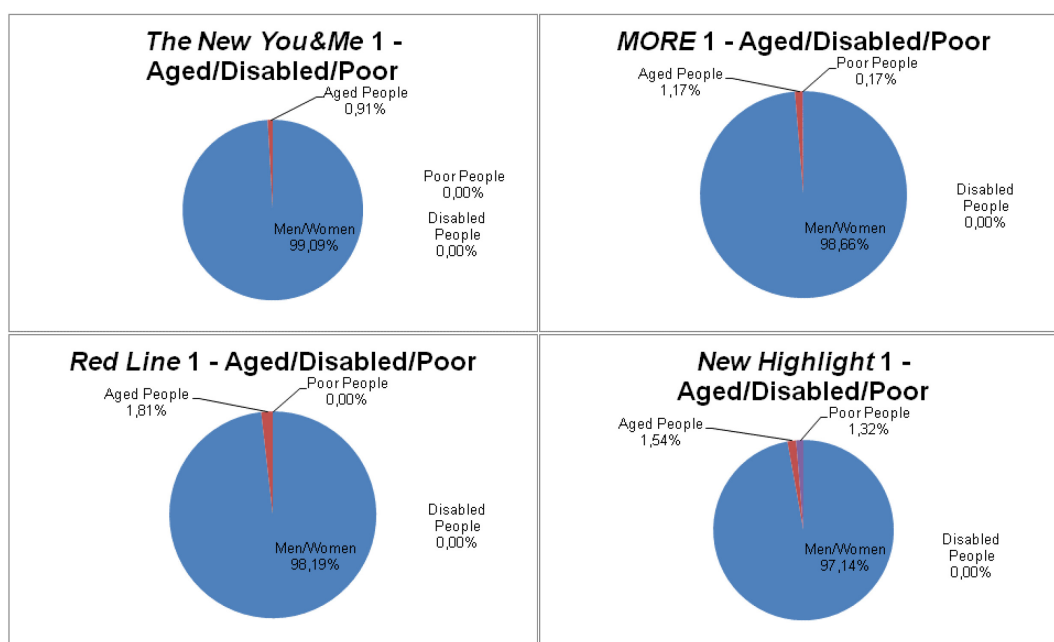


Table 9. Aged/Disabled/Poor People in 1st form-textbooks.

In *The New You&Me* series, the focus is clearly on the depiction of younger, middle class people without any disability (~99.1%). This is reflected in *Table 9*, which proves that minority depiction of disabled and poor people is negligible (both appear 0.0%) in the first year, while old people are also given little attention – ~0.9%. In the second form (see *Table 10*), old people are given a little more attention, however they account for a paltry (~1.0%). Poor and disabled people are again not given any consideration. As the level of English rises to *Y&M* level 3 (see *Table 11*), students are presented with an increasing number of minority groups. Although disabled persons are still not shown at all, the number of poor people rises minimally to ~2.1% and old people amounts to ~1.7%. These numbers are obviously relatively low, however a similar distribution may be found in *M 1-3* (see *Tables 9-11*). Interestingly, in comparison with *Y&M*, the numbers of minorities in the *M* series decrease slightly from year 2 to year 3. This means that from a total of only ~1.2% of old people and ~0.2% of poor people in the first year, the figures in the second year rise to ~1.6% for old people and ~0.4% for poor people, and a mere of 0.4% of old people remains in year 3. In all three forms, *no* disabled persons are presented and in the third year, poor people are also not depicted. *Red Line 1-3* (see *Tables 9-11*) seems to bear many similarities to the presentation of minorities in *Y&M*. In the first year, ~98.2% of people shown are young, able and not obviously poor – the only minority group that is presented at a mere ~1.8% is old people. The depiction of minorities is, however, somewhat higher, accounting for a total of ~4.1% - comprising ~3.4% of old and ~0.6% of poor men and women. This number further increases in the third year.

Constituting ~5.1% of all people depicted, *RL 3*, of all twelve coursebooks under inspection, presents the second-highest depiction of the afore-mentioned minorities. It is also the only coursebook which gives reference to all minority groups in one textbook (see *Table 11*). The fourth coursebook series under analysis, *NH*, again, presents a more balanced picture of minority distribution. In year 1, ~1.5% of the persons depicted can be identified as old, and ~1.3% disabled. Although no poor persons are evident in the first and second year, the number of minority depictions rises to ~5.6% in the second year – leading the presentation of minority groups (for age, ability and poorness) in all second year books. This means that ~3.4% old and ~2.3% disabled persons are shown in the book. Although year 3 presents, as the only one of the *NH* series, a percentage of ~1.1 poor people, the number of old people has decreased enormously to 1.1%. Moreover, *NH*, totally omits the depiction of disabled people in year 3 – this means that the number of aged, disabled and poor persons has increased dramatically only from year 1 to year 2, followed by a sharp plunge in year 3.

Of all the four series it seems that aside from *New Highlight* (1 and 2; see *Tables 9* and *10*), *Red Line* shows a particularly progressive and diverse group of people – a more detailed account for this analysis will be found in section 5.3.

The quantitative analysis of minority depiction of old, disabled and poor people caters only for their occurrence in pictures, illustrations or cartoons – they might be given more attention in discourses.

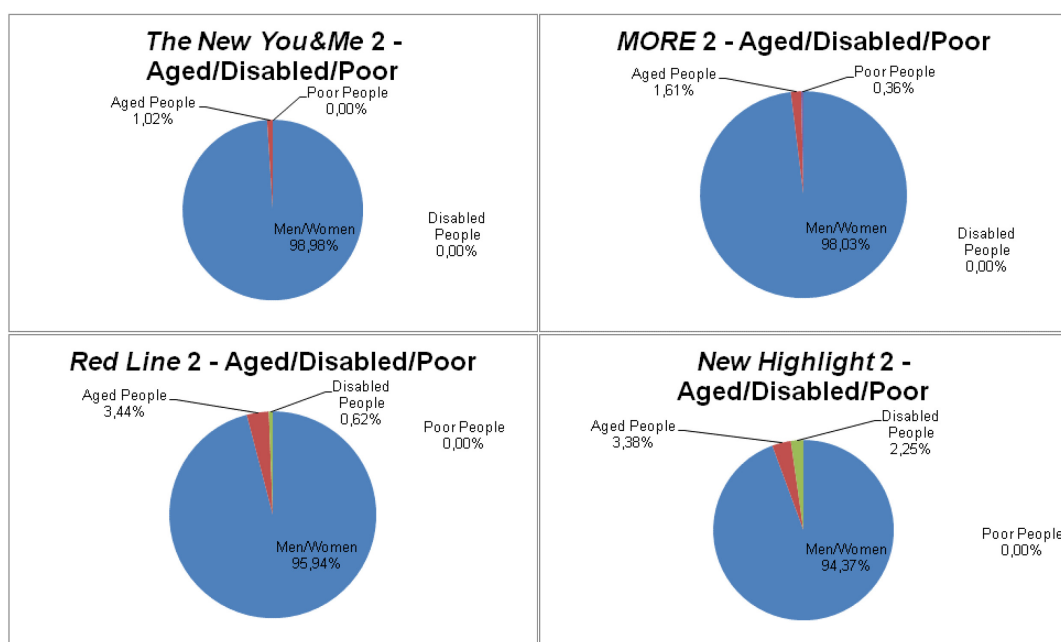


Table 10. Aged/Disabled/Poor People in 2nd form-textbooks.

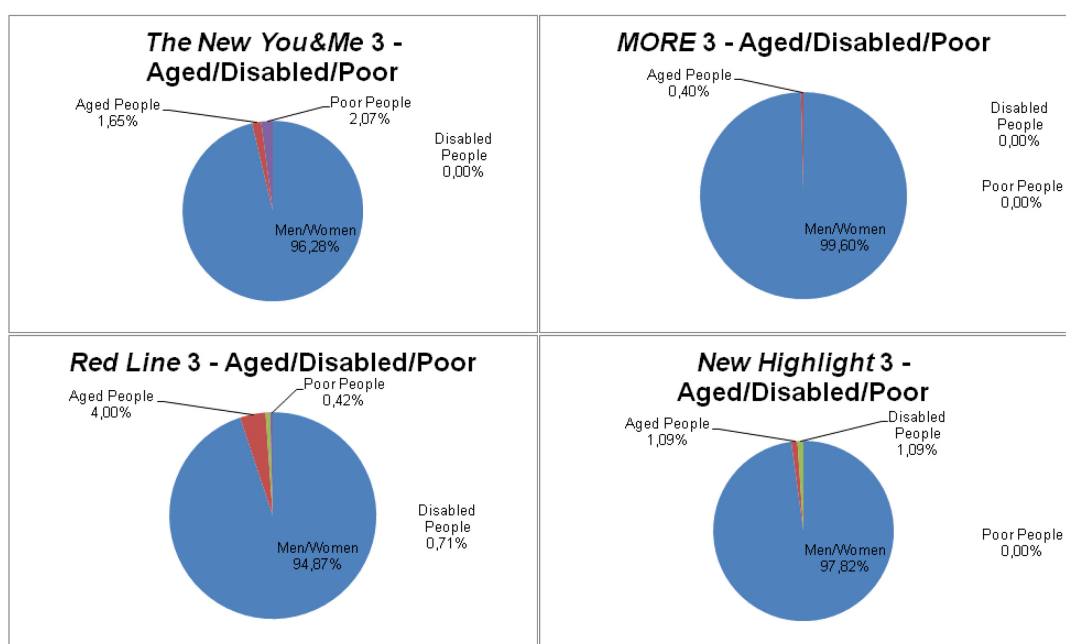


Table 11. Aged/Disabled/Poor People in 3rd form-textbooks.

5.1.4.2. Upper and Working Classes

Initially, I have to state that I approached this section with great ambiguity – should different classes be presented? If yes, should the presentation of the former stereotypical class system be maintained or are the modern social classes more applicable? According to the Austrian curriculum⁶⁸, students should be exposed to cultural differences and a variety of cultures to promote intercultural learning, which

⁶⁸ Please see section 3.1.1. for further reference.

would therefore also include the cultures of different social classes. Another benefit in the portrayal of different classes in coursebooks accrues from the actual existence of classes in modern British society⁶⁹.

A research question is whether middle class people amount to the greatest number of people depicted – this could just mean that usually no reference to any class affiliation is provided or editors/authors prefer to see a British middle class population in coursebooks. Important for further analysis is however, that high and low class people will only be counted if their class is clearly identifiable.⁷⁰

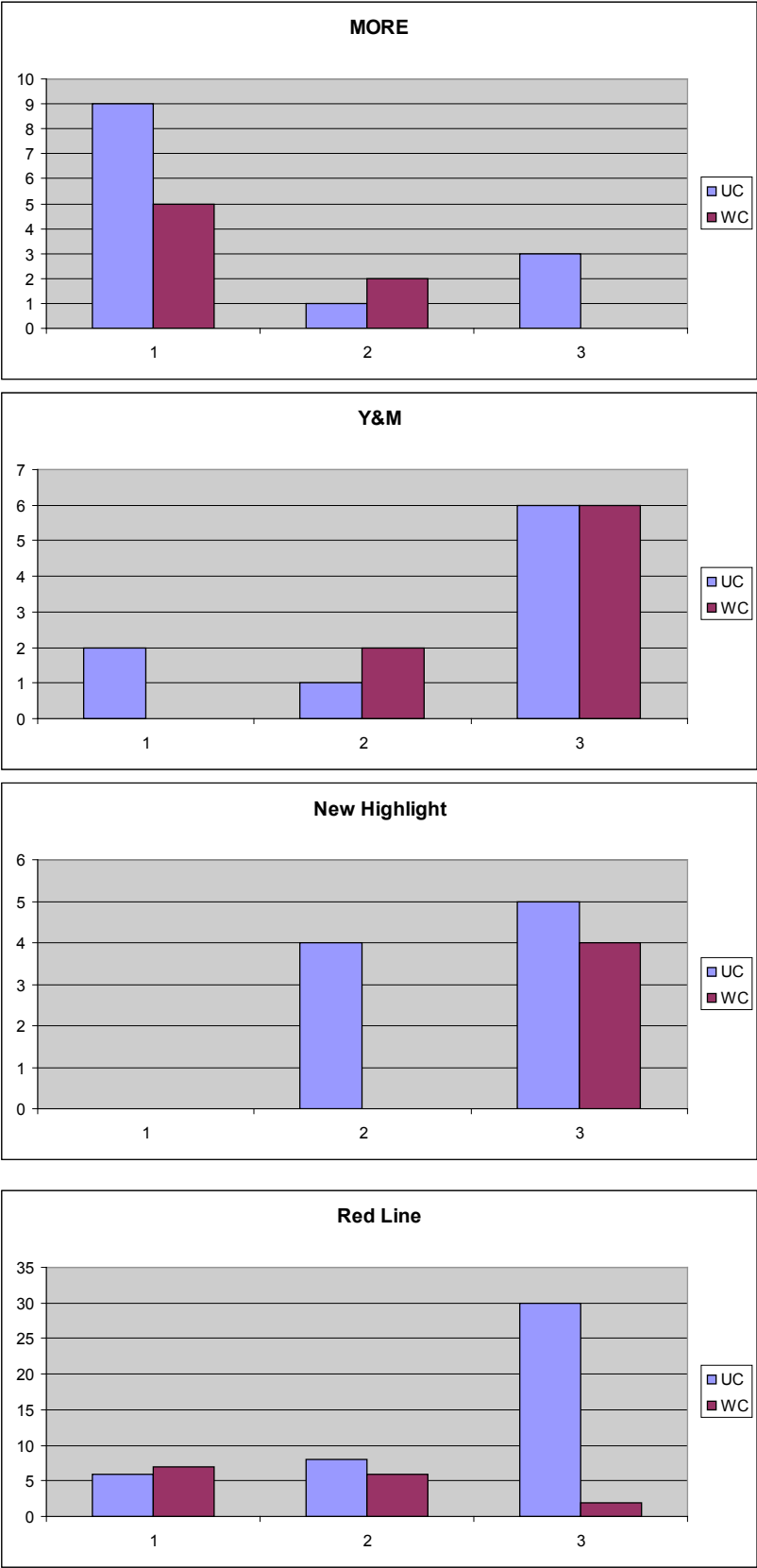
The research question whether a stereotypical presentation of the upper or working classes will, if at all, most distinctly be found in the first year of EFL learning, where younger students are presented with a range of visual stimuli to promote their learning⁷¹, which may mean that more stereotypical representations could be used.

⁶⁹ The current statistical figures of British social classes are more closely referred to in section 5.3.2.1.1.

⁷⁰ This does not even imply that the analysis is subjective – I would rather argue that no subjective analyses should be made on the basis of any jobs or cultures. I will try to objectively identify any high and low classes only when they are indicated by the coursebooks themselves. This signifies that when it becomes clear from the picture that a different class is deliberately highlighted, the illustration will amount to the total number of classes depicted.

⁷¹ See section 5.1.1.

Table 12. Depiction of Upper and Working Classes in Austrian EFL Coursebooks.



In scanning the twelve selected coursebooks individually, *Table 12* illustrates that class depiction exists, but only to a small degree. As questioned in the research

questions above, middle class people dominate in all analysed textbooks. However, the presentation of different classes gradually rises from the first year to the third year in three out of four coursebook series. *More* is the only series which shows a relatively high depiction of upper classes (9:5) in the first year. From the second year onwards, the depiction of different classes is less evident, with only one member of an upper class and no person belonging to a working class in year 3. The other three coursebooks convey a different picture – the number of people assigned to a class not only rises from the first year to the third year, but the average number of people presented is considerably lower in the *Y&M* series and the *New Highlight* series. *Red Line*, in comparison, depicts a large number of people in all three years (6:7 in year 1, 8:6 in year 2). With a depiction of 30 people belonging to the upper classes and two people in the working classes in the third year, *RL* is the series which presents class the most⁷², but does not necessarily provide a greater degree of diversity. This is due to the fact that although the number of people of a specific class is obviously high, the distribution between upper and working classes is unevenly distributed.

Two of the coursebooks (*M* and *Y&M*) overall depict fewer people, yet demonstrate a more balanced variety among the upper and working classes when compared with *Red Line*. More explicitly, the *M* series depicts 13 people belonging to the upper classes, and 7 belonging to the working class. A more even distribution can be found in the *Y&M* series, which illustrates 9 (UC) in contrast to 8 (WC) people.

Class affiliation in *NH* is scarce in the first two years, which means that in the second year only four people belonging to the high class could be identified, while year 3 presents a far larger number of high and low class (5:4) – again, even though only slightly, the number of high class-people outweighs the number of low class-people being presented.

The general tendency, however, is to depict far more people of high classes than low classes: In total, 75 people are shown as members of the high class, while only 34 people of the low class are presented. When comparing these figures to the entire

⁷² When examining *RL* 3 more closely, it becomes obvious that the reasons for the immense number of people belonging to the Upper classes can be found in the choice of topics of the coursebook. Stories such as “The legend of King Arthur” (110 ff) or “The Canterville Ghost” (116 ff), as well as “The story of the Baskervilles” (37-39) contain so many pictures that the overall number of members of the Upper Classes is raised enormously.

number of people depicted⁷³, the lack of diversity in class depiction becomes obvious. Yet the question remains as to whether an extensive presentation of class differences is in fact detrimental – this could lead to the assumption that, although diversity is regarded as important in EFL, its usefulness is context-dependent.

5.1.5. Cultural Icons

After having elaborated on some major observations in terms of images of the British, I will now focus on the presentation of Great Britain in terms of any cultural icons in the coursebooks. Yet, what is meant by cultural icons? Are they stereotypical representations of a country like GB?

According to the *Oxford English Dictionary* an icon refers to “a person or thing regarded as a representative symbol or as worthy of veneration” – the notion of a cultural icon then denotes a symbol of a culture. Holt (1) suggests that cultural icons do not necessarily need to be “human”, but can be places or even brands; what Holt (see 1) also mentions is that people can easily identify with cultural icons. *Icons Online* argues that icons are “symbolic”, “recognisable in a crowd”, “fascinating and surprising”, but also at times “controversial”.

What is generally classifiable as a cultural icon of GB? It is without doubt arguable to which degree icons or representations in coursebooks can always be interpreted as British. However, to make it easier, any references to GB which I understand as ‘typically’ British or commonly known as British symbols will be counted as a cultural icon and thus, fall into the category of quantitative analysis. To support my own interpretations of cultural icons, *ICONS*, an online project, for which the top 100 English icons have been voted by people, will be consulted⁷⁴.

The reason for choosing British cultural icons for quantitative analysis is due to their influence on the matter of diversity. An over- or misrepresentation of icons will certainly influence the degree of variety in a coursebook, as well as it may affect students’ perception of a country. Are different images provided, or are only either

⁷³ See sub-section 5.3.2.1.1.

⁷⁴ *ICONS. a portrait of England*. features a great collection of various icons of the English culture, which were nominated by people and debated about online. It is worth mentioning that these icons are only related to England and not the whole of Great Britain, however. Please see <<http://www.icons.org.uk>> for further information.

traditional or hip and modern images of Great Britain presented? The research questions outlined in section 4.3. concern not only a balance of diversity, but also whether Great Britain and the British are in fact presented stereotypically.

Table 13. Cultural Icons in Y&M 1-3.

Icons	Number
Y&M 1	
British Breakfast/Food (incl. tea)	5
The Union Jack	3
Horse Guard	1
British Money	1
(School) Uniform	10
The Queen (Head Stamps, Pictures)	2
Big Ben	1
Y&M 2	
British Food/Breakfast (incl. tea)	1
Romantic Castles	1
Bobby	7
(School) Uniform	1
Guy Fawkes Night	2
Bed & Breakfast	1
Rainy Weather	1
Y&M 3	
The Union Jack	1
Princess Diana/The Royals	1
London (Sights, Maps, the Tube)	13
Shakespeare	5
King Arthur	4
Hunting	1
Romantic Castles	2

In particular the 1st year coursebooks have been shown to depict a wide range of pictures. Accordingly, also the distribution of stereotypical icons is of utmost importance in year 1, it seems. Overall, 23 different cultural icons of Great Britain find their depiction in the EFL coursebook *Y&M* for youngsters (see *Table 13*) – among them are the Union Jack (3), Horse Guards (1), Big Ben (1), school uniforms (10), money (1), British breakfast/food (5) and the Queen (2). In comparison to the first year, year 2 (*Table 13*) only depicts 14 stereotypical icons of Britain. These icons are references to rainy weather (1), romantic castles (1), the bobby (7), school uniforms (1), Guy Fawkes Night (1), a Bed&Breakfast (1) and British food in general (1). Year three (*Table 13*), in contrast, with its strong focus on London, demonstrates an even higher number of cultural icons: Different sights (as well as maps) of London are

depicted at 13 times, Shakespeare is demonstrated even 5 times, as well as also the Union Jack (1), King Arthur (4), romantic castles (2), hunting (1) and Diana and the Royals (1) find their presentation.

Table 14. Cultural Icons in More 1-3.

Icons	Number
<i>M 1</i>	
Football	4
The Union Jack	4
Red Telephone Booth	1
British Money	5
(School) Uniform	24
The Queen (Head Stamps, Pictures)	1
London (Sights, Maps, the Tube)	5
Romantic Castles	2
Sherlock Holmes	4
British Food/Breakfast (incl. tea)	3
<i>M 2</i>	
Romantic Castles	2
Landlord ('John Bull')	1
Football	4
Rainy Weather	9
Bobby	1
The Union Jack	1
British Food/Breakfast (incl. tea)	3
(School) Uniform	1
<i>M 3</i>	
The Union Jack	1
Rainy Weather	1
The Beatles	9
London (Sights, Maps, the Tube)	12
Red Double-Decker	1
(School) Uniforms	8
Football	2

Similar insights can be gained in *More 1-3* (see *Table 14*): Year 1 by far depicts most of the cultural icons – in particular the Union Jack is given special attention obviously, as it is depicted 4 times in the book. From the first year to the second and third year its depiction diminishes greatly and it is only depicted once in both of the years then. An interesting fact is also that a total of 24 people wearing British (school) uniforms can be counted in year 1, while only one person wearing a uniform in year 2 and 8 school uniforms in year 3 can be found anymore. Moreover, depictions of *the English* playing football are to be found 4 times in year 1, while year 2 (4) and year 3 (2) depicts pictures of football players without any reference to a country. Other

stereotypical icons which are depicted in *M 1* are British money (5), a red telephone booth (1), Sherlock Holmes (4) and British food/breakfast (3). The general tendency to present London extensively in year 3 can also be observed in the *M* series. While only 5 different sights of London are represented in year 1 and none in year 2, year 3 puts an emphasis on London and depicts 12 pictures of the city, as well as one of the red double-deckers. What is also offered in year 2 and year 3 is a focus on GB and the frequent depiction of its rainy weather. Moreover, year 3 is the only coursebook of the series which also presents British musicians, namely the Beatles – even 9 times.

Table 15. Cultural Icons in New Highlight 1-3.

Icons	Number
NH 1	
The Union Jack	1
Red Double-Decker	1
Bagpipe	1
(School) Uniform	43
British Food/Breakfast (incl. tea)	1
London (Sights, Maps, the Tube)	1
The Kilt	1
NH 2	
(School) Uniform	30
British Food/Breakfast (incl. tea)	2
The Union Jack	2
London (Sights, Maps, the Tube)	3
Rainy Weather	1
Football	1
The Kilt	1
NH 3	
Bagpipe	1
Football	3
London (Sights, Maps, the Tube)	19
(School) Uniform	9
British Food/Breakfast (incl. tea)	1
Queens and Kings	1
‘John Bull’	1
The Kilt	1

While *Y&M* and *M* appear to be rather modest in displaying cultural icons of GB, *NH* and in particular *RL* present a wide range of stereotypical representations that students of the books may be exposed to. The *NH* series (see Table 15) has a clear focus on uniforms in all the 3 years – year 1 presents far the largest number of people wearing uniforms: 43. Apart from other cultural icons such as the Union Jack (3), London sights (23) and food (4), also rural areas are especially highlighted in the

coursebook series. This is shown in the comparably high number of rural pictures, in particular in year 1, 17 rural areas are depicted: rural areas do not necessarily represent cultural icons for a reader of a coursebook, however, the relatively high number of depiction is worth noting in this respect. This is due to the fact that the representation of cultural icons can be closely connected to diversity in general.

Table 16. Cultural Icons in Red Line 1-3.

Icons	Number
<i>RL 1</i>	
The Union Jack	3
Red Double-Decker	3
Red Telephone Booth	1
(School) Uniform	16
British Food/Breakfast (incl. tea)	3
London (Sights, Maps, the Tube)	34
Football	8
Black Cabs	3
British Money	2
Rainy Weather	2
Bagpipe	1
The Beatles	1
<i>RL 2</i>	
(School) Uniforms	16
Black Cabs	1
London (Sights, Maps, the Tube)	24
Red Double-Decker	5
The Queen (Head Stamps, Pictures)	5
Rainy Weather	3
British Food/Breakfast (incl. tea)	4
Football	4
Shakespeare	2
Bed & Breakfast	3
Robin Hood	1
'John Bull'	1
<i>RL 3</i>	
Bagpipe	1
London (Sights, Maps, the Tube)	37
English Flag	1
Red Double-Decker	1
Bobby	4
The Royals	3
'John Bull'	2
The Union Jack	3
British Food/Breakfast (incl. tea)	2
Rainy Weather	1
Sherlock Holmes	1
Football	13

As has been mentioned above, the *Red Line* series, demonstrates an extremely high number of depictions of cultural icons in contrast to the other series – listed in *Table 16*. A long list of cultural icons has been arranged on basis of the findings in the three coursebooks. Among the icons are football (highest in year 3: 13), (school) uniforms (year 1 and 2: 16), the bobby, the London tube and its sights (year 3: 35), black cabs, Kings and Queens, red telephone booths, terraced houses, money, rainy weather, the Beatles, Shakespeare, food and tea, Bed & Breakfasts, Robin Hood, bagpipes and kilts, the Union Jack, the English flag, Sherlock Holmes, ‘John Bull’⁷⁵. Although the quantitative number of cultural icons seems considerably high, the distribution of diversity in topics is equally high. This means that, overall, not only a great number of cultural icons are presented in *RL*, but there is a great number of different pictures that establishes connections with intercultural relations, foreign money, different flags, sights and food of the world and various countries.

5.2. Qualitative Results

5.2.1. Coursebooks and their Depiction of Ethnicity

As the quantitative analysis of the four different coursebook series (*Y&M*, *M*, *NH* and *RL*) has already revealed in section 5.1.2, women and non-whites are presented in a fairly unbalanced proportion in contrast to white men. The *Y&M* series is the first coursebook that comes to mind for its stereotypical presentation of men, women and different ethnicities. In the second place, the *M* series provides a slightly less, but still extreme picture. These two series, however, do not only convey an outdated image of GB and the British in quantitative terms, but also their qualitative presentation of men, women and non-whites appears to be just as unbalanced. In *Y&M 1* the disparity between the numbers of whites and non-whites presented in the book speaks a thousand words. On page 20, twenty different girls and boys are having a party (the pictures spread over the whole page) – and no single non-white is included. Two of the four non-white persons who appear in *Y&M 1* are presented on one page (30), however, the size of their pictures is relatively small in comparison to the picture of a blonde, white girl on the same page. Although 666 visual items can be found in *Y&M 1*, and the title page with a black girl seems to promise a

⁷⁵ See section 5.1.5.

'multicultural' textbook to the readers, the answer to the research question⁷⁶ that ethnic minorities only play a minor part seems to hold true – in fact they are non-existent in the book. Also the book for the second year contains pictures which convey a false impression of GB to young learners. Non-whites are hardly to be found in the whole book, and if at all, they are either present in a very small image (24, 54), in a black-and-white shot (34), or as sportspersons (84).

Fig. 3: Headlines and Ethnicity



When considering the imbalance of whites and non-whites in Y&M 1 and 2, it is clear that Y&M 3 presents a far larger number of non-whites than the other two textbooks. When taking a closer look, one might suspect that the possible reasons for the enriched diversity of people in the book may be found in U4 – a unit about London. In this unit, most of the non-white

people occur, although few are distributed all over the book. On first glance, it would appear that there are almost no non-whites as they are (as in Y&M 1 and 2) mostly presented in relatively small pictures – as on page 92 (see Fig. 3), where in fact only five non-whites holding a headline of a newspaper in front of their bodies are presented, in contrast to twelve whites. Interestingly, the non-white people carry headlines reading “terror” or “death!”, while white people present headlines saying “Million\$”, “UFO” or “rats”. This raises the question whether the assignment of these headlines is only at random or if their depiction states an (un)conscious relationship

between non-whites and terror?



Fig. 4: Ethnicity in Coursebooks

⁷⁶ See 4.3.

As mentioned above, also the *M* series conveys a stereotypical image of GB. In particular, year 1 presents very few different ethnicities. However, the non-whites occurring in *M* 1 seem to be embedded in a far more natural environment, thereby making them appear less foreign. A clear example of this can be found e.g. on page 122, where different ethnicities are presented without any reference to their origins.

The same applies to page 124, where non-whites are depicted in a supermarket. This is what differentiates *M* from *Y&M* – *M* depicts non-white citizens neutrally, meaning that there is no stereotypical reference to sports or other clichés. The impression that is given is that the book in turn appears to the reader to be more diverse. Basically, this notion is retained in year 2, which (also quantitatively) includes a greatly increased number of non-whites. Although people with different ethnicities are presented naturally in year 1, and although their implicitness in natural British environments (also non-white families are depicted as on page 38) is increased, there are still stereotypical approaches in the book. In referring to a ‘bad, black boy’ who appears in the darkness on page 28, the authors seem to cling to former prejudices which made people be afraid of non-white people. Also, on page 72, black people are again, in an exaggerated manner, referred to being good at sports. When the textbook deals with topic of ‘cities’ (106-107), more black people are depicted concurrently than when it comes to the depiction of rural areas (120-121). There is a considerable conformity with year 1 to be found in year 3 of the *More* series, which means that non-white people are depicted, but yet again in a very unbalanced manner. This argument can be grounded on non-whites who appear natural (page 34, 44, 82, 114 as pupils), as well in environments that seem exaggerated, such as playing sports (18).

The imbalances in numerical data (concerning the depiction of men, women and different ethnicities) in *Y&M* and *M*, *RL* and *NH* textbooks have already been analysed in section 5.1. The basic research question to be elaborated on in this section concerns diversity and the attention given to ethnic minorities. While the quantitative analysis has revealed that non-white persons comprise a high percentage of persons present in ~two of the four schoolbook series, the qualitative impression that their pictures convey needs to be examined. A major point concerning the presentation of non-whites is their integration in the book. Early on in

the book, in the “Welcome” game on page 10/11, a black boy is depicted in-between other (white) kids. The depiction of other ethnic groups continues throughout the book. Never is it possible to detect an element of exclusion, due to the way the textbook deals with diversity. A large number of the visual elements printed depict non-white people. Pictures of people belonging to an ethnic minority can be found on almost every second double page in year 1. What can be observed here is that *RL* coursebook authors find it integral to present diversity of not only GB, but also inside their textbook. Bearing this in mind, the reader might suppose that there is any intention behind the presentation of Great Britain and the British as being rather black. It seems to me that editors try to be as hip and modern as possible, forgetting that white people still constitute the majority in Great Britain. Although the number of non-white people presented may still seem relatively small in comparison with that of white people, ethnic minorities are also paid great attention in year 2 of *RL*. The reason why quantitative data and general evaluation of the textbook diverge may be because the quality and attention paid to a person’s actual presentation (being in the foreground, in the middle, in the back, on a picture of poor quality etc.) is in fact different from mere statistics. In *RL* 2, black people are often situated in the middle of pictures or in the foreground (10/11, 12, 14, 16/17, 26 ff.), which alters their general appearance and readers’ perception of people’s dominance. Also, the general cartoons about students always feature a non-white person. The over-representation of ethnic minorities (also found in the *RL* series) can again lead to a new set of bias. This idea will be more thoroughly explored in section six. It seems only natural that also *RL* 3 exhibits a great number of people of different ethnicities, however, a bit different than years 1 and 2. The emergence of a new set of bias may be the case in *RL*’s depiction of non-white people as rappers in loose baggy trousers (31, 43) or making (African, Jazz) music (59, 173). This is to say that the presentation of non-whites wearing baggy trousers, making music, or doing sports, may not automatically mean that stereotypical images are conveyed. However, coursebooks (also *RL* 3 here) partly give one-sided impressions of non-white British citizens. These impressions are then triggered not by traditional stereotypes, but, through the emphasis on diversity, are formed either by double-stereotypes or even a new set of bias.

There is considerable conformity in the modes of presentation between the *RL* and *NH* series: While the quantitative analysis of coursebooks in section 4.3.1.2 reinforced the suspicion of the research question of the dominating status held by white British men and women, *NH* which does not exhibit the largest number of ethnic minorities, also provides a similar picture to *RL*. In U1 “At home”, in particular at the beginning, almost only black people are shown – this means that young learners may be given the impression that Great Britain is *not* diverse, but the stereotypical depiction, which usually favours white people, is completely reversed and students are exposed almost solely to black people. Then, on page 28, the exaggerated diversity of U1 relapses to the depiction of a British icon like the bagpipe. In U2, “In the country”, the frequency of depiction of ethnic minorities drops tremendously and rises again in U3 “In Exeter”. An interesting point worth mentioning is that the depiction of non-white people at the beginning of the book diminishes over the course of the year, however, nearly all families are depicted as black (such as on page 10, 17, 24, 26, 27, 30).

In year 2, the imbalance in the depiction of families becomes less remarkable than in year 1, meaning that also white families are granted attention again. Not only is the proportion of whites and non-whites in terms of family life improved in year 2, but also the overall depiction of non-whites seems more advanced in *NH* 2. Through this, a more realistic diversity of whites and non-whites can be found, which also makes the general impression of the book more appealing. Non-whites in *NH* 2 are presented in more natural environments (e.g. an ill girl sleeping in bed on page 83) than in *NH* 1 and also special events (e.g. Ramadan on page 111) are given attention to. From this, I suppose, students may gain intercultural knowledge in a more natural manner and without becoming intimidated by an unnaturalness of presentations.

With regard to year 3, the statistical number of non-white people depicted reduces dramatically to nearly half the number in years 1 and 2. Although a great number of multicultural families or persons are presented in U1 “London Scenes”, the follow-up units (“Scottish stories”, “Wild Wales”, “Northern lights” or “Dubliners”) present nearly no non-white British people. Although this might be in accordance with the actual diversity in these areas of population, the decline of the number of non-white people is considerable, and therefore not only apparent in quantitative terms, but also

qualitatively. The examination of year 3 reveals that the realistic diversity the *NH* series presented in year 2 has vanished. This is striking - while there is immense diversity in year 1, year 2 finds a fine balance, but loses its appropriate distribution of ethnic groups in year 3. This means that although, year 1 and 2 are nearly the same in the quantitative number of depiction of non-whites, the overall image they convey differs greatly.

5.2.2. Specific Analysis of Selected Pictures

What appears as highly relevant to me in the specific analysis of selected pictures is examining GB and the British in terms of the representation of gender. I decided to scrutinize the four coursebook series for depictions which may shed light on the posed research questions⁷⁷ concerning the topic of gender. Before subjecting selected pictures to a more detailed analysis, the relevant specific research questions ought to be commented on again:

First, certain illustrations will be examined in terms of whether men are presented in masculine roles and women in feminine roles, and to what extent their classical roles are reversed. Furthermore, I will also focus on whether the classical masculine and feminine roles are reversed and if so, if the roles are performed badly or successfully. In order to be able to examine the extent to which coursebooks are consistent with the research questions posed in section 4.3, pictures will be selected from the four coursebook series.

In scrutinizing the *Y&M* series, it becomes obvious that the selected pictures convey impressions which can be easily classified as even. Men and women are presented in classically masculine and feminine roles, however in specific instances, the roles they are allocated to may also be found in so-called 'untypical' roles of their sex.

⁷⁷ For a full list of research questions please see section 4.3.

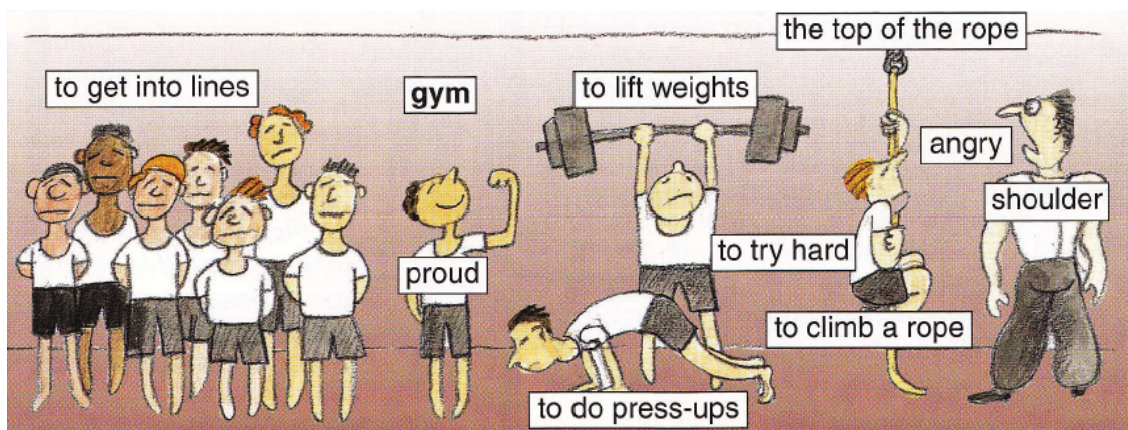
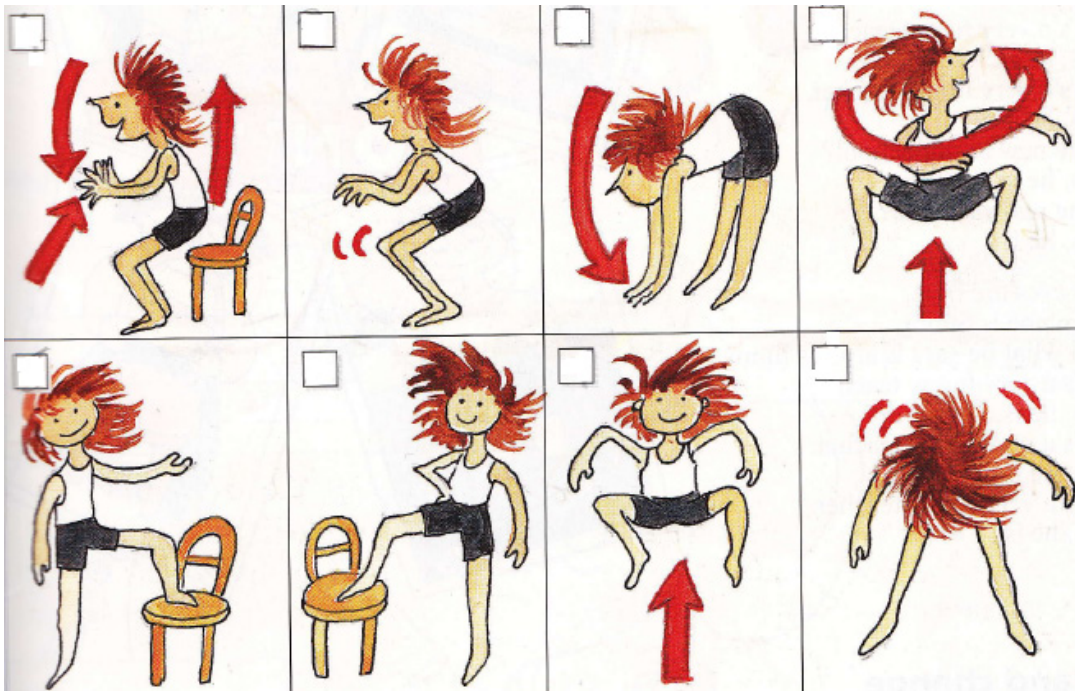


Fig. 5: Sport-related Activities of Men: Y&M

As *Figure 5* reveals, visual representations can be one-sided: Most outstanding is the depiction of men *only* when presenting a range of sports-related activities. The coursebook intends to cover different types of men (tall or small, different colours of hair) and also a non-white person is depicted in the picture, however, the major emphasis is put on men and sports. What could be attributed to the picture of the group of men who have to “get into lines” (Y&M 1 24), is that their obvious disapproval of the situation – their facial expression is relatively sad – is caused by their duty to conform. While there is only one single man who conveys the picture of being happy stretching his hand into the air “proud[ly]”, the other men in the illustration communicate a fairly negative mood in performing exercises such as “lift[ing] weights”, “do[ing] press-ups” or “try[ing] hard” (Y&M 1 24).

In a similar illustration in *Y&M 1* (31) – see *Figure 6* – only one woman is shown doing exercises and smiling brightly. Why is it that the moods between a wide range of men in contrast to only one woman depicted differ heavily? Should men be taken as more serious, in contrast to women being more cheerful? Or is this presentation of moods only random?

Fig. 6: Sport-related Activities of Women: Y&M



Although precise connections between the role of moods in masculine and feminine roles and the possible intentions behind them cannot be presented more thoroughly, pictorial stimuli in Y&M, depicting men and women as being afraid of something in an equal manner seem to be more clear-cut.

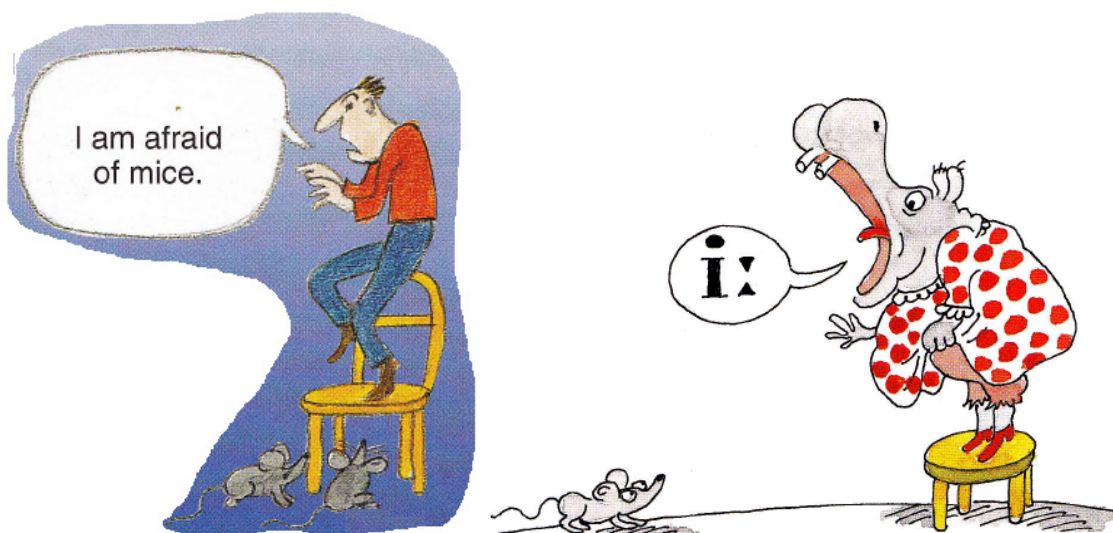
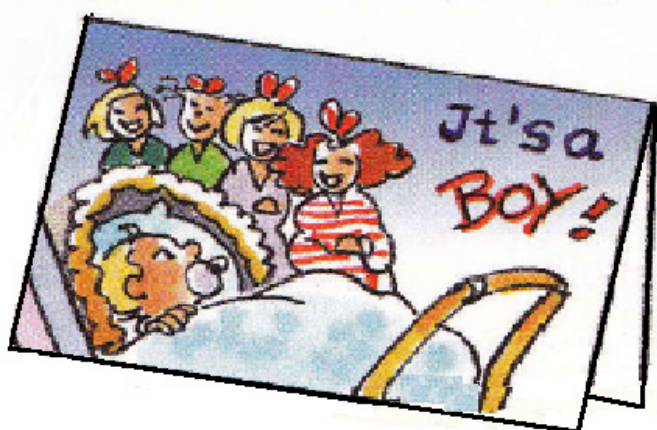


Fig. 7: Fear

What *Figure 7* (Y&M 2 67, 110) demonstrates, is an even distribution of 'fear' in men and women. This means that Y&M includes not only the classical role of women as being easily afraid but establishes an even picture of men and women, which can be interpreted as trivialising typical gender roles. Y&M 3, however, features several depictions of men and women in roles which could be labelled as classical. Men are depicted as hunters and mechanics (11, 15) and women perform household duties such as cooking or cleaning up (17, 27, 136), however these activities are not of central importance in the images. An interesting picture presented in *Figure 8*, is one



of a greeting card featuring the headline "It's a BOY!" (Y&M 3 130). Apart from the fact that I am convinced that the boy on the greeting card has been chosen by chance, the background of 4 women

Fig. 8: Greeting Card Y&M

celebrating is rather striking. For me, this is conveying that *rather*

women are happy and cheerful about the birth of a boy. This visualization, along with *Figures 4* and *5*, show an imbalance of moods between men and women, which may not confirm my posed research questions, but may shed light on other stereotypical assumptions.

Let me turn to another exemplary series of Austrian EFL coursebooks, which is *Red Line*.⁷⁸ The most striking finding in the book is the overall depiction of the British as mice: The use of mice in the coursebook series could imply that gender or nationality is being hid and avoided through the depiction of animals. However, the portrayed mice are fully integrated into the units about Britain, they are given names (*RL* 2 53) (on their T-shirts), wear typically masculine or feminine dresses and jewellery and they are also involved in the actions taking place in the units. This, in my point of view, indicates that mice should simply represent men and women in a more child-oriented form. All over the book there are depictions of male and female mice,

⁷⁸ As mentioned in section 4.3, on the welcome page (3) of *RL* 3 the students are provided with the following information: "In den fünf Units (Kapiteln) erfährst du viel Neues über Großbritannien – das Land und die Leute." This obviously means that a whole year only deals with only Great Britain as an EFL target country for students.

however, only male mice give advice and guide learners through the *series*. In this respect, it becomes even more interesting that female mice are to a certain extent also shown, but only *together* with male mice. Whenever a female mouse is depicted, her gender is signaled by pink clothes, lipstick and a bow on her head – see *Figure 9* (RL 2 34, 145, 146, 149, 154).

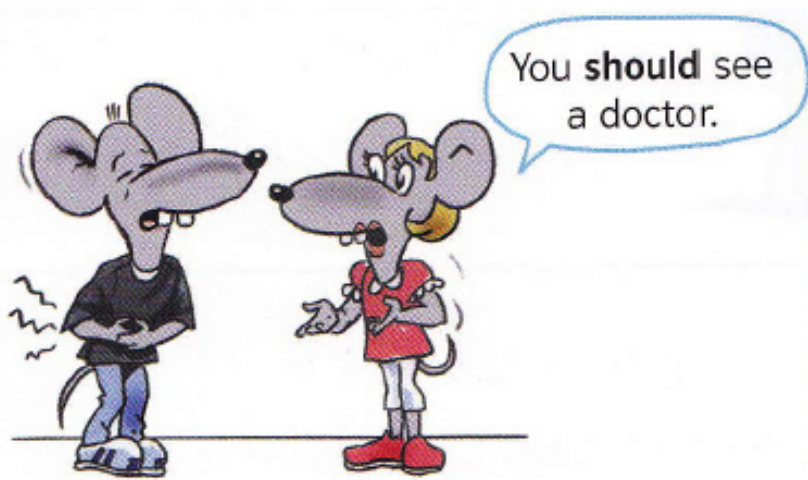


Fig. 9: Looks of Females and Males in RL

Through this, a stereotypical presentation of females and their femininity, at least for British mice, is guaranteed – this in turn furthers the differences of gender. However, males and females in general (mice aside) are presented as classically feminine and masculine as regards their hairstyle. Nearly all women (only 1 exception) are depicted wearing their hair long, while men only have short hair-cuts (see *Fig. 10*; RL 2 41) – why is this the case? Firstly, does this mean that all British females have long hair, or are they entitled to wear long hair as a signal of their femininity? Secondly, do men have to demonstrate their masculinity through a short hair-cut? Why are only classically feminine and masculine appearances presented?

Fig. 10: Haircuts of Men and Women.



Figure 11 (RL 2 145) responds to the research question whether men and women are presented in reversed roles and perform them badly. What is depicted here, is a male mouse who *tried* to do the washing for a female mouse – however, the clothes have shrunk, meaning that he performed his so-called feminine role so badly that the underlying message behind the image can be supposed to issue a warning to women and men. In the way not only the mere depiction of the image is of relevance, but also the text in the speech bubbles reveals the male uselessness in a feminine role.

Fig. 11: Male Mouse doing the Washing.



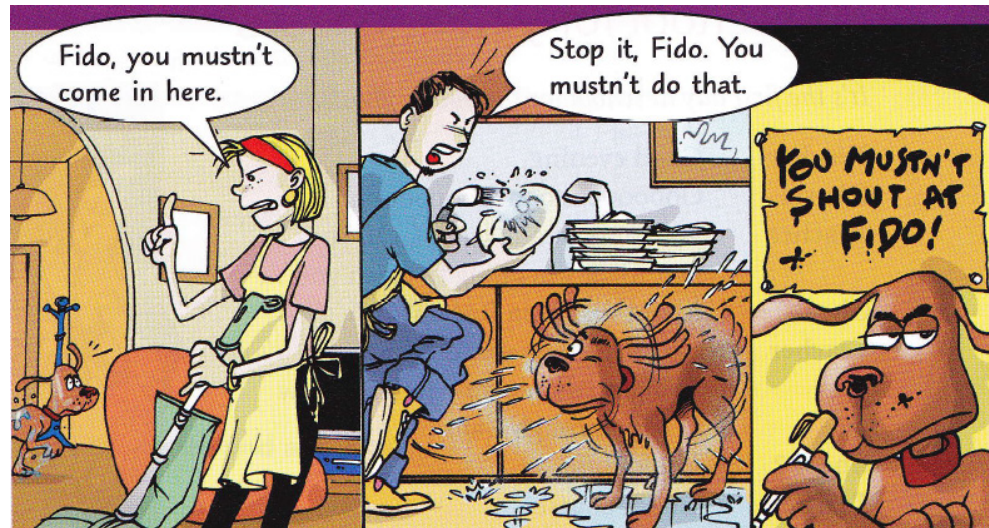
More is the third series in which selected pictures will be examined. A number of points are worth drawing out of the textbooks. In particular *M 1* presents a great number of sports-related activities, which are usually and ‘typically’ performed by men. *Figure 12* (79) reveals that men and women can be depicted playing soccer together, although at first glance, the girl could seem to be presented in a girlish way due to her pink shirt, but at second glance, the reader will notice the blue skirt she is wearing.

Fig. 12: Girls and Boys playing Soccer Together.



In relation to the traditional (and outdated) classification of girls wearing pink clothes, skirts and dresses, and men wearing blue trousers, the coursebook series seems to try to address these stereotypical gender roles. Additionally it is shown that male and female classical roles (e.g. M 2 87 as in *Figure 13*) are performed in a reversed manner – not exaggeratedly but rather in a balanced way.

Figure 13:
Reversed
Classical
Gender Roles.



Another finding encountered in the series is the presentation of males and females in classically feminine/masculine roles, which the respective person performs badly.

Fig. 14



Fig. 15

What is of great interest is that the posed research question in section 4.3. is concerned with a bad performance in classically reversed roles of men and women, but does not include *this* case. To illustrate the finding, pictures of a man and a woman in classical gender roles are presented in *Figure 14* (M 2 68-69), *15* (M 2 68-

69) and *Figure 16* (M 3 75). Both act out a traditional gender role, however, in such a chaotic way that the depictions could be interpreted as an undoing of stereotypical gender depiction.

Fig. 16



The New Highlight turns out to be another coursebook series which contradicts the suppositions of the research questions posed concerning the distribution of males and females in gender roles. Throughout the coursebook, females are presented doing 'masculine' work and vice

versa, i.e. activities such as cooking or barbecuing (*Figure 17 NH 1 30, 78 ff.*). Girls and boys undertake hobbies or actions which contradict their classical roles, and household duties (*NH 1 44, 102*) are also well-distributed.

Fig. 17: 'Masculine' and 'Feminine' Actions

Unlike suspected in the research questions, the reversed roles are not presented in an exaggerated manner, probably because the reversed roles are not upheld throughout the



series, but also 'classical' roles are presented (*NH 2 31*), showing women cooking and men doing farm work (*NH 1 37*). Moreover, boys playing football (*NH 3 148*), as well as girls going shopping, are presented (*NH 1 50*) in the series. The difference between this series and the other coursebook is, however, that these activities are not presented as

something particularly outstanding, due to the fact that even on the following page, girls and boys may be presented in any reversed classical role (NH 2 59).

Fig. 18: Girl who likes Football.



What this example presents is a girl who states that she likes football (Figure 18). Coursebook authors may give an example such as this intentionally, however, as there is a fine balance of classical roles and roles in general, readers do not feel disturbed by it. It is interesting in another example that a boy is depicted going shopping just like girls do, but performs it badly in that he tries to steal clothes (NH 1 53) as presented in Figure 19.



Figure 19. A Boy going Shopping.

Does that mean that roles other than the traditional ones are performed badly by the gender, as stated by the research questions in 4.3., is also confirmed by the NH series?

The attempts not to depict a stereotypical distribution of men and women are obvious, however, in contrast to the depiction of different ethnicities in 4.3.2.1., the

NH series, as far as I can see, draws attention to both sexes and the different roles they can take.

On the whole, however, a striking aspect can be observed in all of the twelve coursebooks. Apart from examining masculine and feminine roles, what I found worth pointing out, was the presentation of males and females in relationships. In scrutinizing the four series, it becomes obvious that the only relationship that is represented is a heterosexual marriage, i.e. a marriage between men and women. Even more preferred is the depiction of happy families with children – although divorce is mentioned in the schoolbooks, it is not given any attention in the representations.

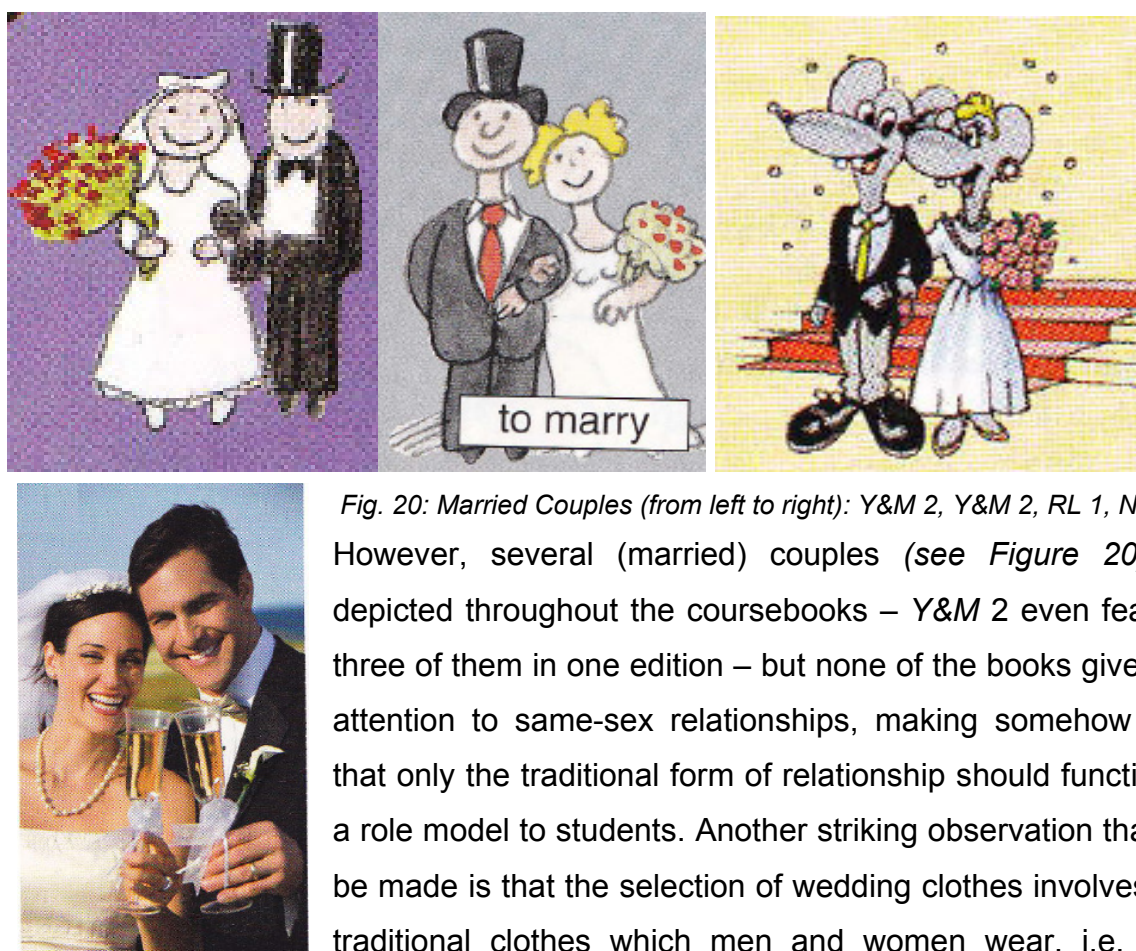


Fig. 20: Married Couples (from left to right): Y&M 2, Y&M 2, RL 1, NH3.

However, several (married) couples (see Figure 20) are depicted throughout the coursebooks – Y&M 2 even features three of them in one edition – but none of the books gives any attention to same-sex relationships, making somehow clear that only the traditional form of relationship should function as a role model to students. Another striking observation that can be made is that the selection of wedding clothes involves *only* traditional clothes which men and women wear, i.e. white dresses for women and black suits (and often also a top hat) for men. These

traditional representations of married couples appear to be stereotypical in two senses: First, traditional clothes seem crucially dependent on male and female roles here, meaning that women are supposed to marry (in) white. Secondly, if only white dresses and black suits (that are traditional particularly in western countries) are depicted, any other wedding clothes such as Indian wedding sarees are excluded.

Moreover, people are also referred to as being males and females in the classical sense – no homosexual, transsexual or intersexual features can be detected, meaning that men and women only exhibit feminine and masculine features.

5.3. Correlative Results

5.3.1. *The Diversity Within a Culture: Multiculturalism vs. Rural Life*

Let me introduce cultural diversity by referring to an experience I had within a multicultural classroom, with students of thirteen different cultural and national backgrounds. This was pure enrichment! Students were tremendously proud of their multicultural background and in addition to that, seemed to profit enormously from the different insights they were able to gain about others. During some group work where the topic was ‘food’, students provided the others with insights into their own cultures – without any request from the teacher (me) to do so. Although needless to say that there would have been potential for conflict in the past, this class has shown a progress from denial to adaptation or even integration⁷⁹.

What the example above suggests is that along with the diversity within EFL students, also one of their target country, Great Britain, is commonly perceived as a diverse country. This is not merely based on the fact that there are many ethnic minorities in Great Britain, following mass immigration in the 20th century, but rather on an image of Britain based on its history. Whilst Britain with its three nations England, Wales and Scotland is commonly referred to solely as ‘England’ by a great number of people, all three nations were unified in 1707 (see Speck 6). Each of the individual nations being distinct from one another, they were, at that time, also diverse in terms of their people: It is well known that the first British people to settle on the British Isles were mixed in terms of their ethnicity, due to the invasion of the Saxons, Vikings, Romans, Normans, the Dutch and other peoples into the British Empire (see Strom Preface 2). English and Scottish lowland people stemmed from the Germanic race, while Welsh and Scottish highlanders were of Celtic origin. This diversity of origin may still be found in various regions, where the Celtic or Germanic influences are reflected in the dialects people speak (see O’Driscoll 10-11).

⁷⁹ See 3.1.1. for a more detailed account on Milton J. Benett’s “Developmental Model of Intercultural Sensitivity (DMIS)”.

The dominance of England in people's minds, which I mentioned above, may also be prevalent in EFL teaching. Reasons for this can already be deduced from the history of British unification: It was the English who gained power over the other two nations, and this is still reflected in modern times. Not only is Elizabeth II referred to as being English, also in the public sphere (e.g. the "Bank of England" (O'Driscoll 11)) and in the term "Anglo" (11) are the English predominant. This, in addition to the fact that England is bigger in size and more well-known as a tourist destination, hints towards the superordinate position of England over the other two nations in people's perception of the British, but also of an English dominance in EFL coursebooks. Moreover, although the three nations are generally referred to as British, they share a federal government and British documents, the individual national identities are usually relatively strong among inhabitants (see O'Driscoll 10-11).

Without a doubt stereotypes function as a means to demonstrate the cultural distinctiveness of differing nations. O'Driscoll (11) exemplifies "John Bull" as the cultural icon of Englishness: He "is typical of an eighteenth century country gentleman, evoking an idyllic rural past" (11). Characters like John Bull are also to be found similarly in *RL 2* (115) where landowners (often also wearing bowler hats) guide their visitors through their posh castles situated in a rural idyll of (most likely) England. The Scottish are usually symbolised by the "kilt" (11), which has become an icon of Scottishness, not only in Britain, but also in EFL coursebooks. The *New Highlight* 1-3 feature maps on which different symbols may be found. In the area of Scotland, not only is Nessie depicted, but also a caricature of a man playing the bagpipes and wearing a 'kilt' can be seen. Stereotypical accounts of Wales and Ireland are either presented by a "harp" (11) or rural images. However, the latter example mirrors a general characteristic which is attributed to all of Great Britain. The employment of rural, romantic images to symbolise the British has become quite popular, even among coursebook editors. A great number of 'green' images can be found in all of the coursebooks series. Does this mean that the image of GB as the "land of tradition" (56) is conveyed to students by its common presentation in coursebooks? Though a conservative and rural image of GB may partly be represented in an idealisation of the countryside, the presentation of diverse images of GB in EFL teaching is also required by the Ministry of Education in Austria. Accordingly, teachers should strive to arouse „Interesse und Neugier an kulturellen

Unterschieden [...], um nicht nur kulturelle Einheit, sondern auch Vielfalt als wertvoll erfahrbar zu machen“ (Bm:ukk *Interkulturelles Lernen: Lehrplanbestimmungen*), so that students may develop tolerance and respect towards one another.

Along with the discussion of stereotypical images of Great Britain, also the cultural icon of British weather is worth mentioning (or according to *Icons Online* “The *English Weather*” [emphasis added]). This cultural icon refers to the presupposition that the weather is not only continuously debated about by the British (see *Icons Online*), but also continuously rainy. In this context, the representations of the cultural icon ‘weather’ in Austrian EFL coursebooks, are quite stereotypical. British, and in particular the English weather is at several times referred to as foggy, rainy and unsettled, supported by pictures, such as in *M 2*, where a double page (132-133) is dedicated to the stereotypically bad weather in GB as opposed to sunny weather in the USA⁸⁰. Interestingly, also umbrellas are frequently depicted in the coursebooks (e.g. *Y&M 2* 136, 137; *NH 2* 68, 92; *RL 2* 34 or *M 2* 65).

Another stereotypical account of the entire British population is that of tea-drinkers who have their traditional “fry-up” (57) British breakfast every day. O’Driscoll (57) notes that only around 10% of the British prepare such a breakfast in the morning. A large number of the analysed coursebooks still attach great importance to the depiction of the traditional British breakfast⁸¹ (i.e. sausages and baked beans are almost never excluded from the representation). However, not only the British breakfast is represented several times, also cultural icons such as “Tea” (e.g. *NH 2* 47) and “Fish and Chips” (e.g. *NH 2* 77, 92; *RL 2* 62) find their representation in the coursebooks. In contrast to the *Y&M* series which only depicts British food, *RL*, *M* and *NH* also refer to international, i.e. multicultural food such as Chinese, Indian, Italian or Arabic/Turkish food (see *RL 2* 62; *M 1* 140-141; *NH 2* 111, 127). *NH 2* (127) even portrays a picture saying “doner kebab”. However, also George Mikes’ stereotypical argument that “[o]n the Continent people have good food; in England people have good table manners” (qtd. in O’Driscoll 184) is often reflected in EFL coursebooks, when the British are referred to as questionable cooks (e.g. *M 2* 71).

⁸⁰ The cultural icon weather (especially rainy weather) can also be found in the other coursebooks, e.g. *RL 2* (34), *NH 2* (64, 92), *Y&M 2* (44).

⁸¹ Such as in *Y&M 1* on page 86 or in *RL 3* on page 102.

Along with the diversity within the three British nations, also the great number of immigrants led to the formation of other 'prevalent images' of GB – that of a multicultural country, as well as that of the hip and cool Britons. In this sense, the term “Cool Britannia” became widely popular in the 90's to refer to the “British, as opposed to American, youth culture, and was mainly related to the capital London” (Reichl 37). Over the years it evolved to function as a means of creating a common British identity by the Labour party as opposed to the conservative English identity, which was developed by Margaret Thatcher. In Tony Blair's endeavours to define a British identity which would end the discussions about Britishness were heavily criticised by several people, such as “the Opposition” which feared that old traditions could get lost. Although this image of Britain as trendy and “[c]ool” (Reichl 40) mainly alluded to fashion, the aim was to create a perception of British as being “a modern, dynamic place, and that individuals could have a good life there” (Reichl 40). In modern times, people are commonly aware of the fact that this image is rather “slogan than substance” (Reichl 40). Referring to the construction of the image of the British as cool and hip, it must be remarked that *all* identities and images⁸² are usually constructed by people themselves. This implies that there may be differing identities, none of them wrong or right.

While in rural areas, the waves of immigration have had no considerable influence, the cities of Great Britain can safely be referred to as multicultural. In particular, the city of London is increasingly presented as *the* multicultural place in GB – it often functions as the representative for the whole nation. While it is true that GB is a multi-ethnic country, this image is also often represented in coursebooks⁸³, as well as that of the rural and conservative nation. Different ethnic communities co-exist, however, they are largely integrated into British society. This implies that the differences between people may constantly become smaller so that people can benefit from cultural diversity.

Given that “[c]ultural diversity is a driving force of development, not only in respect of economic growth, but also as a means of leading a more fulfilling intellectual, emotional, moral and spiritual life” (UNESCO) one may safely assume that the diversity within a culture, and the way in which pictures embedded in coursebooks

⁸² See section 2. for the construction of images.

⁸³ See section 5.3.2.

represent the British culture, provide a fine basis for students to learn about their target language culture. Multiculturalism constitutes one of the 'prevalent images' of the British population, as well as a notion of the British as being conservative. Moreover, along with these two, the notions of Great Britain as being hip and cool arise. However, these accounts of the British nation should not constitute an absolute superiority over all other characteristics the country and its people have to offer.

All of the coursebook series convey images of GB which may not conform with reality. Given the fact that coursebooks cannot entirely be and provide authentic materials, their presentation of GB and their accounts of 'multicultural' London will be shortly compared to the statistics of people living in London and in the countryside.

London's image as a multi-ethnic 'melting pot' is strongly supported by data relating to the different ethnicities that live in the British capital. From a total population of 7,556,900 in 2007, 31% belong to an ethnic minority group and an even higher percentage, 42.3%, do not state their ethnic minority as white British. The total number of white British citizens in London therefore constitutes a total of only 57.7%. Among the largest ethnic communities are Bangladeshi, Chinese, Black African, Black Caribbean, Indian, Pakistani and several 'mixed' ethnic groups (see Office for National Statistics: *Neighbourhood Statistics*).

In contrast to the accounts of multiculturalism in London, a rather varied picture of rural Britain is conveyed. A census from 2001 identified ethnic groups to be more likely to live in England (at around 9%) than in Wales or Scotland.⁸⁴

Ethnic minorities are usually more likely to live in larger cities, therefore it is unsurprising that the region of the West Midlands, with its metropolis Birmingham, accounts for the second highest percentage of ethnic minorities (13% of all West Midland inhabitants) and the South East accounts for the third highest (8%). It seems that the farther a region is from London, the fewer ethnic minorities it has. The figures in the North East and the South West are by far the smallest, with only around 2% of

⁸⁴ As far as the United Kingdom is concerned, only less than 1 % of the ethnic minorities live in Northern Ireland.

inhabitants belonging to ethnic groups (see Office for National Statistics, *Ethnicity*). The British multicultural population is therefore most likely to be found in the bigger cities, first and foremost in London. The tendency of coursebooks to depict the city of London in multicultural terms, as well as being hip and cool, seems to be grounded on this image – but it is confirmed also by the statistical data.

Present objective statistical data (from 2004) indicates that most of the inhabitants of Britain consider their national identity either as English, Scottish, Welsh or generally British. In fact, also nine out of ten people belonging to a Mixed or Black Caribbean ethnic community identified themselves as British. The data further reveals that also 83% of Pakistani, 82% of Bangladeshi and 75% of the Indian ethnic group stated their national identity to be British. Most interestingly, ethnic minorities rather identify themselves as British than white-British people, e.g. 78% of Bangladeshi people regard themselves as British rather than English, Welsh or Scottish (only 5%). This stands in stark contrast to the national identification of white-British people: More than half of white-British inhabitants identify rather with the English (58%) national identity than with being British (36%) (see Office for National Statistics, *Identity*).

Although ethnic minorities may identify with the British national identity, their cultural identities may differ greatly from the white-British. At the most basic, different religions, customs or food may be listed. In short, differences between communities in the British culture may enhance not only the lives of British people, but also enrich EFL coursebooks.

Since EFL coursebooks usually depict cultural elements of the target countries, the importance of the notion of ‘otherness’⁸⁵ and traditional ‘national culture’ in GB should not be underestimated. According to this, it can be assumed that the development of cultural competence depends largely on whether, and also how, target countries and their diversity find their entrance into EFL coursebooks and teaching. With regard to Great Britain, the multi-ethnicity of the country, as well as the

⁸⁵ ‘Otherness’ usually denotes to something “foreign [...]” (Byram, *CS in Foreign L Education* 25) signaling something exotic or unknown; students learning (about) a foreign language are most likely involved with different cultures and ‘otherness’ in their own country – either within a minority group or a majority group (see Byram, *CS in Foreign L Education* 25). Therefore, the diversity in their target language country and how it is dealt with constitutes an important part of EFL teaching.

existence of a cultural heritage defined by ideological images need to be stressed. Moreover, a variety in the depiction of groups or gender should be provided.

The analysis of the illustrations of the four coursebook series indicated that broadly speaking, the depiction of the diversity of Great Britain and the British is sought. Though the *Y&M* series is marked by a clear lack of 'otherness', the *NH* series, in stark contrast, seems to confront readers with the concept of 'otherness', however in an exaggerated manner, almost forgetting that the presentation of traditional national culture also makes a contribution to students' development of cultural competence. For a more detailed account of the conclusions that can be drawn from these findings, section six should be consulted.

EFL learners should be introduced to the existence of cultural communities in their target country, as well as the resulting diversity in terms of Great Britain's cultural identities. In the analysed coursebook series *NH*, a range of diverse families is presented. Not only are students presented with diverse communities as far as colour, (dis)ability and age are concerned, but also different religions are depicted e.g. in the Christmas celebrations. However, not touched upon are other ways of life, different minorities' lives, their interaction, and differing languages. Any deviation from the white-British culture seems to be neglected by presenting ethnic minorities, but omitting any cultural distinctiveness.

5.3.2. Diversity in EFL Coursebooks

The following sections aim to provide an overview of the diversity of representations of people and material. In fact, the general idea of diversity and the depiction of minority groups (including gender, ethnicity, class, ability and age) will be discussed, as well as the question if and to which extent the representations are consistent.

From section 5.3.2.2., conclusions may be drawn which will be mainly concerned with stereotypical matters of presentation in the selected coursebooks.

5.3.2.1. *The Idea of Diversity*

It is at this point necessary to contemplate the idea of ‘diversity’ in EFL coursebooks. On the one hand, what is meant by diversity in EFL coursebooks is the multi-cultural presentation of people; on the other hand diversity concerns the variety of EFL coursebooks in terms of their material. As we will see, these differing meanings are actually closely connected when it comes to the evaluation of coursebooks.

A closer look at the four individual coursebook series demonstrates that authors and editors strive to present a range of material. In terms of depiction, the question as to whether these schoolbooks are also diverse concerning people *and* material has partly been answered in section 5.1. and 5.2. Visual stimuli can certainly be decisive for the learning process of students, as they may enhance the diversity of coursebooks – if used appropriately. Although the importance and the functions of (diverse) visual materials have already been outlined in section 3.1.4, their implications for students need to be stressed again.

The selected coursebooks all provide a range of different visual stimuli. Particularly in the first year of learning and in general in the *New Highlight* series students may encounter diverse forms of visual material. Whilst it is commonly understood that different forms of texts should be employed in EFL teaching, it should also be clear that different types of pictures support different competences of students. Levin (85) has listed several functions of visual material⁸⁶, one of them is the “transformation[al]” form, a function which may help students to become increasingly aware of their own identities or biases by transforming text into an illustration. Especially as regards diversity-related topics (in terms of cultural communities), the selection of pictures and illustrations is delicate, as certain issues can become quite controversial among students. However, the discussion of diverse topics may lead to students’ reflection and thus greater internalization of learning matters.

For H.D. Brown’s (qtd. in Pachler, and Field 150) 4-stage-model of cultural acculturation, he names “excitement” as a first major point, along with “alienation”, “recovery” and “acceptance”. For an EFL teacher, inciting enthusiasm in students, especially in their first years of EFL learning, is of great importance. For example,

⁸⁶ See section 3.1.4.

providing pictures, which convey anecdotes about a foreign culture, will increase students' enthusiasm for the culture, and in turn, also for the language. Prompting students excitement by establishing a "personal context" (Pachler, and Field 150) may also be stimulating and may eventually lead to cultural awareness among students⁸⁷. Coursebooks may vary greatly as regards the depiction of exciting, diverse pictures. Most particularly, this concerns the diversity of cultures which are presented.

5.3.2.2. The depiction of minorities: Age, Ability, Class, Ethnicity, Gender

There is absolutely no doubt that fundamental aspects of a nation and its communities need to be covered in EFL coursebooks. The functions coursebooks have to fulfil⁸⁸ are of great importance in this respect, since they may "mirror" (Cortazzi, and Jin 210) cultural aspects⁸⁹.

After having elaborated the depiction of minority groups quantitatively and partly qualitatively, one arrives at the question as to how relevant these findings are in relation to Great Britain's current statistical data.

With reference to the posed research questions as to how Great Britain and the British are presented, I had the impression that generally, women, disabled and old people, as well as ethnic minorities are underrepresented in all of the coursebooks. However, in relation to their position as minority groups, the overall impression may not be assessed until the actual data of GB is presented.

5.3.2.2.1. Age, Ability and Class

With regard to disabled, old, and poor people, two of the four analysed coursebooks (Y&M 1-3 and M 3) demonstrate an almost non-existent number of persons, while the NH series and RL provide more variation in the depiction of people. Additionally, it has to be noted that these minorities are virtually ignored in around half of the coursebooks under analysis, however, the question remains as to how many disabled, old and poor people actually live in GB?

⁸⁷ Please see section 3.1.1. for a more thorough account of students' stages of cultural development.

⁸⁸ See 4.1.

⁸⁹ See 4.1.2.

According to a *Family Resources Survey* from 2003/2004, approximately 10 million people living in Great Britain are classified as disabled, making up around 18% of the total population (of around 60 million people) (see Employer's Forum on Disability). Moreover, the Office of National Statistics in its 2001 census notes that every third person is either disabled, or knows a person who is disabled.

Secondly, the portrayal of older⁹⁰ people in coursebooks stands in stark contrast to the number of older people living in Great Britain today – around 10.85 million were living in Great Britain in 2008 (see Communitycare.co.uk)

The results of the statistical number of disabled and old people in Great Britain are similar to statistical data of poor or lower class people. According to the *Joseph Rowntree Foundation*, the gap between wealthy and poor people is gradually increasing. Although, in fact, the former system of class no longer exists, the number of people belonging to the upper and working classes (i.e. rich and poor, respectively) is growing, while the number of middle class households is declining. The number of poor people, i.e. people “below the standard poverty line” had risen to 27% in 2001. Wealthy households (23%), however, have become increasingly affluent – this has contributed to a geographical segregation of the two communities (see Joseph Rowntree Foundation)

In connecting these findings with the coursebook research in section 5.1 and 5.2, it becomes apparent that a great number of different groups of people were not in any way represented in textbooks for students. This might create a somewhat distorted impression of the place of minority groups in Great Britain. Relating to this, there is also great disparity between the actual data of disabled and old persons in reality and the analysed coursebooks, which will be demonstrated in the following: Although each group (elderly and disabled) makes up around 18% of the British population, they are underrepresented at around 1% in *Y&M 1*, and ~5.6% at their highest in *NH 2*. Along with these findings, there is also the distribution of poor people, as well as the depiction of people from various different social classes. The statistical data have shown that there is a considerable increase in the number of poor *and* rich people, whereas the number of middle class people has been decreasing. The coursebook

⁹⁰ People over 60 years are considered as 'old' in this analysis.

series depicted, on average, more rich than poor people, but most frequently middle class people. Although it must be acknowledged that the identification of clearly poor or rich people was rather delicate, most likely reference to middle class families was given – which obviously creates an entirely reversed picture in contrast to Britain's reality.

The hegemonic underrepresentation of the minority groups under question even reinforces their subordinate position. According to Lacey, "hegemony" (114) is extremely powerful, meaning that it may execute "social control" (114) over others, due to the fact that the uneven positions and power among people are taken for granted. This implies that the superordinate control and practice their power, i.e. their attitudes "become the norm" (114), over minorities – a fact which can be transferred to the topic of depiction in Austrian EFL coursebooks. The comparison of these results to the role of the EFL coursebook as an "ideology" (as referred to by Cortazzi, and Jin 200 in 4.1.) seems hardly surprising in this sense. Coursebooks are marked by the values and ideas of their authors and editors – affected by these ideas and values, however, are the students who may greatly be influenced by these ideological, hegemonic representations.

5.3.2.2.2. Gender

As the content analysis has already shown in 5.1, men (in particular white British men) generally outweigh the number of women in the selected coursebooks. The roles related to gender are equally biased in three⁹¹ of the four series. This means that the list of research questions⁹² and the findings in the coursebooks seem to correspond in terms of depiction of the male British prototype, as well as the depiction of gender roles related to the sexes.

Again the depiction of women (as the obvious minority in three of four of the coursebooks) in contrast to men will be compared with the actual data pertaining to British men and women and their roles in life. According to the findings of the *Office of National Statistics* from 2008, there are overall more young boys than young women, but over-31-year old women outweigh older men considerably. In general,

⁹¹ *Red Line, You&Me, More.*

⁹² See section 4.3.

the number of women (31.0 million) in the UK is higher than that of men (29.9 million). This means that more than half of the British population is female. Corresponding to the roles of men and women in the occupational sphere, men are generally more likely to work than women – 79% of men and only 70% of British women were employed in 2008. Whereas 92% of women are in the services sector as opposed to only 74% of men, “skilled trades” are rather in male hands (19.2 %). Moreover, men outweigh women dramatically in jobs as “managers and senior officials”, but occupy far fewer “administrative and secretarial” roles (18%:2%). With regard to leisure-time activities, the figures from 2006/07 seem to be rather balanced. The most frequently named leisure activity among men and women is watching TV, while men were least likely to perform arts and crafts, and women liked playing computer games least (12%). Women and men watch TV (85%:84 %) and listen to music (65%:64%) to an equal degree. Also, “spending time with friends/family” (82%:75%) is almost as important for men as for women. Differences in the distribution of roles may be found in the sports sector, which is mainly dominated by men (58%:52%), especially when it comes to playing football: 14% of all men questioned had played soccer in the past four weeks, in contrast to only 2% of women. In general, women rated shopping (75%:53%) and reading (73%:56 %) as more important than men, who found using the Internet much more important (49%:40%) than women (see Office for National Statistics, *Focus on Gender*).

When comparing the findings with the data from the coursebook analysis performed, it becomes evident that coursebooks obviously depict the gender roles in almost the same way that they appear in reality, especially as regards leisure time. Although the depicted number of men and women (working or leisure time) does not correspond with the retrieved data from 2008, and although the number of men and women in spheres such as music may vary from coursebook to coursebook, the overall representation seems to confirm the following: Women tend to be shoppers, readers and like to watch TV; men are generally more into the Internet and doing sports.

Despite the fact that women may be underrepresented in certain spheres, and that some roles are obviously influenced by a stereotypical perception of men’s and women’s roles, it needs to be acknowledged that the coursebook series not merely reproduce stereotypical stereotypes. What they (in general) portray is in accordance with the official statistical data from 2008. In conclusion, although women may be

partly underrepresented in certain roles, their depiction is obviously aligned with their representation (in terms of hobbies) in reality. What the depiction of men and women in stereotypical (but real) roles implicates for students is, however, not obvious. The visuals in the coursebooks could be viewed by the students as old-fashioned and outdated, which might lead to students perceiving them as redundant.

5.3.2.2.3. Ethnicity

A thorough quantitative analysis of ethnic minority depiction has demonstrated that men and women belonging to ethnic communities appear far less frequently than white men and women. In the qualitative analyses, this frequency seems to disappear slightly; therefore, it is even more important to unveil the general distribution of ethnic minorities in Great Britain. As we have heard in section 5.3.1., the number of ethnic minorities in London and bigger cities is relatively high. However, as regards the total population of Great Britain, the question arises as to how many men and women with a different ethnic background live there?

In 2001, the total population size of the UK amounted to 58 789 194 men and women. White British people made up the majority of 92.1% of the country, while ethnic minorities made up only 7.9% of all British citizens. From the total number of 4.6 million people, the largest minority group is the Indian community, followed closely by Pakistanis, Mixed, Black Caribbeans and Black Africans (see Office for National Statistics, *Population Size*).

But what do these findings reveal? Concluding from the analysis of coursebooks in quantitative terms, it has been found that ethnic minorities are generally underrepresented in coursebooks, although their percentage of depiction lay between ~1.2% (*Y&M 1*) and ~22% (*NH 1*). The portrayal of ethnic minorities as being more prolific than their actual representation in GB applied to seven out of twelve coursebooks, meaning that more than the half of the analysed coursebooks depicted a far greater number of people with an ethnic background other than British. While *Y&M* and *More* generally showed an unrealistic under-representation, the *NH* and *RL* portrayed a far more unrealistic number of ethnic communities, ranging from ~10.8 % up to even ~22%. This means that the actual distribution of ethnic minorities had been tripled by *NH 1*. Three of the seven coursebooks which show a higher

(than real) number of people of an ethnic minority even portray over 20% of ethnic people.

It has obviously turned out that ethnic minorities are not stereotypically underrepresented, but are instead overrepresented in EFL coursebooks. These findings seem to show the depiction of minorities in a completely new light. How is it that EFL coursebooks present such an unrealistic number of ethnic minorities? Do these findings support the suspicion that coursebook authors convey an exaggerated picture of Great Britain and the British? Do these findings reveal that coursebooks are intentionally *undoing* the former traditional (stereotypical) picture of GB and the British? How come that the number of depicted minorities deviates as greatly from the actual number of minorities in GB? Could it be that in the endeavour to depict people equally, minority groups are highlighted, but are then depicted stereotypically in terms of their roles? The questions posed here will be examined in the following section.

6. IMPLICATIONS FOR EFL TEACHING AND CONCLUSION

This thesis has investigated the representation of Great Britain and the British in four Austrian EFL coursebook series against the backdrop of concepts like Imagology and Cultural Studies.

In the following, the research questions posed in section 4.3 and the analysed data of Great Britain and the British in EFL coursebooks will be summarized in a synoptic round-up, as well as the possible implications for EFL teaching will be discussed.

The content analysis of section 4.3. has produced an array of findings, all of which can be interpreted in different directions. At first, it has been shown that the Austrian EFL coursebooks under examination present a wide range of visual materials – Great Britain and the British are still predominant in the coursebook series, as well as stereotypical depictions of them.

In interpreting and relating the results to current statistical data of Great Britain, *New Highlight* and *Red Line* display by far the greatest diversity in terms of men, women, people's ethnicity, age, ability, classes or gender roles. Through these two series it has become evident, that coursebook editors have obviously recognised the need for diverse representations, however, groups such as aged, disabled or poor people are still given minor attention. This means that two of the three specific research questions concerning class, age and ability prove true. Another fundamental aspect is that gender roles are, although they frequently seem out-dated, depicted quite adequately in comparison with recent studies of Great Britain. While the research question suspecting men to be presented in rather masculine roles and women in feminine roles proves true, their depiction corresponds with actual statistical data of gender roles in GB.

The specific research questions suspecting male dominance and underrepresentation of minorities apply to two of the four coursebook series – *Y&M* and *More*. However, in particular *NH* seems to focus on diversity too intensely. Although also *Red Line* demonstrates a variety of pictures of GB and the British, it can be spotted that *NH* editors, in particular in terms of ethnicity, recreate new bias through their exaggerated focus on non-white cultural communities. Whilst in *Y&M*,

non-whites are by far stereotypically under-represented, *More* is the only series which finds an adequate representation of cultural communities.

The correlative results and the conclusions that can be drawn from this seem to display a new picture of identity in the coursebook series. The essentialist notion of identity, which leans towards a fixed set of qualities in terms of gender or ethnicity, and which has (in the past) and also in the *Y&M* series been consistently used to represent nations and their people, has (partly) been replaced by a certainly different element within the notion of identity, namely that of “performativity” (6), a term which dates back to 1962, when it was given a new purpose by the British philosopher J.L. Austin in his accounts on *How to Do Things with Words*. Re-introduced by Judith Butler and examined in her accounts on gender⁹³, “performativity” is understood as “reiterative power [...] to produce the phenomena that it regulates and constrains” (2). For the purpose of this thesis, performativity should be understood as an element of the construction of ethnicity or gender, meaning the “doing [of] identity” (Allolio-Näcke, and Kalscheuer 18). The tendency to take (social) identities as a given and static status of people is heavily criticized by this concept: Instead of finding out “*wer ich bin*” (18), this model of identity rather poses the question of “*wer ich werde*” (18), due to the fact that identity is regarded as a dynamic entity. Important in this context is the reciprocal ascription of identities to humans - this can either happen in an active or passive positioning.

This phenomenon is what can be observed in at least two out of four of the coursebook series under analysis: the ‘undoing’ of differences between people, in terms of their origin or their gender, and also the ‘doing’ of differences. While the latter (doing) has had a long-lasting tradition in several areas, including coursebooks, the former (undoing) seems to have developed only over the past few years. In fact, what I would call *doing* British means that differences are created intentionally, which are “not natural, essential, or biological” (West & Zimmermann 24). The doing of British in the EFL coursebooks is not only a tool which indicates the existence of differences, it is also powerful in its constructions and might be quite influential for the quite young readership (10-14 years).

⁹³ For example Judith Butler’s *Bodies that matter: on the discursive limits of “sex”* deals with the element of “performativity” (2).

In the course of the development of the EFL coursebook and its underlying pressure to conform to rules and to present material which is politically correct, a new set of bias seems to arise. These new bias are reflected in particular in multicultural schoolbooks such as the above-mentioned *Red Line* and *New Highlight*, which in some years of the series seem to completely neglect rural English people and their associated characteristics. Moreover, a new set of exotic bias comes into existence when multiculturalism is presented, though immigrants are still given stereotypical roles⁹⁴ – also the depiction of minority groups is clearly focussed on black people. Following the over-representation in the past of men in traditionally male professions, women in household, white people as symbols for the English or British, the sex and colour of skin do again function as an integral part of a possible distortion of reality. However, these ‘markers’ can still divide, classify and therefore judge people, most likely in a derogatory way, for what they are.

This might lead the observer to deliberate as to why these changes in terms of representation occur and what this implies for EFL teaching. After all, intercultural learning, the use of (international) target culture materials and authenticity (i.e. to present not only real-world knowledge and language but also real-world contents) are educational propositions requested by the Ministry of Education – and hence also the readership – and therefore central in the Austrian curriculum. These requirements, have led to the introduction of race, gender and other controversial matters into the coursebooks⁹⁵, but the question still arises why there are imbalances of representations of different ethnicities and also as to why coursebooks overrepresent multiculturalism.

The answers to this question can be approached in various ways:

First, the depictions of rich landowners do in fact become fewer, but could be regarded as due to the gradual increase of the multicultural society in Great Britain, which requires coursebooks to adjust. Secondly, authors, subject to certain conditions put on them by editors, try to include as many politically correct materials as they can in order to make the book appear notably tolerant and up-to-date. These

⁹⁴ See section 5.2.

⁹⁵ This was regarded by Cortazzi and Jin (208) as due to marketing strategies: “Social and environmental issues are now selling points.”

endeavours do not only seem to the regular reader to be grossly exaggerated, but also contradict the findings of the national statistics of GB⁹⁶ in terms of gender (activities) and percentage of ethnic groups. However, with regard to the acquisition of intercultural competence, overrepresentations (which are well-integrated in a coursebook) may also prove to be vital, as not only anybody's partial perspectives may be modified, but in particular students can experience different ethnicities and multiculturalism in EFL coursebooks being less exotic as they might think. The (learning) environment for EFL students in Austria (which also increasingly comprises students who speak a first language other than German) may also become more natural, if different ethnicities are depicted at multiple times. It could be argued that the more multicultural depictions a coursebook exhibits, the greater the perception of readers becomes that a multicultural society and otherness is 'normal'. Although multiculturalism is at times presented in an exaggerated manner, students may sense the multi-ethnicity in the coursebooks as ordinary and may then feel more integrated and accepted themselves. Although the strong focus on the depiction of black people seems to be stereotypical due to its character of marking and classifying people at first glance (i.e. their colour of skin stands for all the minority groups), one might conclude that coursebook editors probably want to emphasize their depiction of minorities and make them stand out in a positive way. Another intention behind the overrepresentations of ethnicities in coursebooks could be to facilitate students' process of finding their identity, in that their tolerance and respect is addressed and thereby a feeling of belonging may be created. This in turn will lead to a higher acceptance of others and pave the way for developing intercultural awareness in the EFL classroom.

Integral to the achievement of intercultural competence of students is the requirement to engage with images in a sensible manner. Taylor-Mendes (66) regards images "as a form of discourse" ready to be taken up "for the purpose of countering racial stereotype about English speakers and English-speaking countries".

Yet, controversy certainly exists as regards the question, what is exaggerated and distracting and which level of diversity is appropriate. I would argue that the depiction of different ethnicities is of utmost importance for intercultural language learning, and

⁹⁶ See 5.3.

concurrently, the level of diversity should also be relatively high. This implies, that neither an exaggerated presentation of whites, nor an over-representation of multiculturalism seems vital for language learning.

A question that arises in conclusion of this thesis is certainly, how to deal with the over- or under-representations in coursebook series. During the process of writing the diploma thesis – in particular during the elaboration of data – the insights gained revealed that all coursebooks certainly lack perfection. This means that while one coursebook displays a wide range of diversity in one field, it depicts one-sided images of other areas. However I do not intend to judge or devaluate the general quality of any of them. For a teacher, the principles for using coursebooks are, in conclusion, therefore quite simple:

The teacher takes over where the textbook leaves off, and he or she must be able to assess its strengths and weaknesses. [...] The textbook will continue to play an important role, but will not be a tyrant. (D. Williams 254)

7. ANALYSED COURSEBOOKS

Red Line

Baer-Engel, Jennifer; Horner, Marion; Lambert, David; Wood, Jennifer. *Red Line 1. Coursebook*. Wien: Öbv Gmbh, 2008.

Baer-Engel, Jennifer; Horner, Marion; Lambert, David; Wood, Jennifer. *Red Line 2. Coursebook*. Wien: Öbv Gmbh, 2008.

Baer-Engel, Jennifer; Horner, Marion; Lambert, David; Wood, Jennifer. *Red Line 3. Coursebook*. Wien: Öbv Gmbh, 2008.

New Highlight

Cox, Roderick, and Frank Donoghue. *New Highlight. Coursebook 1*. Linz: Veritas-Verlag, 2007.

Cox, Roderick, and Frank Donoghue. *New Highlight. Coursebook 2*. Linz: Veritas-Verlag, 2008.

Cox, Roderick, and Frank Donoghue. *New Highlight. Coursebook 3*. Linz: Veritas-Verlag, 2008.

The New You&Me

Gerngroß, Günter; Puchta, Herbert; Davis, Robin; Holzmann, Christian. 1997 (Nachdruck 2006). *The New You&Me. Textbook 1*. Wien: Langenscheidt, 1994 (Nachdruck 2005).

Gerngroß, Günter; Puchta, Herbert; Davis, Robin; Holzmann, Christian. 1997 (Nachdruck 2006). *The New You&Me. Textbook 2*. Wien: Langenscheidt, 1995 (Nachdruck 2005).

Gerngroß, Günter; Puchta, Herbert; Davis, Robin; Holzmann, Christian. 1997 (Nachdruck 2006). *The New You&Me. Textbook 3. Enriched Course*. Wien: Langenscheidt, 1996 (Nachdruck 2006).

More

Gerngroß, Günter; Puchta, Herbert; Holzmann, Christian; Stranks, Jeff; Lewis-Jones, Peter. *Student's Book. More 1*. Athesia: Helbling Languages, 2007.

Gerngroß, Günter; Puchta, Herbert; Holzmann, Christian; Stranks, Jeff; Lewis-Jones, Peter. *Student's Book. More 2*. Athesia: Helbling Languages, 2007.

Gerngroß, Günter; Puchta, Herbert; Holzmann, Christian; Stranks, Jeff; Lewis-Jones, Peter. *Student's Book. More 3*. Athesia: Helbling Languages, 2007.

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APPENDIX

I Research Questions

II List of Illustrations

III German Abstract

IV Curriculum Vitae

I Research Questions

General research questions

- How are British people presented to young learners in the selected Austrian EFL coursebooks? (many visuals, men/women (including adults and children), ethnicity, minority groups, classes)
- Is/Are Great Britain/the British depicted stereotypically? (many stereotypical icons, references only to English people)
- Is the depiction of minority groups in prevalent images, (i.e. hip/conservative, rural/multicultural) balanced?
- Is there enough diversity in the depiction of Great Britain and the British?
- How does the depiction of GB and the British vary over the course of three years in the coursebooks? Do first-year books differ from third-year books in terms of their depiction?

Specific research questions

- Men/Women and Ethnic Minorities: (see 5.1.2)

1. Is the group which is most represented in coursebooks white British and male?
2. Do ethnic minorities only play a minor part in EFL coursebooks?

- Gender Roles: (see 5.1.3)

3. Are men presented in masculine roles and women in feminine roles?
 4. Do men, who are depicted in feminine roles and women, who are depicted in masculine roles perform their roles badly?
- Are men and women, who are depicted in (classically) reversed roles depicted in an exaggerated manner?

- Class, Age and Ability: (see 5.1.4)

6. Are old, disabled and poor people generally under-represented in coursebooks?

7. Are people belonging to the middle class depicted most frequently?
8. Are people belonging to a class other than the middle class, namely either to the upper classes/aristocracy or working classes depicted in stereotypical terms?
9. Are upper classes/aristocracy and working class people, if at all, most frequently depicted stereotypically in first-form school books?

II List of Illustrations

List of Figures

- Figure 1: *Mathew Arnold and culture.* (Walton, 16)
Figure 2: *Roles of an EFL Textbook.* (Cortazzi, and Jin 199)
Figure 3: *Headlines and Ethnicity.* (Y&M 3 92)
Figure 4: *Ethnicity in Coursebooks.* (M 1 122)
Figure 5: *Sport-related Activities of Men: Y&M.* (Y&M 2 24)
Figure 6: *Sport-related Activities of Women: Y&M.* (Y&M 1 31)
Figure 7: *Fear.* (Y&M 2 67, 110)
Figure 8: *Greeting Card Y&M.* (Y&M 3 130)
Figure 9: *Looks of Females and Males in RL.* (RL 2 149)
Figure 10: *Haircuts of Men and Women.* (RL 2 41)
Figure 11: *Male Mouse doing the Washing.* (RL 2 145)
Figure 12: *Girls and boys playing Soccer Together.* (M 1 79)
Figure 13: *Reversed Classical Gender Roles.* (M 2 87)
Figure 14: (M 2 68-69)
Figure 15: (M 2 68-69)
Figure 16: (M 3 75)
Figure 17: *'Masculine' and 'Feminine' Actions.* (NH 1 30, 78)
Figure 18: *Girl who likes Football.* (NH 2 59)
Figure 19: *A Boy going Shopping.* (NH 1 53)
Figure 20: *Married couples (from left to right):* Y&M 2, Y&M 2, RL 1, NH 3. (Y&M 2 104; Y&M 2 32; RL 1 170; NH 3 33)

List of Tables

- Table 1: *Any Visual Material in Austrian EFL Coursebooks.*
Table 2: *Men/Women and their ethnicity in 1st form-textbooks.*
Table 3: *Men/Women and their ethnicity in 2nd form-textbooks.*
Table 4: *Men/Women and their ethnicity in 3rd form-textbooks.*
Table 5: *Gender Roles in The New You&Me 1- 3.*
Table 6: *Gender Roles in More 1- 3.*
Table 7: *Gender Roles in Red Line 1- 3.*
Table 8: *Gender Roles in New Highlight 1- 3.*
Table 9: *Aged/Disabled/Poor People in contrast in 1st form-textbooks.*
Table 10: *Aged/Disabled/Poor People in contrast in 2nd form-textbooks.*
Table 11: *Aged/Disabled/Poor People in contrast in 3rd form-textbooks.*
Table 12: *Depiction of Upper and Working Classes in Austrian EFL Coursebooks.*
Table 13: *Stereotypical Icons in Y&M 1-3.*
Table 14: *Stereotypical Icons in More 1-3.*
Table 15: *Stereotypical Icons in New Highlight 1-3.*
Table 16: *Stereotypical Icons in Red Line 1-3.*

III German Abstract

DEUTSCHE ZUSAMMENFASSUNG DER WISSENSCHAFTLICHEN ARBEIT

Die vorliegende Diplomarbeit untersucht die bildliche Präsentation von Großbritannien und den Briten in, für den Englischunterricht ausgewählten österreichischen Schulbüchern. Die Arbeit gliedert sich in einen theoretischen, einen methodologischen und einen empirischen Teil.

Im Theorieteil erfolgt zunächst eine Einführung in die Imagologie, ein Konzept, das sich mit der Entstehung von Bildern und Klischees anderer Länder beschäftigt. Im Anschluss daran wird (inter)kulturelles Lernen im Zusammenhang mit dem Erlernen interkultureller Kompetenz vorgestellt. Die Prinzipien, Motive und Formen interkulturellen Lernens, sowie die Bedeutung von visuellem Unterrichtsmaterial werden dabei verdeutlicht. Daraufgehend wird das gegenwärtige Konzept der *Cultural Studies* im Hinblick auf den fremdsprachlichen Unterricht und dessen Einfluss auf kulturelles Lernen im Unterricht dargelegt.

Im zweiten Teil, dem Methodikkapitel, werden zuerst die Rollen des fremdsprachlichen Schulbuchs, die Möglichkeiten dieses zu evaluieren, sowie die kulturellen Inhalte von diesem eruiert. Daran anschließend werden die Kriterien der Wahl der zu analysierenden Schulbücher und die gewählten Analyseverfahren geklärt. Daraufhin erfolgt eine straffe Erläuterung der Analysemethoden – die qualitative und quantitative Inhaltsanalyse.

In dem darauffolgenden dritten Teil der Arbeit werden die Aspekte Großbritanniens und der Briten durch die Ergebnisse der Inhaltsanalyse näher betrachtet. Folgende approbierte Schulbücher werden anhand einer systematischen Untersuchung quantitativ und qualitativ beleuchtet: *The New You&Me 1-3*, *More 1-3*, *Red Line 1-3*, *New Highlight 1-3*. Die Analysen erfolgen im Hinblick auf die Darbietung von visuellem Material, Männern und Frauen, sowie ihre Geschlechterrollen, Ethnizitäten, Klassen, Alter und deren Fähigkeiten – Augenmerk wird dabei auf die Präsentation von Minderheiten gelegt. Großbritannien und die Briten werden nicht nur in der Häufigkeit ihrer Präsenz in den Schulbüchern analysiert, sondern auch ‚wie‘ (qualitativ) sie den SchülerInnen vorgestellt werden. Bezug genommen wird

immer wieder auf Forschungsfragen, die die Analysen stützen sollen, um Erklärungsansätze zu bieten. Um den Untersuchungen näheren Aufschluss zu geben, werden die Ergebnisse in Relation zu statistischen Daten Großbritanniens und der Briten gesetzt. Von besonderer Wichtigkeit sind in diesem Zusammenhang die Begriffe der Identität und Diversität, i.e. die Vielfalt in Schulbüchern, als auch innerhalb der britischen Kultur.

Den Abschluss der Arbeit bilden die Auflistung der verwendeten Literatur und der Anhang, in dem die Auflistung der Illustrationen, als auch die Anführung der Forschungsfragen beinhaltet sind.

VI Curriculum Vitae

Name:	Lisa Söllner
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Education	<p>2005-2010 Psychology & Philosophy and English Studies for teaching certification, University of Vienna; expected time of graduation: Jan, 2011</p> <p>2004-2005 English and French, translational studies, University Vienna</p> <p>1999-2003 Borg Grieskirchen, focus on instrumental education and English, school leaving examination (equivalent to A-level exam) June 18th 2003</p> <p>1995-1999 Hauptschule (secondary modern school) Grieskirchen</p> <p>1991-1995 Volksschule (primary school) Grieskirchen</p>
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