

Cultural Representation in Language Textbooks: An Analysis

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Abstract

Mere knowledge of a language doesn't assure explicit communication. Meanings are deeply rooted in the culture and cannot be separated from it. Therefore, knowledge of culture is quite necessary for unambiguous and successful communication. In the classroom context, textbooks in general and language textbooks, in particular, are significant sources to acquaint students with their own culture as well as the culture of others. Moreover, language textbooks do not merely acquaint the students with the cultures but also enhance their cultural awareness by making them understand the plurality of the cultures around them which further leads to enhance intercultural communicative competence. Thus, keeping in view the significance of representation of culture in the textbooks the present study intends to analyse how culture is represented into Maharashtra state's (9th and 10th standard Marathi and English medium) English textbooks. These textbooks have been analysed by using Cortazzi and Jin's (1999) model for evaluating culture in textbook with the special reference to 'Big C' culture and 'Small c' culture. The result reveals that the textbooks have a very minor representation of culture. However, out of whatever representation textbooks have, the main focus of the textbooks seems to be on teaching international target cultures (comparing to target culture and source culture) through the most occurring themes of Big C such as literature and history.

Keywords: Language and culture, Big C culture, Small c culture, Source culture, Target culture, International Target culture and Intercultural communicative competence.

1. Introduction

It has been widely accepted that the knowledge of culture in addition to linguistic knowledge is quite essential to carry out an unambiguous communication. Kramsch (1995) expresses a concern that the mere learning of linguistic codes does not assure peace and real understanding between individuals belonging to different cultural backgrounds. Thus, she emphasises on the need for the integrated teaching of language and culture. In the same vein, Dombi (2013) states, that "foreign language teaching should not aim at making students achieve native-like proficiency, but it should endow students with knowledge, skills and attitudes necessary to function in diverse cultural contexts...". (p.12) Thus, the role of the textbooks becomes very significant in the classroom context. Therefore, the present study tries to answer the following questions.

1.1 Research Questions

- a. How culture is represented in Maharashtra state's English textbooks?
- b. What are the themes of Big C and Small c culture have been represented in Maharashtra state's English textbooks?
- c. Which culture (source culture/ target culture and international target cultures) the language textbooks endeavours to teach?

1.2 Methodology

The study considers two sets of textbooks for analysis. The first set of textbooks is 9th and 10th standard English textbooks of English Medium and the second set of textbooks is 9th and 10th standard English textbook of Marathi Medium. The rationale behind choosing these sets of textbooks is as follows: in English medium, English is taught as a first Language, and in Marathi medium, it is taught as a third Language. Since the aim of the proposed study is to investigate how culture is represented in the Maharashtra state's (9th and 10th standard Marathi and English medium) English textbooks, the research work employs textual analysis method. These textbooks have been analysed by using Cortazzi and Jin's (1999) model for evaluating culture in textbook with the special reference to 'Big C' culture and 'Small c' culture.

2. Literature Review and Theoretical Framework

2.1 Research on Textbook Analysis from Cultural Point of View

Here is the account of some previous studies which helps to reveal how cultural representation is important in ESL/EFL textbooks. These studies also reveal that not only source or target culture is important, but both the cultures are important for developing mutual, cultural and intercultural understand in learner. Having studied the relationship between the target culture and learner's native culture Kramsch (1993) observes that in order to establish explicit communication with the natives of the target culture the learner should learn and understand the target culture in relation to one's culture.

Fasih and Marie (2011) have mentioned that there are some cultural views that appear in one culture, but at the same time, they are not adequate in another cultural group. Thus, while writing textbook author should be sensitive not only about one's own culture but also about other's culture(s). This study concludes with that awareness of both cultures should help to overcome the problem of stereotypes or general assumptions about a culture.

Nadura (2004) has given a very significant account of cultural reflection in the ESL textbooks taught in the US. She points out the missing cultural aspect of ESL textbooks and stereotypical representations of character. Her research also underlines the lack of dynamic representation of native and target culture. She concludes her work by giving five strategies for dealing with stereotypes and other cultural biases in ESL textbooks and other instructional materials.

There are very few studies which address the issue of developing Intercultural Communicative Competence (ICC) in a classroom context. Let's look at some of the most recent studies. Heidi Aijala (2009) in the study, *Acquiring Intercultural Competence from Coursebook:*

Analysis of Learning Tasks in the Finnish Upper Secondary Schools Course Book Series In Touch analyses the learning tasks given in the textbooks in order to check if the textbook promotes the acquisition of Intercultural Competence. Similar kind of studies on German course books carried out by Sercu (2000) and Maijala (2008) have been reported in Heidi Aijala (2009). While Sercu (2000) checks the promotion of ICC through textbook, Maijala (2008) examines intercultural content. Surprisingly, both of them draw similar conclusions, i.e. the need for better representation of cultural interaction in course books for enhancing learners' knowledge and skills.

2.2 Theoretical Framework

There are numbers of methods/criteria/models available for textbooks evaluation. These methods are proposed by different researchers as per their own way of evaluating textbooks/materials or course books. Awasthi (2006) gives a detailed account of the contributors who have contributed to the methods of textbook analysis. He mentions Rivers (1968), Chastain (1971), Tucker (1975), Breen and Candlin (1979), Daoud and Celce-Murcia (1979), Williams (1983), Cunningsworth (1984), Hutchinson and Walters (1987), Sheldon (1988), Skierso (1991), Block (1991), Ur (1996), Littlejohn (1996), Harmer (1996), and McDonough and Shaw (2003). Additionally, Ellis (1997) and McGrath (2002) have also contributed to the list of methods.

There are some criteria and checklists available for textbook analysis from a cultural point of view such as Sercu's (1998), Hatoss Aniko's (2004) Checklist, Huhn's (1978), Byram's (1993a) criterion and Cortazzi and Jin (1999) Model for evaluating textbook culture. Since I have chosen Cortazzi and Jin (1999) Model for evaluating culture in the textbook, it has been briefly summarized here. According to Cortazzi and Jin (1999, p. 204-210) checklists are not enough for textbook evaluation. So, they have proposed a model for evaluating culture in the textbook. In this model, they have categorised culture in three categories.

1. C1. Source culture- learners' own culture (i.e. native culture),
2. C2. Target culture - Where the target language is used as a first language (i.e. English in this case) and
3. C3, C4, C5... International target cultures- refer to cultures that are neither source culture nor the target culture. (Variety of cultures in English or non-English speaking countries around the world which use English as an international language)

This categorisation reflects to understand not only target culture but also source and international cultures. It also encourages the development of their/one's own identity and awareness of others' identity. Cortazzi and Jin (1999, p.218) consider that cultural mismatches can occur, but knowledge and awareness of different cultural approaches might help to reduced difficulty.

Meanwhile, one should understand that whatever culture is there (i.e. source, target or international cultures) that should be categorised in two categories, i.e. Big C culture and Small c culture. Brook (1968) suggests that two domains are significant for the language teachers; the first

one is Big ‘C’ and the second is Small ‘c’ (cited in Jing Xiao, 2010). The following section endeavours to explain what Big C and Small C is and what is their significance.

2.3 Concept of ‘Big C’ and ‘Small c’

For the better understanding of the term culture, Hall (1976), Peterson (2004), Chen (2004), Lee (2009) and Songmei Liu (2013) have categorised it in two categories which is known as ‘Big C culture’ and ‘Small c culture’(Chen 2004, Lee 2009 and Songmei Liu 2013) or ‘Big C culture’ and ‘Little c culture’(Peterson 2004). It is also known as ‘surface culture and’ ‘deep culture’ (Hall 1976).

According to Peterson (2004) ‘the culture relating to grand themes, is classified under Big C which includes the following themes such as geography, architecture, classical music, literature, political issue, society’s norms, legal foundation, core values, history and cognitive processes. Little c culture involves the life together with attitudes and beliefs. Peterson (2004) defines ‘little c’ culture as the culture focusing on common and minor themes. It includes themes such as opinion, viewpoint, performance or tastes, gesture, body posture, use of space, clothing styles, food, hobbies, popular music and popular issue and certain knowledge etc. (cited in Lee 2009).

Lee (2009; p.78) refers to the ‘Big C’ culture as “the culture which represents a set of facts and statistics relating to the Arts, History, Geography, Business, Education, Festival and custom of a target speech society. It is, by nature, easily seen and readily apparent to anyone and memorised by learners and has been utilised heavily by many L2/FL/ELT language practitioners to teach a target culture. The ‘Small c’ domain, on the other hand, refers to the invisible and deeper sense of a target culture, i.e. the mainstream socio-cultural values, norms and beliefs, taking into consideration such socio-cultural variables as age, gender and social status”. Lee (2009) designed a set of concrete themes for examination of how culture was taught in Korean EFL textbooks. Lee’s framework consisted of 22 themes for Big “C” for example arts, agriculture, education, sports, and politics etc., and 26 themes for little “c” such as freedom, materialism, informality, fairness, and competition etc.

In a similar way, Chen (2004) has proposed a cultural framework based on the model conceptualised by Lessard-Clouston (1996). Chen’s framework includes seven themes under Big ‘C’ i.e. music, social norms, education, economy, politics, history and geography and nine themes under little ‘c’ such as daily routine, lifestyle, holiday, food, gesture, weather, greeting, customs and values etc. (cited in Songmei Liu 2013 p. 31).

By using Chen’s (2004) and Lee’s (2009) framework Songmei Liu (2013) has considered the respective merits and weaknesses of both cultural frameworks mentioned above. He has prepared his own framework in which only seventeen cultural themes are used; ten themes for Big “C” i.e. Geography, Science, History, Social norms, Architecture, Economy, Education, Art/Literature, Politics, Music/Sports etc., and seven themes for little “c” culture i.e. Food, Holidays, Lifestyles, Customs, Values, Body Language, and Hobbies etc.

After referring to the three frameworks of Chen (2004), Lee (2009), Songmei Liu (2013), there seems to be ambiguity and overlapping between the classifications of Big C and Small c. Moreover, there is no clear reasoning for the categorisation of the themes under the Big C and Small c.

Thus, to get a clear picture of Big ‘C’ and small ‘c’ I have tried to check the ‘Iceberg model’ of culture which was proposed by E. Hall (1997) in his book titled ‘Beyond the Culture’. Hall (1997) has categorised culture in two parts, i.e. ‘Surface culture’ and ‘Deep culture’. “Surface culture” refers to that culture which is most visible. This is the part one can see, taste, smell, hear, and touch. It includes things like food, music, visual arts, language, celebrations, and games. The visible aspects of culture are important parts of how cultures interact and maintain their sense of unity. But over the period of time they change, for example, recipes, games and arts can all change over time. Even language shifts with each generation. Therefore, we can say that the top part of the culture iceberg have a relatively low emotional load. They matter to people, but they can also be changed and altered without fundamentally challenging the existence of a culture or people's ideas about who they are. “Deep culture” in contrast, is the invisible type of culture associated with a region, group of people, language, etc. Some examples of little c culture include communication styles (facial expressions, gesture, eye contact, touching, body language etc.), verbal and non-verbal language symbols, cultural norms (what is proper and improper in social interactions), how to behave, myths and legends. Deep culture makes living today absolutely positively possible. We can't live or communicate without deep culture. A lot of intercultural communication is based on either Deep culture or Surface culture, or both.

Hall's (1997) Iceberg model is deeper for understanding but it seems confusing. When Hall explains about deep culture, he mentions that deep culture is the ‘invisible type of culture’ and he categorises ‘facial expressions, gesture, eye contact, touching, body language etc. under the deep culture which is visible. Thus, his terminology, especially ‘invisible’ seems less appropriate. In my opinion, the term, ‘less visible culture’ would be more appropriate to use for things like ‘facial expressions, gesture, eye contact, touching, body language etc.

By considering the merits and especially the demerits of the earlier theories, their application to the current investigation will also be limited. Therefore, I would like to suggest that the term, ‘less visible’ to be used for ‘invisible’.

The suitable proposed definitions/explanations for the current investigation are as follows:

2.3.1 Big C Culture

Big C culture is the most visible culture which deals with grand themes. Grand themes are those themes which one can see, taste, smell, hear, and touch. Thus, Big C includes themes like food, music, visual arts, language, celebrations, and games etc.

2.3.2 Small c Culture

The Small c culture is a less visible culture which deals with minor themes. Though they are less visible, they have a deeper sense of culture. Thus, the Small c culture includes themes such as cultural norms (what is proper and improper in social interactions), mannerism, values, daily routines, gender role, hobbies, holidays, communication styles (facial expressions, gesture, eye contact, touching, body language etc.).

2.3.3 The Proposed Categorisation of Themes under Big C and Small c:

After examining the categorisation of Big c and Small c put forth by Hall (1976), Peterson (2004), Chen (2004), Lee (2009) and Songmei Liu (2013), it found that it is not appropriate or entirely suitable for Indian or very specifically to the culture in Maharashtra. They have categorised “Food and Custom” under Small c culture and “Holiday” in Big C culture which seems quite inappropriate in Indian or Maharashtrian culture. Thus, the researcher has proposed some changes in the categorisation by categorising “Food and Custom” under the Big C culture and “Holiday” in Small c culture.

The reason behind proposing above categorisation (Food and Custom” under the title of Big C culture) is in India food and customs are very peculiar things which help to represent the particular identity of society and geographical area. For example, *rasgulla* is associated with Bengal and Odisha, *dal-bati* is associated with Rajasthan, *varan-bhat*, *puranpoli* and *bhakari* is associated with Maharashtra. Every food item is an identity of that particular state and society. Even within the same state there are different food cultures which help to differentiate one region from another one, one society from another society and one individual from another individual. The proposed categorisation of themes under Big C and Small c is as follows.

Table1: The proposed categorisation of themes under Big C and Small c is as follows.

	Big C culture	Small c culture
1.	Food	Values
2.	Art, literature, Music	Hobbies
3.	Festival	Role of gender
4.	Clothing	Daily routines
5.	Economy	Holidays
6.	Religion	Body language
7.	Custom	
8.	History	
9.	Geography	
10.	Environment	
11.	Sports	
12.	Science	

3. Analysis of Textbooks and Discussion

As mentioned above, Cortazzi and Jin (1999, p. 204-210) argued that checklists are not enough for textbook evaluation. Thus, they have put forth a model for evaluating culture in the textbook. In this model, they have categorised culture in three categories namely, Source culture, target culture and the international target culture. Thus, this model has been adapted for analysing the culture in the textbook.

For the analysis of the culture represented in the textbooks, the cultural content of each of the textbook is examined. Every unit of each textbook is examined to check if it represents themes which can be categorised under Big c or Small c. Further, each theme of Big c and Small c is examined to check which culture(s) (source culture, target culture, and international target culture) it represents.

3.1 My English Coursebook: Standard 9th English Textbook for Marathi Medium

The following things are observed after analyzing the textbook.

The textbooks have very minor representation of culture. The textbook contains only the six themes of Big C culture such as food, history, literature, Science, custom and art. Among the themes of Big C, the themes such as history and literature were represented twice. However, food, science, custom, and art were represented once. These themes of Big C mostly represent the international target culture.

In particular, the international target culture has been represented five times in the textbook. However, the source culture has been represented four times, and the target culture has been represented only three times in the textbook.

Table 2: Class 9th English Reader: A course book in English (Marathi Medium)

Unit no.	Topic/ lessons	Cultural themes		Source culture	Target culture	International target culture
Unit 1	1.1 Walk a little slower	Big C				
		Small c				
	1.2 The Fun they Had	Big C				
		Small c				
	1.3 'Hope' is the thing with feathers	Big C				
		Small c				
	1.4 The Story of Tea	Big C	Food	√		√
			History	√	√	√
			Custom	√		√
		Small c				
1.5 The Necklace	Big C					

		Small c					
Unit 2	2.1 Comparisons	Big C					
		Small c					
	2.2 Helen Keller and Anne Sullivan	Big C					
		Small c					
	2.3 Mark Twain	Big C					
		Small c					
	2.4 Please Listen!	Big C					
		Small c					
	2.5 A Play	Big C					
		Small c					
Unit 3	3.1 Coromandel Fishers	Big C					
		Small c					
	3.2 The Fall of Troy	Big C	Literature				√
			History				√
		Small c					
	3.3 To a Butterfly	Big C					
		Small c					
	3.4 Think Before You Speak!	Big C					
		Small c					
	3.5 Great Scientists	Big C	Science				√
Small c							
Unit 4	4.1 What is Success?	Big C					
		Small c					
	4.2 Reading Works of Art	Big C	Art				√
		Small c					
	4.3 Silver	Big C					
		Small c					
	4.4 The Tempest	Big C	Literature				√
		Small c					
	4.5 The Last Lesson	Big C					
		Small c					

3.2 Kumar Bharati: Standard 9th English Textbook for English Medium

The textbook contains only the three themes of Big C culture such as history, literature, and art. Among the themes of Big C, the theme such as literature was represented twice; however, history and art were represented just once. It has also been observed that through these themes mostly the international target cultures have been represented.

To be particular, the international target cultures have been represented three times in the textbook. However, the source culture has been represented only once, and the target culture does not find any representation in the textbook.

Table 3: Kumarbharti 9th Standard English textbook (English medium)

Unit no.	Topic/ lessons	Cultural themes	Source culture	Target culture	International target culture		
Unit 1	1.1 Life	Big C					
		Small c					
	1.2 A Synopsis - The Swiss Family Robinson	Big C	Literature			√	
		Small c					
	1.3 Have you ever seen ... ?	Big C					
		Small c					
	1.4 Have you thought of the verb 'have'	Big C					
		Small c					
	1.5 The Necklace	Big C					
		Small c					
	Unit 2	2.1 Invictus	Big C				
			Small c				
		2.2 A True Story of Sea Turtles	Big C				
			Small c				
2.3 Somebody's Mother		Big C					
		Small c					
2.4 The Fall of Troy		Big C	Literature			√	
			History			√	
		Small c					
2.5 Autumn		Big C					
		Small c					

		c				
	2.6 The Past in the Present	Big C				
		Small c				
Unit 3	3.1 Silver	Big C				
		Small C				
	3.2 Reading Works of Art	Big C	Art	√		
		Small c				
	3.3 The Road Not Taken	Big C				
		Small c				
3.4 How the First Letter was Written	Big C					
	Small c					
Unit 4	4.1 Please Listen!	Big C				
		Small c				
	4.2 The Storyteller	Big C				
		Small c				
	4.3 Intellectual Rubbish	Big C				
		Small c				
	4.4 My Financial Career	Big C				
		Small c				
	4.5 Tansen	Big C				
		Small c				

3.3 Comparison of Standard 9th English Textbooks for English and Marathi Medium

Both the English textbooks of 9th Standard for English and Marathi medium have the same organisation of lessons. The textbooks have 4 units each. Each unit in the textbooks contains 5 lessons. The lessons in each unit are randomly selected unlike the previous textbook of 2016, which had a unit devoted to a particular theme such as sports and adventure, art and culture, science and technology, travel and tourism, people, nature, birds and animals, environment and human relations.

The lessons in both the textbooks are different except three lessons titled, *The Necklace*, *Fall of Troy* and *Reading works of Art*. Among these three lessons, a lesson in the English medium textbook titled, *Fall of Troy* has an additional introduction. This additional introduction provides

references to the source culture by mentioning the epics such as *Ramayana* and *Mahabharata* before introducing the Greek epics such as *Iliad* and *Odyssey*. It also implies that the reference to source culture is missing in the Marathi medium text book.

Both the textbooks represent very less themes of culture; among the represented themes, prominently they are from Big C culture. However, not even a single theme of Small c culture is represented in these textbooks.

3.4 Standard 10th English Textbook for Marathi and English Medium

In congruence with the 9th standard textbook, both the English textbooks of 10th Standard for English and Marathi medium have the same organisation of lessons. The textbooks have 4 units each. Each unit in the textbooks contains 5 to 6 lessons and these lessons in each unit are randomly selected. Here, the lessons in both the textbooks are different except five lessons titled, World Heritage, Let us March, The Alchemy of Nature, Unbeatable Super mom and Jon of Arc. However, there is a very minute difference in the titles of few lessons.

3.5 My English Course book: Standard 10th English Textbook for Marathi Medium

Five cultural themes such as Literature, Gender role, Sport, History and Science appear in the textbook. Among all the themes four themes such as Literature, Sport History and Science represent Big C culture while, a theme, Role of gender represents Small-c culture. Among the themes of Big C, the themes such literature is represented twice; however, history, Science and sport were represented just once. The Small-c theme, Gender role is represented twice.

Similar to the 9th standard textbooks, through these themes mostly the international target culture has been represented. The international target culture has been represented four times in the textbook. However, the source culture has been represented three times, and the target culture does not find any representation in the textbook.

Table 4: 10th Standard Marathi Medium English textbook

Unit no.	Topic/ lessons	Cultural themes	Source culture	Target culture	International target culture
Unit 1	1.1 A Teenager's Prayer	Big C			
		Small c			
	1.2 An Encounter of a Special Kind	Big C			
		Small c			
	1.3 Basketful of Moonlight	Big C			
		Small c			

	1.4 Be SMART... !	Big C				
		Small c				
	1.5 His First Flight	Big C				
		Small c				
Unit 2	2.1 You Start Dying Slowly	Big C				
		Small c				
	2.2 The Boy who Broke The Bank	Big C				
		Small c				
	2.3 The Twins Henry	Big C				
		Small c				
	2.4 An Epitome of Courage	Big C				
		Small c				
	2.5 Book Review - Swami and Friends	Big C	Literature	√		
		Small c				
	2.6 World Heritage	Big C				
		Small c				
Unit 3	3.1 If ...	Big C				
		Small C				
	3.2 A Lesson in Life from a Beggar	Big C				
		Small c				
	3.3 Stopping by Woods on a Snowy Evening	Big C				
		Small c				
	3.4 Let us March !	Big C				
		Small c				
	3.5 The Alchemy of Nature	Big C				
		Small c				
Unit 4	4.1 The World is Mine	Big C				
		Small				

		c				
4.2 Bholi	Big C					
	Small c	Role of gender	√			
4.3 O Captain! My Captain!	Big C					
	Small c					
4.4 Unbeatable Super Mom	Big C	Sports	√			
	Small c					
4.5 Joan of Arc	Big C	Literature				√
		History				√
	Small c	Role of gender				√
4.6 A Brave Heart Dedicated to Science and Humanity	Big C	Science				√
	Small c					

3.6 Kumar Bharati: Standard 10th English Textbook for English Medium

In the textbook, seven cultural themes such as Literature, History, Role of gender, Religion, Sport, Science and Values appear in the textbook. Among all the themes, five themes such as Literature, History, Religion, Sport and Science represent Big C culture while, two themes, such as Role of gender and Values represent Small-c culture. Among the themes of Big C, the theme such as literature is represented four times; however, Science is represented twice and history, religion and sport just once. The Small-c themes, Role of gender and value are represented just once.

Similar to both the 9th standard textbooks and Standard 10th English textbook for Marathi medium, through the themes mostly the international target culture has been represented. To be particular, the international target cultures have been represented five times in the textbook. However, the source culture and target culture have been represented only three times.

Table 5: Kumarbharti 10th Standard English Medium English textbook

Unit no.	Topic/ lessons	Cultural themes	Source culture	Target culture	International target culture
Unit 1	1.1 Where the mind is without fear...	Big C			
		Small c			
	1.2 The Thief's Story	Big C			
		Small c			
	1.3 On Wings of Courage	Big C			
		Small c			

	1.4 All the World's a Stage	Big C	Literature		√	
		Small c				
	1.5 Joan of Arc	Big C	Literature			√
			History			√
		Small c	Role of gender			√
	1.6 The Alchemy of Nature	Big C				
		Small c				
Unit 2	2.1 Animals	Big C				
		Small c				
	2.2 Three Questions	Big C	Literature			√
		Small c				
	2.3 Connecting the Dots	Big C				
		Small c				
	2.4 The Pulley	Big C	Religion		√	
		Small c				
	2.5 Let's March	Big C				
		Small c				
2.6 Science and Spirituality	Big C	Science	√			
	Small c	values	√			
Unit 3	3.1 Night of the Scorpion	Big C				
		Small C				
	3.2 The Night I Met Einstein	Big C				
		Small c				
	3.3 Stephen Hawking	Big C	Science		√	
		Small c				
	3.4 The Will to Win	Big C				
		Small c				
	3.5 Unbeatable Super Mom-Mary Kom	Big C	Sports	√		
		Small c				
3.6 The Concert	Big C					
	Small c					
Unit 4	4.1 A Thing of Beauty is a Joy For Ever	Big C				
		Small c				
	4.2 The Luncheon	Big C				
		Small c				
	4.3 World Heritage	Big C				

		Small c				
	4.4 The Height of the Ridiculous	Big C				
		Small c				
	4.5 The Old Man and The Sea: Book Review	Big C	Literature			√
		Small c				
	4.6 The Gift of Magi	Big C				
		Small c				

4. Conclusion

The close examination of the 9th and 10th Standard English textbooks for Marathi and English medium reveals that the textbooks have very minor representation of culture. However, out of whatever representation they have, the main focus of the textbooks seems to be on teaching international target cultures (comparing to target culture and source culture) through the most occurring themes of Big C such as literature and history.

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