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**A CONTENT ANALYSIS ON CULTURAL REPRESENTATIONS IN EFL
COURSE BOOKS WITH TEACHERS' PERSPECTIVES**

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**A CONTENT ANALYSIS ON CULTURAL REPRESENTATIONS IN EFL
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MASTER'S THESIS

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ONAY

Zeynep ÖZTÜRK DUMAN tarafından hazırlanan A Content Analysis on Cultural Representations in EFL Course Books with Teachers' Perspectives adlı bu çalışma 29.06.2012 tarihinde yapılan savunma sınavı sonucunda oybirliği ile başarılı bulunarak jürimiz tarafından Batı Dilleri ve Edebiyatı Anabilim Dalı Uygulamalı Dil Bilimi dalında **yüksek lisans tezi** olarak kabul edilmiştir.

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**This study is dedicated to
my mother, Cemile ÖZTÜRK and my father, Turan ÖZTÜRK.**

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS	V
TABLE OF CONTENTS	VI
ABSTRACT	IX
ÖZET	X
LIST OF TABLES.....	XI
LIST OF FIGURES.....	XII
LIST OF ABBREVIATIONS.....	XIII

CHAPTER ONE

1. INTRODUCTION	1
1.1. Introduction	1
1.2. Background of the Study	2
1.3. Statement of the Problem.....	6
1.4. Significance of the Study.....	6
1.5. Purpose of the Study	7
1.6. Operational Definitions	7
1.7. Research Questions.....	8
1.8. Statement of the Method.....	9
1.9. Outline of the Study	10

CHAPTER TWO

2. LITERATURE REVIEW	12
2.1. Introduction.....	12
2.2. The Concept of Culture.....	12
2.3. Language and Culture	15
2.4. Culture in Language Education	17
2.5. Course books: the ELT Material.....	20

2.6. Course books in Culture Teaching.....	24
2.7. Relevant Studies on Culture in ELT Course books	27
2.7.1. Relevant Studies on Culture in ELT Course books Abroad	27
2.7.2. Relevant Studies in Turkey.....	30

CHAPTER THREE

3. METHODOLOGY	34
3.1. Introduction.....	34
3.2. Nature of the Study	34
3.3. Research Questions	38
3.4. Sample of the Study.....	39
3.4.1. The Educational Materials: Course books <i>Breeze 9</i> and <i>Breeze 10</i>	39
3.4.1.1. <i>Breeze 9</i>	40
3.4.1.2. <i>Breeze 10</i>	40
3.4.2. English Teachers.....	41
3.5. Data Collection Instruments	41
3.5.1. Categories for Content Analysis of <i>Breeze 9</i> and <i>Breeze 10</i>	41
3.5.1.1. Piloting of the Categories.....	44
3.5.2. Interview	45
3.6. Data Analysis.....	45
3.6.1. The Coding Scheme.....	47
3.6.1.1. The Codebook.....	48
3.6.1.2. The Coding Form.....	49

CHAPTER FOUR

4. FINDINGS AND DISCUSSION	50
4.1. Introduction.....	50
4.2. Content Analysis of the Course book: <i>Breeze 9</i> and <i>Breeze 10</i>	50

4.2.1. Cultural elements in <i>Breeze 9</i> and <i>Breeze 10</i> : HC, TLC or ITC?	50
4.2.2. Cultural content in <i>Breeze 9</i> and in <i>Breeze 10</i> : Written or visual elements?.	52
4.2.3. What kind of cultural content is represented in <i>Breeze 9</i> and <i>Breeze 10</i> ?	54
4.2.3.1. Family unit and the Personal Sphere in <i>Breeze 9</i> and <i>Breeze 10</i>	55
4.2.3.2. The Social Sphere in <i>Breeze 9</i> and <i>Breeze 10</i>	56
4.2.3.3. The Political Systems and Institutions in <i>Breeze 9</i> and <i>Breeze 10</i> .	59
4.2.3.4. The Environmental Sphere in <i>Breeze 9</i> and <i>Breeze 10</i>	63
4.2.3.5. Religion and the Arts in <i>Breeze 9</i> and <i>Breeze 10</i>	66
4.2.4. Content Analysis of the Interview	69
4.2.4.1. What does culture mean to you?	69
4.2.4.2. What do you think about the integration of culture into foreign language teaching?.....	70
4.2.4.3. What do you think about the role of course books in foreign language teaching?.....	72
4.2.4.4. Do you think course books should include cultural elements regarding home culture, target language culture and international target cultures?	74
4.2.4.5. Does <i>Breeze 9/Breeze 10</i> include cultural elements? Can you give some examples from the book and explain them briefly?	76

CHAPTER FIVE

5. CONCLUSION	80
5.1. Introduction.....	80
5.2. Conclusions.....	80
5.3. Pedagogical Implications of the Study	83
5.4. Limitations of the Study	83
5.5. Suggestions for Further Studies	84
REFERENCES	85
APPENDICES.....	99
CURRICULUM VITAE	210

ABSTRACT

This study aims to investigate cultural representations in two currently-used English language teaching course books, *Breeze 9* and *Breeze 10*, which were developed by the Turkish Ministry of National Education. The Breeze course book series was prepared for the students of general high schools in Turkey. The samples in this study, *Breeze 9* and *Breeze 10*, were selected via purposive sampling, and 9 English teachers were selected via convenience sampling. In order to analyze the course books in terms of cultural representations, content analysis was conducted. This study is a predominantly quantitative study, though it includes a subsequent qualitative component. In the data collection process, a modified form of the categories suggested by Pfister and Borzilleri (1977) is utilized, including five general cultural themes: family unit and the personal sphere; the social sphere; political systems and institutions; environmental sphere; and religion and the arts. As for the teachers of English, a structured interview including five questions was developed and administered via e-mail. This study concludes that both course books include cultural elements regarding home culture, target language culture, and international target cultures. It is revealed that representations of international target cultures outnumber those of home culture and target language culture, thus indicating the status of English as a lingua franca. The responses of English teachers also confirm the result of the content analysis by stating the importance of culture in foreign language teaching and the inseparability of language and culture as being consistent with the relevant literature.

Key words: culture, cultural representations, ELT course book evaluation

ÖZET

Bu çalışma Milli Eğitim Bakanlığınca, İngiliz dili öğretimi için hazırlanmış *Breeze 9* ve *Breeze 10* adlı ders kitaplarını kültürel gösterim açısından incelemeyi amaçlamaktadır. *Breeze* ders kitabı serisi, Türkiye’deki Düz Lise öğrencileri için geliştirilmiştir. Çalışmanın örneklemini, amaçlı örnekleme yöntemiyle seçilen *Breeze* ders kitabı serisi ve kolaylık örnekleme yöntemiyle belirlenen 9 İngilizce öğretmeni oluşturmaktadır. Veri analizi yöntemi olarak içerik çözümlemesi kullanılmıştır. Bu çalışma, genel anlamda nicel bir çalışmadır fakat elde edilen verileri desteklemek amacıyla nitel araştırma yöntemlerinden açık uçlu sorular da kullanılmıştır. Veri analizi yaparken, Pfister ve Borzilleri’nin (1977) beş genel kültürel temaları kullanılmıştır. İngilizce öğretmenleri için beş sorudan oluşan yapılandırılmış mülakat hazırlanıp, elektronik posta yoluyla dağıtılmıştır. Çalışmanın sonucunda, *Breeze* ders kitabı serisinin, kaynak kültür, hedef kültür ve uluslar arası kültür öğelerine yer verdiği görülmüştür. Bununla beraber, uluslar arası kültür öğelerinin diğer kültür öğelerine oranla daha fazla işlendiği ortaya çıkarılmıştır ki bu İngilizce’nin ortak iletişim dili olduğu gerçeğini destekler niteliktedir. Ayrıca İngilizce öğretmenlerinin yabancı dil öğretiminde kültürün önemini ve kültür ve dil arasındaki ilişkiyi vurgulayan cevapları da yapılan içerik çözümlemesinin sonuçlarını desteklemekte ve ilgili kaynak taramasıyla tutarlılık göstermektedir.

Anahtar kelimeler: kültür, kültür gösterimi, dil eğitimi ders kitabı incelemesi

LIST OF TABLES

<u>Table No</u>	<u>Table Name</u>	<u>Page No</u>
1	The Content of <i>Breeze 9</i>	40
2	The Content of <i>Breeze 10</i>	40
3	The Demographic Information of the Respondents	41
4	The Distribution of the Cultural Elements in <i>Breeze 9</i>	51
5	The Distribution of the Cultural Elements in <i>Breeze 10</i>	51
6	The Frequencies of the Cultural Elements in <i>Breeze 9</i> and <i>Breeze 10</i>	52
7	The Distribution of the Written and Visual Cultural Elements in <i>Breeze 9</i>	53
8	The Distribution of the Written and Visual Cultural Elements in <i>Breeze 10</i>	53
9	The Distribution of Written and Visual Cultural Elements in terms of HC, TLC, and ITC in <i>Breeze 9</i>	54
10	The Distribution of Written and Visual Cultural Elements in terms of HC, TLC, and ITC in <i>Breeze 10</i>	54
11	The Representation of Family Unit and the Personal Sphere in <i>Breeze 9</i>	55
12	The Representation of Family Unit and the Personal Sphere in <i>Breeze 10</i>	56
13	The Representation of the Social Sphere in <i>Breeze 9</i>	57
14	The Representation of the Social Sphere in <i>Breeze 10</i>	58
15	The Representation of Political Systems and Institutions in <i>Breeze 9</i>	60
16	The Representation of Political Systems and Institutions in <i>Breeze 10</i>	61
17	The Representation of Environmental Sphere in <i>Breeze 9</i>	63
18	The Representation of Environmental Sphere in <i>Breeze 10</i>	65
19	The Representation of Religion and the Arts in <i>Breeze 9</i>	67
20	The Representation of Religion and the Arts in <i>Breeze 10</i>	68

LIST OF FIGURES

<u>Figure No</u>	<u>Figure Name</u>	<u>Page No</u>
1	Complex Links Between Language and Culture: A Framework of Communication and Learning	16
2	In Favour of Using a Course book.....	23
3	Against Using a Course book.....	23
4	Textbooks and Culture	26
5	Advantages and Disadvantages of Content Analysis.....	35
6	Examples of Category Systems.....	42
7	Types of Reliability	47

LIST OF ABBREVIATIONS

ALM: Audio-lingual Method

CEFR: The Common European Framework of Reference

CLT: Communicative Language Teaching

CoE: Council of Europe

EFL: English as a Foreign Language

ELT: English Language Teaching

HC: Home Culture

ICC: Intercultural Communicative Competence

ITC: International Target Culture

TLC: Target Language Culture

CHAPTER ONE

1. INTRODUCTION

1.1. Introduction

Course books are generally considered to be the leading materials in teaching of any subjects in schools. They control the content that teachers teach and students learn. Without question, they constitute a significant part of the educational system in all around the world. Today, with the improvement of technology, many other instructional tools and materials have been introduced; however, course books still survive. This is likely influenced by the fact that course books are the most widely available and inexpensive materials. Indeed, in Turkey, they are free of charge.

Languages rise from societies; therefore, they are integral parts of societies. Students eager to learn a new language have to learn about the associated culture. Since the students who learn English as a foreign language (EFL) generally have little chance to experience the target culture, course books play a crucial role in this area. Joiner (1974: 242) posits that “perhaps the single most influential “culture bearer” in the language classroom is the textbook”. In this respect, course books take the responsibility of introducing cultural content, which could take the form of home culture, target culture, and international target culture for EFL students.

In foreign language teaching, course books are commonly perceived as one of the major materials playing the role of “route map” (Sheldon, 1988: 238). In Turkey, the course book series *Breeze* is used for the students of general high schools. Since these books are prepared by the Ministry of National Education (MoNE), teachers are expected to use them in their courses. The materials were designed according to Communicative Language Teaching (CLT), intending to “make meaningful communication” (Richards and Schmidt, 2002: 90), and the Common European Framework (CEF), aiming to bring up

students using “a language for communication” and being able to communicate effectively in the target language (Council of Europe [CoE], 2001: 1). Since both the syllabus of CEF and the nature of CLT put great emphasis on cultural content, this study aims to find out the cultural representations embedded in *Breeze 9* and *Breeze 10* English course books, as these are the main instructional tools of foreign language education in general high schools in the case of Turkey.

1.2. Background of the study

Language and communication are the *sine qua non* in today’s world. Sometimes just knowing a language itself does not mean that language learners are competent enough to communicate appropriately with speakers of that language. The shift from knowing a language to effectively using the language has become one of the important issues in learning a foreign language. This requires language learners to become aware of some social patterns of that language such as requests and addressing people (Peterson and Coltrane, 2003), which implies the requirement of communicative competence, which Larsen-Freeman and Anderson (2011: 115) define as “knowing when and how to say what to whom.”

Communicative Language Teaching (CLT) focuses on interaction and cooperation among students and also considers target language not as the object but the vehicle for communication (Larsen-Freeman and Anderson, 2011; Richards and Rodgers, 2001). It was developed as a reaction to Audio-lingual Method (ALM), which depends on “memorization of structure-based dialogues” (Richards and Rodgers, 2001: 156). CLT purposes to make “communicative competence the goal of language teaching” (Larsen-Freeman and Anderson, 2011: 115). Additionally, Dunnett et al. (1986) and Jin and Cortazzi (1998) suggest that intercultural perspective will pave the way for students’ communicative competence since it stresses importance on cultural content in language education. That is to say, with the help of intercultural communicative competence (ICC, or intercultural competence, for short), which is described as “the ability of a person to behave adequately in a flexible manner when confronted with actions, attitudes and expectations of representatives of foreign cultures” (Meyer, 1991: 137), language learners are able to communicate in a foreign language, one of the aims of CLT. According to the

requirements of this method, authentic materials should be of frequent use since those materials include information on the target language speaking population's daily life. Given the fact that language is mainly for communication, the language learner should be aware of the target language communication forms and functions. The learner cannot carry out a healthy communication without knowing the aspects of target language culture.

The widely used metaphor of language as the “key” to a culture is also provided by Byram (1991: 17) via which the researcher means one can survive or stay behind the world. Byram (ibid) also touches upon the vitality of the inseparable relationship between language and culture. Additionally, numerous researchers (Byram, 1991; 1993; Kramsch, 1993; Valdes, 1986) advocate that language and culture should always be integrated as students can understand a target language in detail when they have knowledge of that target culture. There have been numerous studies dealing with the issue of language and culture in foreign language education (Abdullah and Chandran, 2009; Adaskou et al., 1990; Alptekin, 2002; Arıkan, 2011; Brooks, 1968; Çakır, 2010; Dechert and Kastner, 1989; Ellis, 1996; Ellis, 1997; Er, 2006; Genç and Bada, 2005; Gray, 2000; Ho, 2009; Kazazoğlu, 2010; Kramsch, 1991; 1993; 1996; Lee, 2009; Ryan, 1998; Serrano, 2002; Taş, 2010; Thanasoulas, 2001; Wharton, 2011; Wu, 2010). Similarly, Cortazzi and Jin (1999: 197) assert that “communication in real situations is never out of context” and therefore it can be inferred that “communication is rarely culture-free” so teachers should have some knowledge of the target language they teach when they are following the principles of CLT.

It is already acknowledged that language reflects the culture of a society in which the language is spoken; therefore, many researchers pay attention to culture and cultural content in language teaching. Damen (1987), Kramsch (1991) and Tomalin (2008) regard culture teaching as “the fifth dimension of language teaching” which goes with the four skills-- reading, writing, speaking and listening. With this in mind, it is not surprising to see cultural elements in learning materials such as course books, which are mainly used as an EFL teaching material in many countries around the world.

Course books are regarded as indispensable tools in foreign language teaching. Gabrielatos (2004: 28) delineates that “Coursebooks have been variously regarded by

teachers as the Bible, a guide, a crutch, a necessary evil, or a burden”. Similarly, Cortazzi and Jin (1999) describe a course book as “a teacher, a map, a resource, a trainer, an authority, a de-skinner, [and] an ideology” which has numerous functions in foreign language teaching. Moreover, Sheldon (1988: 237) acknowledges that course books “represent for both students and teachers the visible heart of any ELT programme”. In support of this idea, Hutchinson and Torres (1994: 315) introduce course books as “almost universal element[s] of ELT teaching. (...). No teaching-learning situation, it seems, is complete until it has its relevant textbook”. Since EFL learners are exposed to a foreign language in language classroom and they have little chance to learn it in its authentic context, it becomes difficult to experience the language itself without course books. Additionally, O’Neill (1982: 105) reveals the reasons for using course books:

- A great deal of the material, although not specifically designed for this group, was very suitable for their needs.
- The two textbooks made it possible for the group to look ahead to what we were going to do or to look back at what we had done.
- The textbooks provided materials which were well-presented, which could be replaced by me or by someone else only at great cost in terms both of money and of my own time.
- The textbooks allowed me to adapt and improvise while I was teaching.

In this respect, it can be inferred that course books meet students’ needs and enable teachers to control what they have covered so far. Also, course books are lifesaving vehicles for teachers, especially inexperienced teachers. Such a reliance can put teachers at ease and prevent students from witnessing teachers’ failure. Moreover, course books are ready-made materials in which teachers have the opportunity of making adaptations or improvisations. Likewise, Cunningsworth (1984: 6) asserts that

No course book will be totally suited to a particular teaching situation. The teacher will have to find his own way of using it and adapting it if necessary. So we should not be looking for the perfect course book which meets all our requirements, but rather for the best possible fit between what the course book offers and what we as teachers and students need.

With these points in mind, the question of course book evaluation comes to the stage. There have been numerous studies on ELT course book evaluation in general (Allwright, 1981; Ellis, 1997; Hutchinson and Torres; Kayaoğlu, 2011; Litz, 2005; Sheldon, 1988; Tekir and Arkan, 2007; Williams, 1983). In the case of ELT course book evaluations, Chambers (1997: 29-30) states that “pedagogical factors to be considered

include suitability for the age group, cultural appropriateness, methodology, level quality, number and type of exercises, skills, teacher's book, variety, pace, personal involvement, and problem solving". Based upon such factors for consideration, many researchers have focused on course books evaluation in terms of cultural content such as Adaskou et al., (1990), Byram (1993), Chambers (1997), Çakır (2010), Joiner (1974), Kılıçkaya (2004), Kitao and Kitao (1997), National standards in foreign language education (n.d.), Sheldon (1988), Peacock (1997), Yuen (2011). As Kitao and Kitao (1997) suggest, English course books should include cultural representations; however, they should not be misleading or cause any bias. These representations might be supported via visual elements that make it easier for students to understand the cultural information.

Since the 1980s, with the introduction of CLT in Turkey, many considerable renovations have been realized in the English curriculum. Kırkgöz (2005: 164) provides rationale:

ELT has been reconceptualized to encourage (a) students' active participation in the learning process, (b) students' use of the target language in communication, and (c) students' application of knowledge through projects. The new curriculum promotes student-centered learning and emphasizes the philosophy of total quality in ELT. Teachers are encouraged to promote students' communication skills, address students' different learning styles, and minimize the use of the mother tongue.

The CLT aims to let students be involved in classroom activities and let target language usage take place to create meaningful communication as much as possible (Larsen-Freeman and Anderson, 2011). The current curriculum, which focuses on the vitality of meaningful communication, is strong for a communicative approach. Within the scope of the curriculum determined by the Turkish Board of Education--MoNE--the teaching of English attempts to "develop intercultural competence such as transferring language learners' own cultural values to foreigners, distinguishing cultural values of the target language speaking countries and recognizing the target language culture" (MoNE, 2011a: 5 [the researcher's translation]). Course books produced by the MoNE claim to follow the communicative approach and include cultural content in order to build cultural awareness. Bearing in mind the aforementioned reasons, this study intends to locate said cultural content and its representation in the government-designed course books *Breeze 9* and *Breeze 10*.

1.3. Statement of the problem

Culture teaching has been considered one of the current issues in foreign language teaching. As Kramsch (1993: 177) asserts “it is a truism to say that teaching language is teaching culture”. Therefore, it can be stated that language and culture cannot be separated; a teacher introduces cultural issues while teaching a language and the language always bears culture in itself. In culture teaching, the role of teaching materials cannot be disregarded (Santos, 2007), and this fact raises the question of which ELT materials, especially course books, should be covered.

English as a *lingua franca* has been widely used in almost all areas of life, including foreign language education. Learning a foreign language has become requisite all over the world resulting from evolving needs in a globalized world, be they economical, political, educational, etc. Cortazzi and Jin (1999: 209) state that “English is frequently used in international situations by speakers who do not speak it as a first language”. According to Kachru’s (2005) circles, Turkey falls into an ‘expanding circle’ of countries where English is not used as an official but as a contact language. Therefore, educationalists put great emphasis on the teaching of English in Turkey.

In Turkey, ELT course books in primary and secondary education are developed and distributed by the MoNE with the aim of achieving quality in English language education and meeting international standards determined by CoE. With these ready-made materials available, it is not possible for teachers at these levels to select their own English course books. With this in mind, it can be inferred that teachers do not have a choice on how to teach culture, either; in a way, they do not have a choice of what to teach. To this end, the present study seeks to analyze the in-use English course books taught in general high schools in terms of cultural content and its representations.

1.4. Significance of the study

In Turkey, foreign language course books are prepared by the Turkish Ministry of National Education (MoNE) and distributed to the students for free from the 4th to the 12th classes. Therefore, teachers are expected to follow these course books as ELT materials for

their students. Additionally, course books have been historically used as a primary teaching material; thus, teachers carry on the tradition either voluntarily or reluctantly. To this end, it would be beneficial to analyze the ready-made books in order to determine whether, and to what extent, the course books represent cultural elements of not only the target language culture, but also of other cultures.

Furthermore, *Breeze* course book series has not been evaluated in terms of cultural content before. In this respect, the present study endeavours to fill this gap in the literature. Also, this study is expected to contribute to previous EFL course book analysis studies, especially in terms of cultural aspects of teaching materials, and serve as a practical guide for EFL course book analysis. Moreover, it intends to be beneficial for course book writers and teachers by focusing on only one perspective, culture. Lastly, it is hoped that the results of the study carry considerable implications for EFL material design in Turkey.

1.5. Purpose of the study

The current study is a basically quantitative content analysis which aims to evaluate the currently used 9th and 10th grade EFL course books, *Breeze 9* and *Breeze 10*, which were published by the Turkish MoNE, in terms of cultural representations. Since course books are considered to be the leading material in foreign language classrooms in Turkish general high schools, this study intends to look for cultural content pertaining to not only the target language culture but also other cultures, if applicable. Moreover, it aims to find out whether the syllabus requirements of the Turkish MoNE reflect its aims with regards to building cultural awareness. Additionally, this study intends to reveal teachers' views on *Breeze 9* and *Breeze 10* in terms of culture and its representation.

1.6. Operational Definitions

Communicative Language Teaching (also communicative approach): It is “an approach to foreign or second language teaching which emphasizes that the goal of language learning is communicative competence and which seeks to make meaningful communication and language use a focus of all classroom activities” (Richards and Schmidt, 2002: 90).

Communicative Competence: It is “knowledge of not only if something is formally possible in a language, but also the knowledge of whether it is feasible, appropriate, or done in a particular speech community” (Richards and Schmidt, 2002: 90).

Intercultural Communicative Competence: It refers to “[the] ability to ensure a shared understanding by people of different social identities, and [the] ability to interact with people as complex human beings with multiple identities and their own individuality” (Byram et al., 2002: 10).

Content Analysis: It is “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (Krippendorff, 2004: 18).

Lingua franca: It is “a language which is used habitually by people whose mother tongues are different in order to facilitate communication between them” (UNESCO, 1953: 46)

1.7. Research Questions

The current study addresses the following questions in an attempt to analyze cultural content in English course books *Breeze 9* and *Breeze 10*:

- Are there any elements of any culture in the *Breeze* course book series?
 - Do the course books reflect home, international, or target cultures?
 - Do the course books create a balance in the elements of cultures?
 - Which of the two levels of course books have more elements of culture?
- How is the cultural content represented?
 - Are there written or visual elements?
- What kind of cultural content is represented in the selected course books?
 - Is there any representation of family unit and the personal sphere?
 - Is there any representation of the social sphere?

- Is there any representation of political systems and institutions?
 - Is there any representation of the environmental sphere?
 - Is there any representation of religion and the arts?
- What do English teachers think about culture and its representations in *Breeze 9* and *Breeze 10*?

1.8. Statement of the method

In the present study, content analysis whose fundamental purpose is “to take a verbal, nonquantitative document and transform it into quantitative data” (Bailey, 1994: 304) was employed in order to analyze the cultural representations in ELT course books approved by the MoNE. These course books were designed for the 9th and 10th levels of students in general high schools and published in 2011. The course books are:

- *Breeze 9*, (for 9th grade students) by Funda Baydar, Hatice İnci, Mehmet Ateş, Ömer Bölüköğlu, and Yalçın Albayrak, Evren Publishing, Ankara, 2011.
- *Breeze 10*, (for 10th grade students) by Yalçın Albayrak, Hatice İnci, Mehmet Ateş, Sevinç Özbiçakçı Samur, Fatma Hamiyet Tuğ, Fikret Kurt, and Fatih Ertürk, Ada Publishing, Ankara, 2011.

In this study, the cultural content was examined through quantitative content analysis which is widely used in evaluating the content of textbooks such as cultural differences or cultural issues (Cohen et al., 2007). This study adopted the “manifest level analysis,” which suggests that a content analyst should decide the categories for evaluation of the material beforehand and describe the surface meaning of the data (Dörnyei, 2007). Therefore, a predetermined evaluation design by Pfister and Borzilleri (1977: 103) design was found more comprehensive and approved for the current study. The evaluation design included five general cultural themes utilized to assess the cultural representations of the course books. The categories are as follows:

- family unit and the personal sphere,
- the social sphere,
- political systems and institutions,
- environmental sphere,
- religion and the arts.

In the analysis of data, three dimensions were determined regarding the major research questions and two coding forms for *Breeze 9* and *Breeze 10* were prepared to evaluate cultural elements regarding their relevancies to each categories, including representation of home culture (HC), target language culture (TLC), international target culture (ITC), pre-set design for cultural content, and culture-specific written and visual elements. The comparison of *Breeze 9* and *Breeze 10* was carried out in terms of their amount of cultural representations.

In order to look at the issue from the teachers' point of view, a structured interview consisting of five questions was utilized. In this respect, this study adopted both quantitative and qualitative research traditions. However, this study was mainly quantitative and the structured interview was used as a subsequent qualitative component. Therefore, the study can be categorized as "QUAN→ qual," indicating that quantitative data was predominant (Dörnyei, 2007). The interview questions were sent to nearly 50 teachers of English via e-mail; the return rate was 9.

1.9. Outline of the Study

The study was composed of five chapters as follows:

Chapter One, Introduction: This chapter introduced the topic of the study and presented the background of the study. It also explained the purpose of the study and identified the research questions. Moreover, it defined the problem and the significance of the study. Lastly, it provided the purpose of the study, research question, and the statement of the method.

Chapter Two, Literature Review: This chapter begins with the description of the concept of culture and the relationship between language and culture. Then, it discussed the importance of course books as ELT materials and its role in culture teaching. Lastly, the relevant studies carried out abroad and in Turkey were explained.

Chapter Three, Methodology: This chapter put a light on the nature of the study and introduced the participants and instruments of the study. Also, the processes of the data collection and the data analysis were presented in this chapter.

Chapter Four, Findings and Discussion: This chapter introduced the data analysis and discussed the findings of the study.

Chapter Five, Conclusion: This chapter presented the conclusions and the pedagogical implications of the study. Also, the suggestions for further studies and the limitations of the study were provided.

CHAPTER TWO

2. LITERATURE REVIEW

2.1. Introduction

This chapter initially provides various definitions of culture and the importance of culture in foreign language teaching. To this end, first of all, the concept of culture is defined and the relationship between language and culture is presented. Moreover, the place of culture in foreign language education is touched upon. Additionally, course books as ELT materials are discussed and the role of course books in culture teaching is explained. Lastly, the relevant studies carried out abroad and Turkey are provided.

2.2. The Concept of Culture

Since the topic of this study signifies the meaning and importance of the concept of culture, it is necessary to review and understand the concept of culture first. As Hinkel (1999: 1) asserts, there are “as many definitions of culture as there are fields of inquiry into human societies, groups, systems, behaviours and activities”. The term ‘culture’ carries different meanings within itself. It can be defined in diverse contexts with different meanings. Basically, according to the Dictionary of Language Teaching and Applied Linguistics by Richards and Rogers (2002: 138), culture is the “set of practices, codes and values that mark a particular nation or group”. For instance, culture might apply to literary works of art, historical or geographical facts of countries, or behaviors and acts of societies as mentioned in different contexts (Cortazzi and Jin, 1999). National Center for Cultural Competence defines culture as the human behaviors of “thoughts, communications, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting and roles, relationships and expected behaviors of a racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations” (Peterson and Coltrane, 2003: 1). Furthermore, according to Lado (1964: 24),

[M]an has been a social being and has lived in societies. In so doing, he has developed patterned ways of doing things and talking about them that facilitate the communication and interaction necessary for social living. When these patterned ways of acting, talking, thinking and feeling become sufficiently uniform in a society and sufficiently different from those of other societies, they constitute a culture.

As for culture's relationship to society, it can be described as the character of a society and the “total set of beliefs, attitudes, customs, behaviour, social habits, etc. of the members of a particular society” (Richards et al., 1992: 94). Culture is also considered to be the identity of a society that distinguishes it from others. According to Nostrand (1989: 51), culture refers to variations:

The central code consists not only of customs and properties; it involves above all the culture's “ground of meaning” [Nostrand, 1974: 2]; its system of major values, habitual patterns of thought, and certain prevalent assumptions about human nature and society which the foreigner should be prepared to encounter.

With the term “ground of meaning” Nostrand (1974: 2) means the three elements, “Values, Traits, and World Picture,” which form the basis for “the ‘ground of meaning’: the basis of what makes sense to bearer of the culture; and for the outsider, a vantage ground from which to understand the meaning which an act or event takes on in that culture”. In this way, variations can be introduced to people from other cultures.

Additionally, The National Center for Cultural Competence puts forth another definition for culture:

[An] integrated pattern of human behavior that includes thoughts, communications, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting and roles, relationships and expected behaviors of a racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations (Goode et al., 2000: 1).

Another description of culture is provided by Fox (1999: 89), who asserts that culture is a “complex system of references and symbols that are historically transmitted within a group, tribe, nation across trans-national boundaries, or geographical areas”. Damen (1987: 369) defines culture as “learned and shared human patterns or models for living; day- to-day living patterns. These patterns and models pervade all aspects of human social interaction. Culture is mankind's primary adaptive mechanism”. Supporting the same perspective, Brooks (1968: 210) relates “culture to the individual's role in the unending kaleidoscope of life situations of every kind and the rules and models for attitude

and conduct in them”. Brown (2007) also states that since culture requires specific cognitive and affective behaviours, it can also aid in conceptualizing realities.

From such definitions, it can be inferred that culture is responsible for the behaviours and characteristics of an individual and societies. Kramsch (1991: 218) draws a line between different meanings attributed to the concept of culture:

The American common use of the word ‘culture’ includes traditions, beliefs, institutions shared by a social group or a whole society; it has an ethnographic flavor to it. American foreign language textbooks distinguish between big C, the culture of literary classics and works of art, and small c, the culture of the four Fs: foods, fairs, folklore, and statistical facts.

On the other hand, Adaskou et al. (1990) separate different dimensions of culture relevant to language teaching by referring to ‘aesthetic sense’, ‘sociological sense’, ‘semantic sense’, and ‘pragmatic (or sociolinguistic) sense’. Here, while relating the semantic sense to possible perceptions and experiences regarding meanings in languages and the pragmatic (or sociolinguistic) sense to the ability to make sense of the code, they refer to small c in the sociological sense of culture and big C in the aesthetic sense of culture, which is similar to the concept of culture presented by Kramsch (1991).

In terms of its relation to language learning and teaching, culture is stated to be “not an expendable fifth skill, tacked on, so to speak, to the teaching of speaking, listening, reading, and writing” (Kramsch, 1993: 1). Kramsch’s view (ibid) is that learners are required to acquire culture by experiencing the world around them while gaining language skills. Similarly, Damen (1987: xvii) considers culture learning the fifth dimension in language learning classrooms:

Language practitioners, on the other hand, will learn that they can no longer limit their efforts to the strictly verbal and pretend that they are teaching communicative skills. They can no longer confine their instruction to “culture-free, out-of-context” practice in “meaning-free” linguistics patterns.

Likewise, Tomalin (2008) considers culture a fifth skill and gives two reasons for the necessity of learning culture: the international role of the English language and globalisation. As it can clearly be seen in the different perceptions of the definitions above, the close link between language and culture is evident. In the next section, the link between language and culture is highlighted.

2.3. Language and Culture

There have been many studies indicating the inseparability of language and culture (Alptekin, 2002; Arıkan, 2011; Brown, 2007; Byram, 1991; 1993; Çakır, 2010; Kramsch, 1991; 1993; Seelye, 1984; Tang, 1999; Valdes, 1986). Referring to this close relationship, Brown (2007: 189) asserts that “a language is a part of a culture, and a culture is a part of a language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture”. Similarly, according to Byram (1991: 17), language is the key to “ ‘unlock the door’ to the culture”. In a more detailed way, Saville-Troike (2003: 28) points out the close relationship between language and culture:

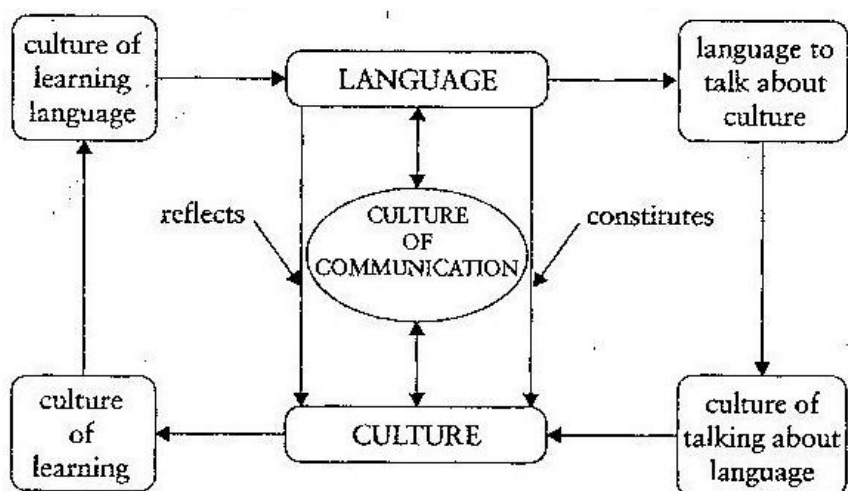
There is a correlation between the form and content of a language and the beliefs, values, and needs present in the culture of its speakers. The vocabulary of a language provides us with a catalogue of things considered important to the society, an index to the way speakers categorize experience, and often a record of past contacts and cultural borrowings; the grammar may reveal the way time is segmented and organized, beliefs about animacy and the relative power of beings, and salient social categories in the culture.

As it is stated above, a language reflects culture with all its features, including vocabulary, grammar, and content. If a language is for communication and all these features involve cultural values, it means that cultural knowledge is necessary for language. This point is also highlighted by Seelye (1976: 4): “Language is a communicative skill divorced from social concerns. If a student (or teacher) is unaware of the cultural connotation of a word, he does not know the meaning of that word-irrespective of whether he is able to voice it or translate it”. That is to say, the significance of cultural knowledge for communication is represented with an emphasis on semantics. Accordingly, Byram (1989: 94) indicates that “in so far as language is part of culture and can capture cultural meanings and experiences (...) then it is possible to interpret and describe a culture in its language. The language holds the culture through the denotations and connotations of its semantics”. This strong relationship between language and culture, which is necessary for communication, is emphasized by Saville-Troike (2003: 30) as well:

Although language is unquestionably an integral part of culture, to assume that specific cultural experiences and rules of behavior will invariably correlate with specific linguistic skills is a naive oversimplification of the relationship of language and culture. The issue of their relationship is one which pervades the whole of the ethnography of communication.

Taking these perspectives into consideration, it could be argued that they form a framework. This framework is presented with a figure by Jin and Cortazzi, (1998: 99) as follows:

Figure 1: Complex links between language and culture: A framework of communication and learning



Source: Jin and Cortazzi, 1998: 99.

As represented by Figure 1, there are complex links between language and culture. Language is seen as a part of culture and it is also claimed that language forms culture. Language and culture constitute the culture of communication which is necessary for preventing cultural or intercultural miscommunication. In the same vein, Krasner (1999: 83) claims that “on the one hand, language represents one of the constituents of the culture. On the other hand, each structure of the language contains bits of cultural information”. Culture is expressed with a language and communication is a process which requires cultural knowledge, which refers to the concept of sharing. Here, Damen (1987: 23) suggests that “[the] shared patterns, individually expressed, are the major variables in the purpose, the manner, the mode, and the means by which the communicative process is affected”. This means that intercultural competence and knowledge are required for healthy communication. As Krasner (1999: 81) points out, “the cause of the miscommunication is not the language itself, but a larger social cultural and psycholinguistic structure which is often defined as *linguaculture*”. Since one of the basic aims of language education is to teach students a language with its entire aspects, it is

necessary to see the close links between language and culture. Accordingly, the next section tries to shed light on culture teaching in language education.

2.4. Culture in Language Education

According to traditional views on foreign language teaching and learning, the teaching of four skills--listening, speaking, writing, and reading--has been considered the primary goal of language education. This idea, however, has almost become extinct with the introduction of communicative language teaching, since communicative language teaching pays attention to cultural content in language education. In this regard, Ellis (1996: 214) maintains that “the instrumental aim of a communicative approach is to produce students who can communicate both orally and in writing with native speakers in a way appropriate to their mutual needs”. In other words, it is important to have successful and meaningful communication with the speakers of a target language or native speakers in order to meet their shared needs. Therefore, it is natural to see culture as a fifth skill in language education (Damen, 1987; Kramsch, 1993; and Tomalin, 2008).

The close link between culture and language is already accepted as a reality. But the next question that must be addressed is what is meant by culture and how to teach it. For instance, Ramirez and Hall (1990: 48) touch on the issue in terms of ‘what is meant by culture’:

Culture is sometimes presented within the framework of theme illustrating what and how the natives eat, dress, work, play, and live their daily lives. In some instance, examples of conventional behaviors are included to show the way some members of the target culture complain, console each other, celebrate joyful events, and resolve real-life situations.

In addition to the representation of culture presented above, Peterson and Coltrane (2003: 5) define their perception of culture:

In many cases, teaching culture has meant focusing a few lessons on holidays, customary clothing, folk songs, and food. While these topics may be useful, without a broader context or frame they offer little in the way of enriching linguistic or social insight - especially if a goal of language instruction is to enable students to function effectively in another language and society. Understanding the cultural context of day-to-day conversational conventions such as greetings, farewells, forms of address, thanking, making requests, and giving or receiving compliments means more than just being able to produce grammatical sentences. It means knowing what is appropriate to say to whom, and in what situations, and it means understanding the beliefs and values represented by the various forms and usages of the language.

Here, again, the significance of culture in language teaching and learning is emphasized. Although language is perceived as a linguistic construct, it might not be enough to have linguistic knowledge alone for successful communication. Therefore, the need for cultural knowledge occurs. Krasner (1999: 82) refers to this problem by saying that “[S]tudents might not understand a given FL text not because of the language deficiency, but because of a missing link in their cultural schemata”. Krasner (1999: 81) also explains the reason behind the necessity of cultural knowledge: “Breakdowns in communication arise not from the linguistic, but from the socio-linguistic differences. In other words, linguistic competence is not sufficient for successful communication. Culture is integrated in any communicative activity”. It can be clearly seen that cultural knowledge is perceived as an inevitable reference for strongly using a language. Hence, it is basic for successful communication. Similarly, Paige et al. (2003:4) suggest some dimensions of teaching and learning culture:

Culture learning is the process of acquiring the culture-specific and culture-general knowledge, skills, and attitudes required for effective communication and interaction with individuals from other cultures. It is a dynamic, developmental, and ongoing process which engages the learner cognitively, behaviorally, and affectively.

Regarding the dynamic process of teaching culture and language, Kramsch (1993) also affirms that language and culture are interrelated and therefore, teaching language means teaching culture. Language teachers who are the real practitioners are responsible for the processes in language classrooms. They are the true transmitters of knowledge, cultural or linguistic. Accordingly, cultural aspects of the language should be determined. However, to accomplish this task, teachers should define the objectives of culture teaching. Tomalin and Stempleski (1993:7-8) propose a modified version of Seelye’s (1988) ‘seven goals of cultural instruction’, and delineate the aims of culture teaching as follows:

1. To help students to develop an understanding of the fact that all people exhibit culturally-conditioned behaviors.
2. To help students to develop an understanding that social variables such as age, sex, social class, and place of residence influence the ways in which people speak and behave.
3. To help students to become more aware of conventional behavior in common situations in the target culture.
4. To help students to increase their awareness of the cultural connotations of words and phrases in the target language.
5. To help students to develop the ability to evaluate and refine generalizations about the target culture, in terms of supporting evidence.

6. To help students to develop the necessary skills to locate and organize information about the target culture.
7. To stimulate students' intellectual curiosity about the target culture, and to encourage empathy towards its people.

It can be inferred from the list above that teaching culture in language classrooms provides students an enriched perception and understanding of the target language to a large extent and allows students to use the target language in its real context. Kramsch (1993: 205-206) also suggests some different ways to understand target culture teaching as follows:

1. Establishing a 'sphere of interculturality'.
2. Teaching culture as an interpersonal process.
3. Teaching culture as difference.
4. Crossing disciplinary boundaries.

In today's world, where English is accepted as a *lingua franca*, sharing this language requires learners to share their ideas with "not only the speakers of English but also those of other cultures. Consequently, the question of intercultural communication is clearly indispensable in English language learning and teaching if the aim is to develop students' communicative competence" (Hoa, 2008: 37). English gains importance since it is an international language or *lingua franca* that "convey[s] national and international perceptions of reality which may be quite different from those of English speaking cultures" (Alptekin and Alptekin, 1984: 17). This means that, apart from cultural knowledge of target language, there should also be a focus on developing a cross-cultural perception in the related literature. This is most often termed *linguaculture* (Alptekin and Alptekin, 1984; Boriboon, 2008; Fantini, 2005; Friedrich, 1989; Ho, 2009; Krasner, 1999; Kramsch, 1993; Risager, 1991). The significance of improving a cross-cultural perception in language education is emphasized by Kramsch (1991: 237):

A proposal is made here to develop an cross-cultural approach to the teaching of linguaculture at all levels and in all aspects of the curriculum. This approach takes discourse as the integrating moment where culture is viewed, not merely as behaviours to be acquired or facts to be learned, but as a world view to be discovered in the language itself and in the interaction of interlocutors that use that language.

It is suggested that learners should be prepared to be "both efficient for global transactions and relevant to the user's local culture" (Kramsch and Sullivan, 1996: 211). Although there is an emphasis on teaching cultural knowledge--target or linguaculture-- in

literature as it is revealed above, that teaching culture remains weak in practice (Byram and Morgan, 1994; Çakır, 2010; Seelye, 1976). Seelye (1976: 3) refers to this problem: “The teaching of culture is often omitted for a number of reasons: lack of time, the belief that students will be exposed to it later, and the view of language as a communication skill divorced from social concerns. These reasons are unconvincing.” That is to say, leaving space for teaching culture is certainly needed. Reasons should be eliminated since teaching cultural knowledge is seen as an inherent part of teaching language (Peterson and Coltrane, 2003). Otherwise, it results in problems in using language communicatively. These problems are concisely expressed in the literature by the term “fluent fool”. Those who learn a language without knowledge about the relevant culture are called “fluent fools” (Bennett et al., 2003). Thanks to culture teaching, “learners can delve into the target language and use it as a tool not only to communicate in the country where it is spoken but also to give a second (or third) voice to their thoughts, thus flying in the face of cultural conventions and stereotypes” (Thanasoulas, 2001: para. 55). All in all, it seems that it is not a necessity but an obligation for language teachers to touch upon culture in addition to language (Politzer, 1959). In order to teach culture, teachers can use many instructional tools in their courses. Deneme et al. (2011: 154) assert that “There can be numerous ways of teaching culture in second language. Films, television, drama, media, technology, literature, songs, games, friends and parents are important tools which support culture teaching”. In addition to these tools, course books can also be effective in teaching culture. Therefore, the current study next presents the role of course books in foreign language education.

2.5. Course books: the ELT Material

English as a *lingua franca* has been widely used in almost all areas of life, including foreign language education. Learning a foreign language is required all over the world, resulting from various needs, be they economic, political, or educational. Cortazzi and Jin (1999: 209) state that “English is frequently used in international situations by speakers who do not speak it as a first language” According to Kachru’s English speaking countries classification (2005), the UK, the USA, Canada, Australia and New Zealand are the countries in which English is spoken as the native language and those countries are described as the ‘inner circle’. Additionally, English-speaking countries that use it as the

second language are called the ‘outer circle’ countries, namely India, Pakistan, Singapore and Bangladesh. The last circle constitutes the countries in which English is used more and more widely in respect to the former two circles and is called the ‘expanding circle,’ where English is not used as an official but as a contact language. Turkey falls into the ‘expanding circle’ of countries such as China, Thailand, Taiwan, Korea, etc. Therefore, foreign language education gains more importance day by day.

With the increase of foreign language teaching and learning, educationalists feel the need to improve curriculums, syllabuses, and course books for successful FL teaching. Since it is a process, all the improvements in each source influence each other. The curriculum is the first step in the decision-making process regarding language education in countries. Accordingly, textbooks indicate the real picture depicted by curriculums. Therefore, course books take on a great role in different phases of education (Yen, 2000). The roles of textbooks are listed by Cortazzi and Jin, (1999: 199):

The textbook can be:

- A teacher
- A map
- A resource
- A trainer
- An authority
- A de-skinner
- An ideology

Additionally, Cunningsworth (1995: 7) listed the roles attributed to the course books as follows:

- a resource for presentation material (spoken or written)
- a source of activities for learner practice and communicative interaction
- a reference source for learners on grammar, vocabulary, pronunciation, etc.
- a source of stimulation and ideas for classroom language activities
- a syllabus (where they reflect learning objectives which have already been determined)
- a resource for self-directed learning or self-access work
- a support for less experienced teachers who have yet to gain in confidence.

Even if it seems that teachers are free decision-makers in the process of language teaching, they are responsible for making decisions while being mostly dependent on text

or course books. Therefore, course books are complementary and *sine quo non* materials for teaching processes. It might not be wrong to say that “No teaching-learning situation, it seems, is complete until it has its relevant textbook” (Hutchinson and Torres, 1994: 315). Therefore, there should be a parallelism between teachers’ decisions and the knowledge presented in textbooks. However, it is important to take the right steps while following course books so that the course books serve a useful purpose for language teachers. This point is also emphasized by Williams (1983: 254):

The textbook is a tool, and the teacher must know not only how to use it, but how useful it can be. Finding out will involve distinguishing between method in the use of printed materials, and method in face-to-face teaching. It will involve using discretion in adapting textual materials to the needs and interests of pupils, choosing only those materials and methods which are based on sound linguistic and pedagogical principles. The textbook will continue to play an important role, but it will not be a tyrant.

This means that teachers are seen as responsible figures in shaping language teaching processes. It is possible to see both the advantages and disadvantages of using a course book in language classrooms. Allwright (1981: 6) suggests two diverse approaches regarding the problem of using teaching materials which might be related to using course books as well:

On the one hand there is the DEFICIENCY view. According to this view, we need teaching materials to save learners from our deficiencies as teachers [...] This way of thinking might lead, at one extreme, to the idea that the ‘best’ teachers would neither want nor need published teaching materials. At the other extreme we would have ‘teacherproof’ materials that no teacher, however deficient, would be able to teach badly with. On the other hand, there is the DIFFERENCE view, which holds that we need teaching materials as ‘carriers’ of decisions best made by someone other than the classroom teacher, not because the classroom teacher is deficient, as a classroom teacher, but because the expertise required of materials writers is importantly different from that required of classroom teachers-the people who have to have the interpersonal skills to make classrooms good places to learn in.

As it is implied above, language teachers might shape their own language teaching processes by making use of their right to adapt in accordance with their teaching needs or to compensate for their own weaknesses. Similarly, Ur (1999: 79-80) suggests some lists regarding the advantages and disadvantages of course book use in Figure 2 and 3.

Figure 2: In Favour of Using a Course book

IN FAVOUR OF USING A COURSEBOOK

1. Framework

A coursebook provides a clear framework: teacher and learners know where they are going and what is coming next, so that there is a sense of structure and progress.

2. Syllabus

In many places the coursebook serves as a syllabus: if it is followed systematically, a carefully planned and balanced selection of language content will be covered.

3. Ready-made texts and tasks

The coursebook provides texts and learning tasks which are likely to be of an appropriate level for most of the class. This of course saves time for the teacher who would otherwise have to prepare his or her own.

4. Economy

A book is the cheapest way of providing learning material for each learner; alternatives, such as kits, sets of photocopied papers or computer software, are likely to be more expensive relative to the amount of material provided.

5. Convenience

A book is a convenient package. It is bound, so that its components stick together and stay in order; it is light and small enough to carry around easily; it is of a shape that is easily packed and stacked; it does not depend for its use on hardware or a supply of electricity.

6. Guidance

For teachers who are inexperienced or occasionally unsure of their knowledge of the language, the coursebook can provide useful guidance and support.

7. Autonomy

The learner can use the coursebook to learn new material, review and monitor progress with some degree of autonomy. A learner without a coursebook is more teacher-dependent.

Figure 3: Against Using a Course book

AGAINST USING A COURSEBOOK

1. Inadequacy

Every class – in fact, every learner – has their own learning needs: no one coursebook can possibly supply these satisfactorily.

2. Irrelevance, lack of interest

The topics dealt with in the coursebook may not necessarily be relevant or interesting for your class.

3. Limitation

A coursebook is confining: its set structure and sequence may inhibit a teacher's initiative and creativity, and lead to boredom and lack of motivation on the part of the learners.

4. Homogeneity

Coursebooks have their own rationale and chosen teaching/learning approach. They do not usually cater for the variety of levels of ability and knowledge, or of learning styles and strategies that exist in most classes.

5. Over-easiness

Teachers find it too easy to follow the coursebook uncritically instead of using their initiative; they may find themselves functioning merely as mediators of its content instead of as teachers in their own right.

Source: Ur, 1999: 79-80.

Although a number of disadvantages of textbook use are listed above, it is also possible for language teachers themselves to turn them into advantages. That is to say, it is up to teachers to make great use of course books in their classrooms or to discard them. Accordingly, Tomlinson (2008: 3) puts forward:

[M]any ELT materials (especially global course books) currently make a significant contribution to the failure of many learners of English as a second, foreign or other language to even acquire basic competence in English and to the failure of most of them to develop the ability to use it successfully. They do so by focusing on the teaching of linguistic items rather than on the provision of opportunities for acquisition and development. And they do this because that's what teachers are expected and required to do by administrators, by parents, by publishers, and by learners too.

Once more, it is clarified above that course books might not help learners because of weaknesses in content or a wrong balance regarding linguistic or cultural knowledge. Therefore, language teachers should find the best ways for making use of course books. O'Neill (1982: 105) proposes his own reasons for using course books:

- 1 A great deal of the material, although not specifically designed for this group, was very suitable for their needs.
- 2 The two textbooks made it possible for the group to look ahead to what we were going to do or to look back at what we had done.
- 3 The textbooks provided materials which were well-presented, which could be replaced by me or by someone else only at great cost in terms both of money and of my own time.
- 4 The textbooks allowed me to adapt and improvise while I was teaching.

Based upon the real experiences of O'Neill, it is emphasized that it might be the efforts of language teachers that can change or develop according to needs of their students or language teaching processes. In terms of teaching culture, as it was stressed above, "the contemporary foreign language teacher [should be] an expert of linguistics and culture who understands the interplay between language and culture while delivering these two efficiently" (Kramsch, 2004 cited in Arkan, 2011: 232) when counselling their course books. Therefore, the next section presents the role of course books in culture teaching.

2.6. Course books in Culture Teaching

In foreign language education, it has been acknowledged that course books play a significant role in culture teaching since the language learners might not have the opportunity to experience and practice the language in real life situations. Therefore, EFL

course books should include cultural information. Risager (1991: 181) points out the shift from linguistic or grammatical points to more cultural representations in course books and adds:

[F]oreign language teaching textbooks no longer just develop concurrently with the development of foreign language pedagogy in a narrow sense, but that they increasingly participate in the general cultural transmission within the educational system and in the rest of society.

This suggests that a course book is considered a “cultural artefact” (Gray, 2000) that provides teachers and students an opportunity to be exposed to culture in its real context by presenting visual or written materials. As an inherent consequence, foreign language students have the privilege of being familiar with not only the target language itself, but also other cultures as a natural outcome of the fact that English is *lingua franca*. In this aspect, dealing with cultural content in course books acts as a key to cross-cultural understanding in the language classroom.

Accordingly, Cortazzi and Jin (1999: 196) state that “culture (...) is not only content, but also a series of dynamic processes, including those involved in learning. The medium for learning about target cultures in the classroom is therefore itself a part of a culture of learning”. It can be inferred that since course books are commonly accepted as one of the major mediums of language education in foreign language classrooms, these course books should also play the leading role to provide students with an awareness of the cultures mirrored. In the light of this mission of course books, there inevitably exists a need for culture integration.

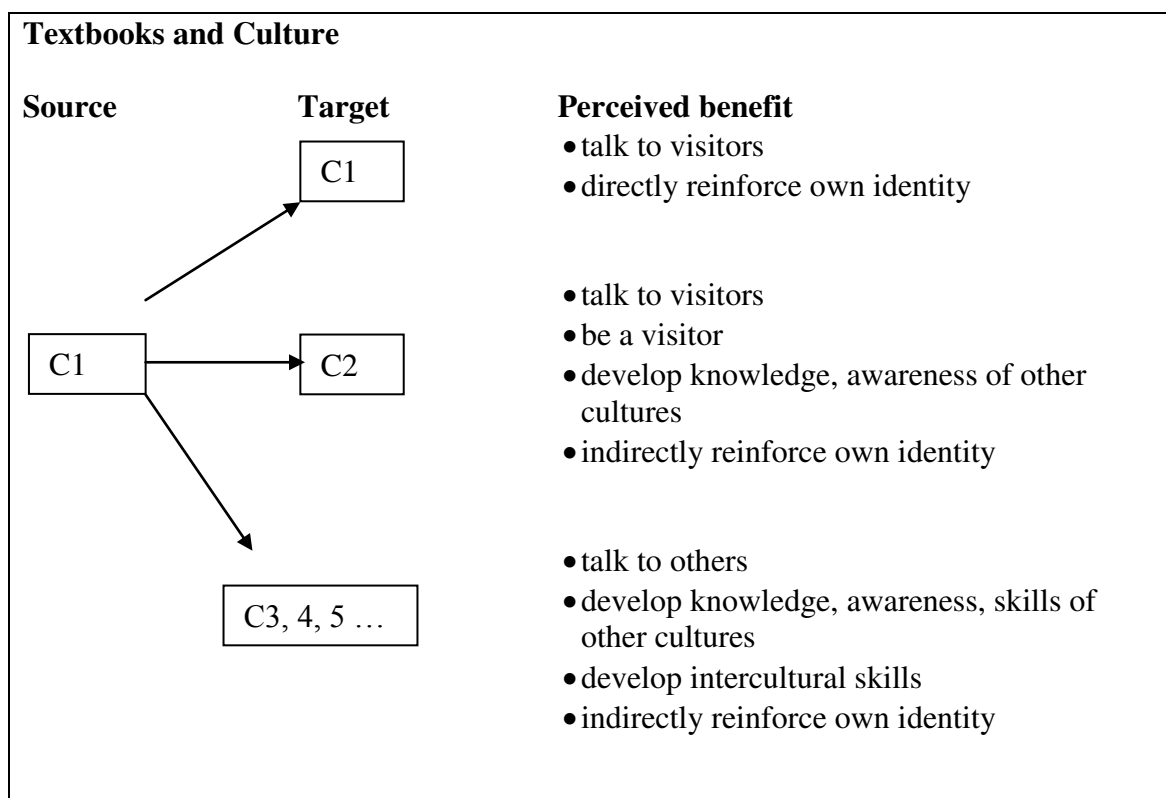
Based upon the need to integrate cultural content into course books, Wandel (2003) also affirms:

Textbooks should contain material that allows and provokes diverging opinions and discussions on cultural stereotyping. At the same time, some attitudes and behaviours should be developed: the feeling of empathy, the ability to change perspectives, to recognise (the reasons for) misunderstandings and to find ways to overcome them.

In this sense, the representation of culture in course books creates an atmosphere of tolerance and acceptance in which people develop positive attitudes towards other cultures in terms of traditions, customs, belief, religion, and etc. When it comes to the method of

culture representation, course books might be distinguished into three patterns as Cortazzi and Jin (1999) suggest. English course books can be classified as textbooks based on source culture, textbooks based on target culture, and textbooks based on international target cultures. Figure 4 displays the patterns of cultural representations in course books.

Figure 4: Textbooks and Culture



Source: Cortazzi and Jin (1999: 204)

Here, C1 refers to source culture; namely, students' own culture; C2 represents the target culture in which the target language is used as a first language; and C3, 4, 5 imply the other cultures where the target language is not used as a first or second language. There occurs a question of whether the focus will be on C1, C2, or C3, 4, 5 so on. The reality of English as a lingua franca inherently requires course books reflecting intercultural elements. For this reason, course books should include home, source, and international cultural representations.

2.7. Relevant Studies on Culture in ELT Course books

This section presents previous studies on culture representations and cultural content in ELT course books carried out both abroad and in Turkey with the aim of providing a basis for the current study.

2.7.1. Relevant Studies on Culture in ELT Course books Abroad

Yuen (2011) conducted a case study intending to find whether foreign cultures in the sample textbooks, *Longman Elect* and *Treasure Plus*, represented the status of English as an international language. To analyze the cultural content, four aspects were utilized: products, practices, perspectives (Standards for Foreign Language Learning, 1996), and persons (Moran, 2001 cited in Yuen, 2011). As a result of the study, it was found that cultural elements in terms of products were presented more frequently compared to the other aspects. Moreover, it was revealed that cultural representations were related to English speaking countries; that is to say, there was no balance among foreign cultures. Lastly, English-speaking countries' culture was represented superior to African culture.

Jing and Laohawiriyanon (2010) investigated the cultural contents of an EFL listening textbook in terms of Big "C" and little "c" cultural categories as the EFL national curriculum in China aimed to develop intercultural communicative competence and introduce geography, history, cultural values, and customs belonging to English speaking countries that indicated the importance of culture learning as well as linguistic learning in EFL classrooms. The sample textbook was *Contemporary College English for Listening 3*, consisting of 15 units. In the analysis of the study, 9 themes in the Big "C" culture category were utilized: Governments/Politics (G/P), Economy (Ec), History (Hi), Geography (G), Literature/Art (L/A), Society's norms (S), Education (Ed), Architecture (A) and Music (M). 7 themes in the little "c" culture category were utilized: Food (F), Holiday (Ho), Living Style (L/S), Customs (C), Belief/Value (B/V), Hobbies (Hob) and Gesture/body language (G/B). It was concluded that Big "C" cultural elements appeared more than little "c" elements, although little "c" was thought to have a large role in promoting students' intercultural communicative competence. In this respect, it was

revealed that the EFL listening textbook did not contribute to students' intercultural communicative competence.

In order to find out how cultural content was reflected by the same publishers, Olajide (2010) investigated the cultural content of two primary English textbooks in Nigeria: *Nigeria Primary School English Pupils' Book I* by Longman and *Longman Advantage Primary English Pupils' Book I* by Pearson and Longman. The study aimed to answer the following research questions:

1. Does each of the books reflect physical features?
2. Does each of the books include socio-economic characteristic?
3. Does each of the books relate to political activities?
4. Does each of the books portray living condition?
5. If each involves living conditions, do such living conditions reflect rural urban-dichotomy?
6. Does each book suggest how the cultural content may be used in, and beyond the classroom?
7. What learner characteristics does each of the books contain?
8. Does each book reflect a variety of cultures?
9. How realistic is each of the books about the culture it aims at portraying?
10. Is the culture aimed in each book based on author's opinion?
11. Is the culture contained in each book derived empirically?
12. Do the topics in each book directly refer to target culture?
13. Are there cultural items in the books not relevant to the users' culture?
14. What cultural and social categories does each of the books address?
15. Does each of the books contain cultural generalizations that ought not to be made?
16. Does the book contain positive comments about the cultural information passed?
17. Does the book contain negative comments on the cultural content presented?
18. How appropriate are the cultural illustrations made, if any, in each of the books?
19. Are familiar activities presented in each of the books?
20. Does each of the books encourage the learner to utilize the cultural experiences beyond the classroom? (Olijade, 2010: 657-658)

In conclusion, it was revealed that these two course books by the same publishers differed in representations of culture. Additionally, the study concluded there was not any direct reference to target culture, and the cultural content presented in the course book was suitable for the students. It was also found that cultural content was represented equally in both course books; however, there were not many socio-cultural elements. Lastly, there were no positive or negative comments on the cultural contents of the course books.

With the aim of analyzing cultural content of the course book, College English (New Edition), Wu (2010) carried out a content analysis study combining both quantitative and qualitative research traditions. In the analysis of the data, Byram's (1993) criteria for

textbook evaluation focusing on the cultural content were used. The cultural content was identified by concentrating on four parts: evaluation of preface of the textbook; evaluation of texts, including Text A, Text B and the footnotes; evaluation of pre-reading; and evaluation of exercises. The study concluded that the course book did not include many cultural elements. Most of the passages reflected target culture, especially American culture, but not other English speaking countries. International culture was also represented in a limited number. Additionally, since this course book was taught in China, it should have included more cultural elements reflecting Chinese culture.

Abdullah and Chandran (2009) examined the cultural elements in a Malaysian English language textbook, *KBSM English Form 4*. In order to analyze the cultural content of the sample textbook, the four cultural dimensions adapted from Adaskou et al. (1990) were used. The study showed that the cultural elements presented in the textbook consisted of source culture, such as local festivals and traditional dances belonging to Malaysia, however, there were no cultural elements regarding target language culture. It was concluded that the use of source culture in English textbooks within the ESL context of Malaysia could be seen as a motivating factor in terms of the status of English as an international language. These source cultural items were provided to introduce the Malaysian culture and values to other speakers of English since second language speakers of English used English not only to communicate with native speakers, but also with second language or foreign language speakers of English.

Bateman and Mattos (2006) conducted a study aiming to analyze the cultural content of six Portuguese textbooks. In the analysis of the study, only one cultural theme, food, was taken into consideration. Additionally, the textbooks were analyzed in the sense of the Cultures and Comparisons goal areas of the Standards for Foreign Language Learning (1999). This study concluded that culture learning could be regarded as a priority. Most of the sample course books included a great deal of cultural content regarding the theme, food. As a conclusion, it can be inferred from the study that the course books provided a “taste” of Brazilian culture to North American students.

Aliakbari (2004) conducted a content analysis aiming to investigate the cultural content of four English textbooks used in Iran in order to see the place of culture in ELT in

high school education. In the analysis of the data, a modified version of Ramirez and Halls' (1990) model focusing on the amount and kind of cultural elements was utilized. The study concluded that the sample textbooks were not adequate enough to increase students' intercultural competence and cultural understanding. The cultural information presented in the 'New Words' and 'Reading' comprehension sections was very simple and limited.

Ramirez and Hall (1990) investigated the cultural content of a five Spanish textbook series used in New York State secondary level education: *Da Silva*, *Griffith*, *Narvaez*, *Schmitt*, and *Valette*. The textbooks were analyzed in terms of the sociocultural perspective, sociolinguistics perspective, and the curricular design perspective. In the evaluation of sociocultural perspective, Pfister and Borzilleri's five general cultural themes were utilized. This study concluded that a large amount of cultural information was detected owing to the use of three perspectives. These were sociocultural perspective, sociolinguistic perspective and curricular perspective. According to the results of the study, Hispanic culture and language was mostly revealed in the Spanish textbooks. This meant that elements on target culture were focused.

Kawano (1981) investigated cultural contents of high school English textbooks in Japan. The aim of this study was to create a process in order to analyze cultural content in Japan, and evaluate what and how much foreign cultural information was taught in English courses in Japan. A process was developed with the help of Joiner's evaluation form (1974). The study used both qualitative and quantitative research traditions. As sample for the study, ten senior high school English course books published in Japan were selected: *Mainstream I*, *Why English I*, *The New Century English Series I*, *Fresh English I*, *New Light English I*, *Senior Swan English Course I*, *New Standard English I*, *Sunrise English I*, *Go, English! I*, and *The Rainbow English Course I*. The study concluded that the developed process served the purpose of the study and the cultural content included in textbooks was found to be insufficient in terms of raising students' cultural awareness.

2.7.2. Relevant Studies in Turkey

In an attempt to evaluate the role of culture in foreign language teaching, Deneme et al. (2011) carried out research combining both qualitative and quantitative research traditions. For the data collection, a questionnaire and a course book evaluation were used. With the aim of analyzing the foreign cultures provided in course books for primary school students, books used in private primary schools were selected as samples of the study: *Fairyland 1- 3*, *Access Grammar Book 1*, *Skills Builder Flyers 1*, *Happy House 1- 2*, *Family and Friends 2 and 4*, and *Family and Friends 3*. The study concluded that private schools might be better in teaching culture compared to state schools. Additionally, it was asserted in the study that the course books suggested by the Ministry of National Education for public primary schools had fewer cultural elements than those of the private school course books.

Çakır (2010) carried out a study with the purpose of identifying the frequency of culture-specific elements in ELT course books at elementary schools in Turkey which were developed by the National Ministry of Education. He randomly selected three elementary level course books: *Spring 6*, *Spring 7*, and *English Net 8*. A documentary survey was conducted in order to get the distribution of culturally specific expressions. As a result of the study, it was found that English Net 8 did not leave much place for culture specific expressions. Additionally, the study concluded that most foreign language teachers considered course books to be “the only material”; therefore, course books were expected to include cultural representations.

Danacı (2009) investigated the cultural content of and high school 9th grade students’ awareness of and preferences for the cultural content of the *New English File Elementary*. The study included two parts, the first of which dealt with the content analysis of the textbook. In the content analysis, the categories of Adaskou et al. (1990) were used: aesthetic, sociological, semantic, and sociolinguistics. Culture was considered in terms of target language culture, local culture, international culture, and other countries’ cultures. This study concluded that international culture and the sociological sense of culture were represented for the most part. As for the analysis of the second part, including the students’ (n=52) preferences for the cultural content, it was revealed that students were most eager

about cultural elements representing social lives. Additionally, the results of the questionnaire showed that target language culture and international culture were included in the textbooks, but there were no cultural elements representing home culture.

Hamiloğlu and Mendi (2010) conducted a content analysis with the aim of analyzing the cross-cultural/intercultural content of five course books: *New Hotline (Starter)*, *New Streetwise (Intermediate)*, *Enterprise 2 (Elementary)*, *Matrix (Upper-int)*, and *Total English (Intermediate)*. To this end, the frequency of occurrences of cultural elements was calculated. The study concluded that representations of cross-cultural elements differed in numbers and cultures; however, the types of activities in which these elements were utilized did not determine any difference. Reading texts were the most common parts of the course books where cultural elements appeared. Also, listening parts commonly included cultural issues such as pronunciation, intonation, and stress, since these aspects of languages might change from one culture to another. To sum up, there was no balance in the distribution of the cross-cultural elements.

Korkmaz (2009) conducted a descriptive study on the concepts of culture and multiculturalism in English language course books. The aim of the study was to investigate culture and multiculturalism concepts presented in the sample course books, *New-Headway Intermediate Student's Book*, *New Cutting Edge Intermediate Student's Book*, and *Face2face Intermediate Student's Book*, since these concepts have been recently accepted as a significant concern in language teaching. In the analysis of the study, classification of cultural elements was carried out with regards to fictional-texts, non-fictional texts, visual references, conversational items, and listening parts. The study concluded that although there were multicultural elements in sample course books, the number of elements concerning the target culture and other cultures differed.

Güvençer (2001) carried out a study on the cultural representations of target language in EFL course books. The researcher also aimed to find out the perspectives of teachers and students on culture in EFL course books. The study adopted a descriptive methodology within a qualitative tradition. This study consisted of two parts. In the first part, 3 EFL course books were examined entirely: *English File 1*, *Focus on Grammar-Basic*, and *The New Cambridge English Course Student Book 1*. The study concluded that

these course books included cultural elements; however, some of them embodied numerous cultural elements, while some of them did not. Additionally, it was found that the authors of the course books paid more attention to cultural representations of their own nations. In the second part of the study, a student questionnaire and a teacher questionnaire were developed. Preparation students (n=335) and non-native EFL teachers (n=70) were described as the participants for the study. The results of the questionnaires revealed that the introduction of cultural items at beginner level demotivated students, although they wanted to learn cultural information. In terms of the teachers, it was found that teachers had to make extra work in order to teach some of the cultural elements since they, as non-native teachers of English, might not know the cultural representations. In such cases, the teachers asked students to look up items in their dictionaries or the appendices of their course books.

CHAPTER THREE

3. METHODOLOGY

3.1. Introduction

This chapter primarily presents the nature of the study and introduces the educational material that provides the data. It proceeds with a description of the methodology adopted to answer the research questions of the study. Lastly, it describes how data is collected and analyzed in detail.

3.2. Nature of the study

The aim of this study is to explore cultural elements in an ELT course book series, *Breeze 9* and *Breeze 10*; therefore, content analysis was used in order to examine culture specific elements in visual or written materials of the course books. Krippendorff (2004: 18) defines content analysis as “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use”. In a similar argument, Babbie (2010: 333) provides a definition of content analysis as “the study of recorded human communications, such as books, websites, paintings, and laws”. According to Krippendorff (2004), texts refer to any kind of written communicative materials. Weber (1990: 9) also defines content analysis as a research method aiming to “make valid inferences from text” with the help of some procedures and proposes remarkable examples of the uses of content analysis:

- reflect cultural patterns of groups, institutions, or societies;
- reveal the focus of individual, group, institutional, or societal attention; and
- describe trends in communication content.

These examples provide a basis for the use of content analysis in the current study. Another comprehensive definition is suggested by Fraenkel and Wallen (2006: 483) as follows:

Content analysis is a technique that enables researchers to study human behavior in an indirect way, through an analysis of their communications. It is just what its name implies: the analysis of the usually, but not necessarily, written contents of communication. Textbooks, essays, newspapers, novels, magazine articles, cookbooks, songs, political speeches, advertisements, pictures- in fact, the contents of virtually any type of communication can be analyzed.

It can be inferred that content analysis paves the way for reducing the Hawthorn effect, which causes differences in behaviours of research subjects since they are aware of being observed (Richards and Schmidt, 2002). As in all research techniques, content analysis has both advantages and disadvantages for researchers. Robson (1993: 280) lists them:

Figure 5: Advantages and disadvantages of content analysis

Advantages

- a** It is an ‘unobtrusive’ measure (Webb et al., 1966). You can ‘observe’ without being observed.
- b** The data are in permanent form and hence can be subject to reanalysis, allowing reliability checks and replication studies.
- c** It may provide a ‘low cost’ form of longitudinal analysis when a ‘run’ or series of documents of a particular type is available.

Disadvantages

- a** The documents available may be limited or partial.
- b** The documents have been written for some purpose other than for the research, and it is difficult or impossible to allow for the biases or distortions that this introduces (note need for triangulation with other accounts, data sources to address this problem).
- c** As with other non-experimental approaches, it is very difficult to assess causal relationships. Are the documents causes of the social phenomena you are interested in, or reflections of them (e.g. in relation to pornography and/or violence in the mass media)?

Many researchers (Babbie, 2010; Fraenkel and Wallen, 2006; Krippendorff, 2004; Riffe et al., 2005; Robson, 1993; Webb et al., 1966; Weber, 1990) stress being an “unobtrusive measure,” helping to reduce the negative effect of researchers’ or research instruments’ presence. This advantage can be regarded as one of the reasons why content analysis was chosen for data analysis of the present study. Moreover, ‘low cost’ regarding

time and resources is another advantage which attracts many researchers. This advantage was also considered before conducting the current study.

Content analysis is generally accepted as one of the main forms of qualitative data analysis (Cohen et al., 2007; Dörnyei, 2007). Dörnyei (2007: 245) asserts that content analysis has recently been considered a qualitative method although it stemmed from a quantitative method which deals with “the counting of instances of words, phrases, or grammatical structures that fall into specific categories”. Similarly, Neuendorf (2002: 10) defines content analysis:

A summarizing, quantitative analysis of messages that relies on the scientific method (including attention to objectivity-intersubjectivity, a priori design, reliability, validity, generalizability, replicability, and hypothesis testing) and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented.

How content analysis has shifted into the qualitative research tradition can be explained through the difference in categorization process; that is, in qualitative content analysis, categories are “derived inductively from the data analyses” although categories are predetermined in quantitative content analysis (Dörnyei, 2007: 245). Additionally, Dörnyei (2007: 245-246) suggests that quantitative content analysis can be distinguished via ‘manifest level analysis,’ which “is an objective and descriptive account of the surface meaning of the data” and ‘latent level analysis,’ which “concerns a second-level, interpretive analysis of the underlying deeper meaning of the data”. These concepts are also defined by Fraenkel and Wallen (2006: 488-489) as the former refers to “the obvious, surface content-the words, pictures, images, and so on that are directly accessible to the naked eye or ear” and the latter refers to “the meaning underlying what is said or shown”. The frequently quoted definition of Berelson (1952: 18), that “content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content for communication” highlights the distinction between qualitative and quantitative content analysis.

In this study, content analysis was utilized with the aim of classifying cultural elements according to the pre-set categories by Pfister and Borzilleri (1977) and focused on the number of cultural representations. Therefore, it can be said that this study follows a

quantitative research tradition. That is to say, quantitative content analysis, which is defined as “the systematic and replicable examination of symbols of communication, which have been assigned numeric values according to valid measurement rules, and the analysis of relationships involving those values using statistical methods” (Riffe et al., 2005: 25) was employed in the present study since it follows manifest level analysis by applying predetermined categories. Additionally, it is a descriptive study by nature, which “look[s] at individuals, groups, institutions, methods and materials in order to describe, compare, contrast, classify, analyze and interpret the entities and the events that constitute their various fields of inquiry” (Cohen et al., 2007: 205). In this respect, this study, focusing on an evaluation of cultural elements in the selected course books, presently describes what exists as cultural elements.

Additionally, a structured interview consisting of five questions was used in this study with the aim of achieving a full understanding of the problem. Therefore, the current study also used qualitative research in which “qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, and phenomena in terms of the meanings people bring to them” (Trumbull, 2005: 101). The quantitative data gathered via the quantitative content analysis would be “useful in supplementing and illustrating” qualitative data gathered via interview questions (Robson, 1993: 371). Interviews are seen to be “a flexible and adaptable way of finding things out” (ibid: 229) and there are different types of interviews such as structured, semi structured, and unstructured interviews (Cohen et al., 2007; Dörnyei, 2007; Patton, 2002; Robson, 1993). In this study, a structured interview in which “the researcher follows a pre-prepared, elaborate ‘interview schedule/guide’, which contains a list of questions to be covered closely with every interviewee” (Dörnyei, 2007: 135) was utilized. Cohen et al. (2007: 355) acknowledges that “the structured interview is one in which content and procedures are organized in advance”. In a similar argument, Patton (2002: 349) introduces this type of interview as “standardized open-ended interviews” and delineates that in standardized open-ended interviews “[t]he exact wording and sequence of questions are determined in advance. All interviewees are asked the same basic questions in the same order”. This type of interview enables researchers to compare and contrast interviewees’ responses and reduces the researchers’ effect in this process (Patton, 2002). On the other hand, structured interviews have some disadvantages. Dörnyei (2007: 135) acknowledges that in structured interviews

“there is generally little room for variation or spontaneity in the responses” and “there is also very little flexibility in the way questions are asked”. That is to say, the respondents might give irrelevant information to the questions or refuse to answer since it might be perceived to be time consuming and discouraging. Therefore, researchers should be careful about this deficiency and find ways for compensating for it.

Finally, the current study was a content analysis including both quantitative and qualitative research. However, it fell into the category of “QUAN→ qual,” indicating that quantitative data was first and dominant since structured interviews were only used as “subsequent qualitative components” (Dörnyei, 2007: 171). Therefore, the study was basically quantitative content analysis.

3.3. Research Questions

Based on the purpose, the present study aims to answer the following major and minor research questions.

- Are there any elements of any culture in the *Breeze* course book series? Minor questions: Do the course books reflect home, international, or target cultures? Do the course books create a balance in the elements of cultures? Which of the two levels of course books has more elements of culture?
- How is the cultural content represented? Minor question: Are there written or visual elements?
- What kind of cultural content is represented in the selected course books? Minor questions: Is there any representation of the family unit and the personal sphere? Are there any representations of the social sphere? Is there any representation of political systems and institutions? Is there any representation of the environmental sphere? Is there any representation of religion and the arts?
- What do English teachers think about culture and its representations in *Breeze 9* and *Breeze 10*?

3.4. Sample of the Study

There were 2 kinds of samples for the current study. The first one was educational materials: *Breeze 9* and *Breeze 10* course books for students of general high schools. The second one was English teachers working for general high schools in Turkey, all of whom use these course books in their language classrooms.

3.4.1. The Educational Materials: Course books *Breeze 9* and *Breeze 10*

Purposive sampling (also called relevance sampling), which “aims at selecting all textual units that contribute to answering given research questions” (Krippendorff, 2004: 119) was used in the study. In purposive sampling, the sample is selected to meet definite needs according to the researcher’s interest (Bailey, 1994; Cohen et al., 2007; Dörnyei, 2007; Robson, 1993). The *Breeze* course book series was purposively selected as the sample for the present study aiming to analyze the cultural content in EFL course books because these course books are currently used in general high schools and claim to be written in compliance with the communicative approach, which requires learners to be competent enough to communicate with foreigners, no matter whether they are native speakers of English or not, and to be culturally aware. Also, these course books have never been studied before in terms of cultural aspects. To this end, *Breeze 9* and *Breeze 10* were intentionally chosen for this study intending to fill the gap in the literature.

Breeze is a set of two course books which were published by the Turkish Ministry of National Education for general high school 9th and 10th grade students. English is taught as a compulsory course for 3 hours a week in 9th grade classes, and the class hour decreases to 2 hours a week in 10th grades (MoNE, 2010). Language teaching has been shaped around course books which have been prepared according to The Common European Framework of Reference. Consequently, 9th class students are expected to achieve the level of A1+ and 10th class students are expected to achieve the level of B1. In accordance with the Common Reference Levels (CRL), A refers to basic users--‘A1-Breakthrough and A2- Waystage’--and B refers to independent users--B1-Threshold and B2-Vantage (CoE, 2001: 23). Additionally, these course books claim to be consistent with communicative methodology including cultural awareness and general knowledge.

3.4.1.1. *Breeze 9*

Breeze 9 was developed by Funda Baydar, Hatice İnci, Mehmet Ateş, Ömer Bölükoğlu, and Yalçın Albayrak. The fourth edition, edited by Berna Çöker Koloğlu and published in 2011, was selected for this study. There are 6 units in the course book and each unit starts with a new topic. The content is as in Table 1.

Table 1: The Content of *Breeze 9*

Number of Units	Name of Units	Numbers of Pages
1	Society and Social Life	1-20
2	Imagination and Future Plans	21-42
3	Sports	43-62
4	Art	63-82
5	Communication	83-102
6	History and Tourism	103-122

3.4.1.2. *Breeze 10*

Breeze 10 was developed by Yalçın Albayrak, Hatice İnci, Mehmet Ateş, Sevinç Özbıçakçı Samur, Fatma Hamiyet Tuğ, Fikret Kurt, and Fatih Ertürk. The third edition, edited by Berna Çöker Koloğlu and published in 2011, was selected for this study. There are 6 units in the course book and each unit introduces a new topic. The content is as in Table 2.

Table 2: The Content of *Breeze 10*

Number of Units	Name of Units	Numbers of Pages
1	Society and Life	1-20
2	Sports	21-42
3	Art	43-62
4	Science	63-82
5	Values	83-102
6	Success and Unsuccess	103-122

3.4.2. English Teachers

Convenience sampling, which indicates the selection of the nearest people as participants of a study (Cohen et al., 2007; Robson, 1993), was used in determining the respondents of the present study. Dörnyei (2007: 98-99) says that in convenience sampling, “members of the target population are selected for the purpose of the study if they meet certain practical criteria, such as geographical proximity, availability at a certain time, easy accessibility, or the willingness to volunteer”. In this study, a structured interview including five questions was sent via email to the English teachers of general high schools covering *Breeze 9* and/or *Breeze 10*. The interview was sent to nearly 50 English teachers; however, the return rate was only 9. The demographic information of the English teachers was displayed in Table.

Table 3: The Demographic Information of the Respondents

	R1	R2	R3	R4	R5	R6	R7	R8	R9
Gender	F	F	F	F	M	F	F	M	F
City	Trabzon	Bursa	Trabzon	Trabzon	Giresun	Ankara	Trabzon	Trabzon	Ankara
<i>Breeze 9</i>	X	X	X	X		X		X	X
<i>Breeze 10</i>	X	X			X	X	X	X	X

R: Respondent / F: Female / M: Male

As presented in Table 3, 7 female and 2 male teachers contributed to the study. Both course books were used by 7 English teachers. 1 of the teachers was from Bursa, 1 of them was from Giresun, 2 of them were from Ankara, and the rest were from Trabzon.

3.5. Data Collection Instruments

3.5.1. Categories for Content Analysis of *Breeze 9* and *Breeze 10*

The next step after deciding on the material to be analyzed is to determine categorizations in order to achieve a reliable and valid content analysis. In order to collect data, content analysts need to have categories. As Robson (1993: 277) states, “sorting out the categories is the most crucial aspect of the content analysis”. Categorization should be

done in order to make a good start in content analysis. Additionally, McKay (2006: 57) confirms:

No matter what you select, however, your overall goal is to arrive at a list of categories that develop from the data and capture the ideas in the data. Once you have arrived at a list of these categories, you can then return to the data and code the data according to these categories.

Once a researcher decides on the categories, the researcher can code them in order to carry out a content analysis. Robson (1993: 277-278) presents an example categorization in content analysis.

Figure 6: Examples of category systems

1 To answer questions about characteristics of heroines in fiction targeted at adolescents
<i>physical characteristics</i>
height
weight
'vital statistics'
age
hair colour
eye colour (etc.)
<i>social characteristics</i>
ethnic background
socio-economic class
occupation
housing
income
religion (etc.)
[...]
2 To answer questions on trends in contents of newspapers
<i>domestic news</i>
political
ecological
crime
transport (etc.)
<i>foreign news</i>
European
American
Russian
Chinese
Third World (etc.)
<i>cultural</i>
music
theatre
art
opera (etc.)
[...]

With these in mind, a predetermined evaluation design for cultural concepts in course books prepared by Pfister and Borzilleri (1977: 103-104) was utilized with some modifications in order to gather data for this study. The evaluation design generally made use of the subsets of the five general spheres mentioned below:

1. Family Unit and the Personal Sphere (FUPS).

- differences in use of space (housing and surroundings),
- the fostering of brother and sister relationships (bisexuality),
- family and child care as well as eating and shopping characteristics (defense).

2. The Social Sphere (SS).

- class structure and social mobility in the area of jobs, clubs, or social festivities;
- sports or entertainment on the social level;
- attitudes towards sex in jobs or leadership positions;
- social responsibility as reflected in public behavior or in the observation of the law.

3. Political Systems and Institutions (PSI).

- description of the political system,
 - labor organizations,
 - the educational system,
 - law enforcement,
 - other institutions.

4. Environmental Sphere (ES).

- subjects dealing with geography, space and utilization of space, economic development, and nature of subsistence.
- temporality includes utilization and division of time for schools, vacation, and holidays,
- clothing and housing,
- exploitation of the environment and attempts to curb such exploitation,
- food habits.

5. Religion and the Arts (RA).

- the influence of religion in politics, education, art, social interaction,

- the influence of religion in the attitudes and behavior of people,
- literature, music, and creative arts

3.5.1.1. Piloting of the Categories

The predetermined categories were utilized to check cultural elements in the two *Breeze* course books. Random selection took place by writing the unit numbers on six different pieces of paper as the *Breeze* course books included six units for each. Then, the researcher and the coder selected one of those papers to study. The researcher chose unit three of *Breeze 9*, and the intercoder chose unit five of *Breeze 10*. After that, cultural elements were evaluated in terms of the five general spheres; however, the researcher and the intercoder could not find any specific clues according to some subtitles of aforementioned spheres of Pfister and Borzilleri (1977: 103-104).

In content analysis, the researcher randomly selects a material to analyze from the whole sample of the study, and tests the suitability of the previously determined codings. If there exists a significant problem, then the categories can be reshaped (Neuendorf, 2002). In the case of this study, the content analysts could not find examples of certain subsets, such as the family unit and the personal sphere, including subsets of ‘the fostering of brother and sister relationships (bisexuality)’; the social sphere, including ‘social responsibility as reflected in public behavior or in the observation of the law’; political systems and institutions, including ‘description of labor organization, the description of law enforcement’, etc. Therefore, these five general cultural themes were used in this study; however, additions and omissions were made in the subcategories.

After piloting, the categories were determined as follows:

- 1. Family Unit and the Personal Sphere (FUPS):** family types, family relationships, foods, eating habits, clothing and names.
- 2. The Social Sphere (SS):** famous people, festivals, nationalities, jobs, habits, beliefs, customs, traditions, tourisms, proverbs, important days, and subjects related to sports such as championships, games, olympics, and champions league.

3. Political Systems and Institutions (PSI): organizations; languages; flags; currencies; units of measurement; units of time; mass media such as radios and newspapers; mottos, terms, titles, and subjects related to governmental issues; types of educational institutions such as academies, colleges, and universities.

4. Environmental Sphere (ES): continents, countries, cities, sightseeing locations, weather and special native animals.

5. Religion and the Arts (RA): films, poems, operas, paintings, musical instruments, and plays.

3.5.2. Interview

In this study, in order to strengthen the results and to learn the basic users'--teachers'--views considering culture and its representations in *Breeze 9* and *Breeze 10* course books, qualitative data was felt to be necessary. As Bryman (2004: 134) asserts, "the presence of qualitative data may greatly assist the analysis of quantitative data". This study used a structured interview consisting of five questions so that qualitative data could be gathered. The data collection instrument, the structured interview, was designed with the help of the supervisor and some experts who are closely related with research in social sciences and experienced researchers (see Appendix 3). The interview was administered via email, one of the ways of using the Internet in research (Cohen et al., 2007; De Vaus, 2002). The interview was prepared in a word file and attached to emails. The findings of the structured interview questions were also evaluated through content analysis and the answers of the respondents were analyzed qualitatively.

3.6. Data Analysis

Content analysis was used in this study, aiming to analyze cultural content in the *Breeze* course book series. Cohen et al., (2007) also state that content analysis is commonly used in evaluating the content of textbooks such as cultural differences or cultural issues.

Breeze 9 and *Breeze 10* were analyzed according to three different dimensions in terms of the major research questions of the study. In order to analyze the first major research question regarding the representations of cultures--home, international and target cultures--cultural elements were counted and listed according to the culture to which they belong. Additionally, the cultural elements of *Breeze 9* and *Breeze 10* were compared in terms of their frequencies in order to reflect which of the course books represented more. For the second major question, of how cultural content is represented in the selected course books, visual and written cultural elements were counted. For the third major research question, categories suggested by Pfister and Borzilleri (1977) were adapted with some modifications under the headings of family unit and the personal sphere, the social sphere, political systems and institutions, the environmental sphere, and religion and the arts.

Since counting is regarded as a significant component of content analysis (Fraenkel and Wallen, 2006; Neuendorf, 2002), a common way to carry out a content analysis is to interpret the data with the help of numbers regarding frequencies and percentages. To this end, cultural elements in the selected course books were counted and explained according to the predetermined categories. In order to make the process of counting simpler, electronic versions of the selected course books were downloaded from the MoNE website (MoNE, 2011b, 2011c). In this way, the possibility of making random error should have been reduced.

Furthermore, coders have an important place in content analysis; therefore, content analysts should pay more attention to the role of coders. Krippendorff (2004: 126) asserts that “coders may be readers, interpreters, transcribers, observers, or analysts”. However, one should be careful in selecting coders coming from same background such as “cultural and political”; that is to say, the chosen coders should be familiar with the subject on the agenda (Peter and Lauf, 2002: 818).

Krippendorff (2004: 214) suggests that three types of reliability are suitable for content analysis: “stability, reproducibility, and accuracy,” and reflects them as in the following figure (ibid: 215):

Figure 7: Types of Reliability

Reliability	Designs	Causes of Disagreements	Strength
Stability	test-retest	intraobserver inconsistencies	weakest
Reproducibility	test-test	intraobserver inconsistencies + intraobserver disagreements	medium
Accuracy	test-standard	intraobserver inconsistencies, + intraobserver disagreements, + deviations from a standard	strongest

As Figure 7 suggests, in stability there is one coder or observer who repeatedly codes the same content. Whereas reproducibility, there is more than one coder for content analysis. Lastly, accuracy, which is the strongest type of reliability, is used to test coders' performances by using already established the standard codings for certain texts. Since suitable accuracy standards are difficult to find, the use of accuracy in reliability assessment is limited.

In this respect, in order to achieve a reliable study, reproducibility (also called intercoder reliability, intersubjective agreement, and parallel-forms reliability), which refers to "the degree to which a process can be replicable by different analysts working under conditions, at different locations, or using different but functionally equivalent measuring instruments," was preferred in reliability assessment (Krippendorff, 2004: 215). An English instructor who is also a MA student in the applied linguistics department acted as an intercoder in this study.

3.6.1. The Coding Scheme

Neuendorf (2002: 50) recommends that a content analyst should prepare coding schemes including "a codebook and a coding form" which are essential parts of a content analysis.

3.6.1.1. The Codebook

As stated earlier, one of the important points in content analysis is to make codes or categories (Cohen et al., 2007; Dörnyei, 2007; Fraenkel and Wallen, 2006; Krippendorff, 2004; McKay, 2006; Riffe et al., 2005; Robson, 1993; Weber, 1990). The present codebook was prepared with the aim of showing how the cultural elements are categorized in the current study.

Home culture (HC) refers to Turkey, where English is taught with course books written by non-native speakers. As for target language culture (TLC), the countries that use English as their first language are those such as the UK and the USA which are accepted as in the inner circle countries of Kachru's circles of English speaking countries (Kachru, 2005). International target cultures (ITC) refer to the occasions where two people from different countries meet and communicate in English; in other words, English is not either person's first language (Cortazzi and Jin, 1999).

As stated earlier, firstly, all of the cultural elements were found and classified as HC, TLC and ITC in both *Breeze 9* and *Breeze 10*. In this process, each culture-related item was checked via the internet, especially the website Wikipedia. As for determining which culture names belonged to, www.babynamespedia.com was used. Meanwhile, written and visual cultural elements were distinguished. After the selection of the cultural elements in course books, the findings were compared and discussed with the intercoder. In the end, the elements which were agreed upon Pfister and Borzilleri (1977: 103-104) in their cultural representations by the content analyst and the inter coder were included and counted in the study.

For the evaluation categories, culturally-specific elements were identified and classified according to each category: family unit and the personal sphere, including family types, family relationships, foods, eating habits, clothing and names; the social sphere, including famous people, festivals, nationalities, jobs, habits, beliefs, customs, traditions, tourisms, proverbs, important days and subjects related to sports such as championships, games, olympics, and champions league; political systems and institutions organizations, including languages, flags, currencies, units of measurement, units of time, mass media

such as radios and newspapers; mottos, terms, titles, and subjects related to governmental issues; types of educational institutions, such as academies, colleges, and universities; the environmental sphere, including continents, countries, cities, places worth seeing, weather, special native animals; and religion and the arts, including films, poems, operas, paintings, musical instruments, and plays.

In the analysis of the structured interview questions, content analysis was used. The answers of the respondents were thematically analyzed and focused on the recurring items. Additionally, the interview questions were evaluated respectively.

3.6.1.2. The Coding Form

Since this study has two course books to evaluate, two coding forms were prepared as '*Breeze 9*' (see Appendix 1) and '*Breeze 10*' (see Appendix 2). The coding forms were organized according to the three dimensions of the three major research questions. Each cultural element fitting into the categories was identified and presented under the suitable codes. All culture-specific elements were counted and their frequencies were calculated.

CHAPTER FOUR

4. FINDINGS AND DISCUSSION

4.1. Introduction

This chapter introduces the data of the study. The findings of the content analysis were presented and evaluated in accordance with the research questions of the study. The findings were presented with tables. Also, the findings were discussed and interpreted to make the study comprehensible.

4.2. Content Analysis of the Course book: *Breeze 9* and *Breeze 10*

Content analysis was conducted in an attempt to answer the three major and nine minor research questions regarding *Breeze 9* and *Breeze 10*. The findings of the study were presented respectively in terms of the course books and major research questions.

4.2.1. Cultural elements in *Breeze 9* and *Breeze 10*: HC, TLC or ITC?

The present study aimed to find out whether the course book series *Breeze 9* and *10* includes cultural elements. Depending on the objective, cultural elements of the course books were investigated in both written and visual contexts. Both *Breeze 9* and *Breeze 10* were prepared with the aim of developing four language skills: reading, writing, listening, and speaking. In the analysis of the cultural elements, *Breeze Teacher's Book 9* and *Breeze Teacher's Book 10* were utilized in terms of their listening scripts and answer keys. The first research question of the study was "*Are there any elements of any culture in Breeze course book series?*" It was concluded that there were many cultural elements belonging to various countries, including Africa, Australia, Canada, China, Brazil, Egypt, France, Germany, Greece, Iceland, Iraq, Ireland, Israel, Italy, India, Japan, Korea, Pakistan, Poland, Russia, New Zealand, Spain, Syria, Sweden, the Netherlands, the UK, the USA,

Tunisia, and the home country, Turkey. Table 4 and 5 present the distribution of the cultural elements in both course books regarding the home culture (HC), target language culture (TLC) and intercultural language culture (ITC) which provide the answer for the first minor research question. TLC was intended to present the cultural representations of countries such as the UK and the USA, which are considered, “inner circle countries” by Kachru (2005). Table 4 displays the frequencies of the cultural elements in *Breeze 9*.

Table 4: The Distribution of the Cultural Elements in *Breeze 9*

Cultural Elements in <i>Breeze 9</i>		
	N	%
HC	101	19
TLC	142	27
ITC	282	54
Total	525	100

As stated earlier, the cultural elements were counted according to the predetermined categories adapted by Pfister and Borzilleri (1977). In order to count the cultural elements, all written and visual materials were scrutinized. It was found that ITC was dominant throughout the *Breeze 9* course book with 54%. It was followed by TC with 27 %. Only 100 cultural elements were counted as representing home culture with 19 %. The total number of cultural elements represented in *Breeze 9* was 525.

In *Breeze 10*, considering HC, TLC and ITC, 537 cultural elements were identified in both written and visual contexts. The percentages of the cultural elements were presented in Table 5 and the distributions were closely similar to those of *Breeze 9*.

Table 5: The Distribution of the Cultural Elements in *Breeze 10*

Cultural Elements in <i>Breeze 10</i>		
	N	%
HC	77	14
TLC	119	22
ITC	341	64
Total	537	100

As presented in Table 5, in *Breeze 10*, 64 % of the cultural elements were international language cultures, suggesting the countries whose native language is not English. 22 % of the cultural elements belonged to target language culture, and 14 % of them were about home culture.

The second minor question was about *the balance between the cultural elements in terms of HC, TLC and ITC*. It was brought to light that there were more international cultural elements compared to home and target cultures. The results of *Breeze 9* and *Breeze 10* did not differ to a large extent. As presented in Tables 4 and 5, ITC-related elements were dominant at a rate of 54 % in *Breeze 9* and 64 % of in *Breeze 10*. Depending on the findings, it was concluded that the course books did not create a balance among HC, TLC and ITC.

The third minor question was about the comparison of *Breeze 9* and *Breeze 10* in terms of the frequencies of cultural elements: *Which of the course books have more cultural elements?* The findings are indicated in the following table.

Table 6: The Frequencies of the Cultural Elements in *Breeze 9* and *Breeze 10*

	N	%
<i>Breeze 9</i>	525	49
<i>Breeze 10</i>	537	51
Total	1062	

The total number of the cultural elements in both course books was 1062. As demonstrated in the table above, the results were very close. The cultural elements in *Breeze 10* outnumbered those of *Breeze 9* by 2%; *Breeze 10* presented only 12 cultural elements more than *Breeze 9*.

4.2.2. Cultural content in *Breeze 9* and in *Breeze 10*: Written or visual elements?

The second major research question was “*How is the cultural content represented in Breeze 9 and Breeze 10?*” It was determined that both written and visual elements were used in order to represent culture specific contents. In this study, there existed some

cultural elements, which were explained and usually shown with a photograph or picture. In such cases, both written and visual representations were counted by putting a tick in the related categories within the coding forms.

The amounts of written and visual cultural elements in *Breeze 9* were counted and are demonstrated in Table 7.

Table 7: The Distribution of the Written and Visual Cultural Elements in *Breeze 9*

	N	%
Written Cultural Elements	431	82
Visual Cultural Elements	94	18
Total	525	100

It was ascertained that the cultural elements were not distributed equally. In *Breeze 9*, 82 % of the cultural elements were written and 18% were visual. Similar results were revealed in *Breeze 10* as in Table 8.

Table 8: The Distribution of the Written and Visual Cultural Elements in *Breeze 10*

	N	%
Written Cultural Elements	462	86
Visual Cultural Elements	75	14
Total	537	100

As Table 8 shows, only 14 % of the cultural elements were presented via visuals and 86 % of them were written, suggesting a big difference between written and visual cultural elements similar to the results of *Breeze 9*.

Additionally, the distribution of the written and visual cultural elements in terms of HC, TLC, and ITC in both course books was calculated. The findings revealed that there were close percentages in the representations of HC, TLC, and ITC in terms of written and visual cultural elements. Table 9 displayed the rates in *Breeze 9*:

Table 9: The Distribution of Written and Visual Cultural Elements in terms of HC, TLC, and ITC in *Breeze 9*

	Written Cultural Elements		Visual Cultural Elements	
	N	%	N	%
HC	81	19	19	20
TLC	119	28	23	25
ITC	231	53	52	54
Total	431	100	94	100

As presented in Table 9, home culture was presented by written element with 19 % and visual elements regarding home culture with 20 %. In the representation of TLC, written elements were used 28 % and visual elements were illustrated 25 %. Lastly, 53 % of written and 54 % of visual cultural elements were used in order to present ITC. Only in the representation of ITC were visual cultural elements more than written cultural elements.

Table 10: The Distribution of Written and Visual Cultural Elements in terms of HC, TLC, and ITC in *Breeze 10*

	Written Cultural Elements		Visual Cultural Elements	
	N	%	N	%
HC	69	15	8	10
TLC	105	23	14	19
ITC	288	62	53	71
Total	462	100	75	100

In the distribution of written and cultural elements in terms of HC, TLC, and ITC, *Breeze 10* showed a similar portrayal with *Breeze 9*. It was perceived that 15 % of written and 10 % of visual cultural elements were designed to reflect home culture. 19% of the target language culture was presented through visual elements, and 23 % with written elements. In order to represent ITC, visual cultural elements (71 %) were used more than written cultural elements (62 %) in *Breeze 10* as in the case of *Breeze 9*.

4.2.3. What kind of cultural content is represented in *Breeze 9* and *Breeze 10*?

The third major research question was “*What kind of cultural content is represented in Breeze 9 and Breeze 10?*” In an attempt to answer this major research

question, manifest level analysis was conducted which required the use of predetermined categories. In this study, Pfister and Borzilleri's five general cultural categories (1997) were selected with adaptations regarding subcategories in order to identify the kinds of cultural content because some of the suggested subcategories did not exist in *Breeze 9* and *Breeze 10*. To meet the needs, the subcategories of the five general cultural themes were enlarged with some additional categories identified in the course books. The additional subcategories were introduced within the related general cultural themes.

4.2.3.1. Family unit and the Personal Sphere in *Breeze 9* and *Breeze 10*

The first minor question of the third major question was *whether there were any representations of family unit and the personal sphere in Breeze 9 and Breeze 10*. As stated earlier, this general category was suggested by Pfister and Borzilleri (1977). In the current study, family types, family relationships, foods, eating habits, clothing and names were considered to be within the category of family unit and the personal sphere (FUPS). It was also suggested to have some subcategories, such as housing and surroundings and bisexuality, however, there were no related elements regarding these subcategories. Table 11 and Table 12 show the frequencies of cultural elements in Family Unit and the Personal Sphere in *Breeze 9* and *Breeze 10*.

Table 11: The Representation of Family Unit and the Personal Sphere in *Breeze 9*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	9	10	1	50	10
TLC	17	19	0		17
ITC	64	71	1	50	65
Total	90	100	2	100	

In *Breeze 9*, 91 cultural elements were used related to family unit and the personal sphere (see Appendix 4). Home culture-related written elements totalled 9, including 8 Turkish names: "Arda, Ayşe, Bilge, Cem, Defne, Ezgi, Kemal, and Zeynep", and a kind of food, "döner". The visual cultural element of HC was a kind of food, "sarma" (stuffed vine leaves). 17 written cultural elements for TLC were found, with no visual cultural elements. These cultural elements were English names: "Amy, Edward, George Darn, Helen, Jack,

Jamie, John, Kelly, Molly, Mrs. Stuns, Mrs. Wellington, Philip, Sandy, Shan, Steve, Sue, and Timothy”. Among HC, TLC and ITC, ITC was dominant in the representation of written cultural elements related to family unit and the personal sphere (71 %). The visual cultural element of ITC was about traditional clothing. The details of the cultural elements are provided in Appendix 16.

Table 12: The Representation of Family Unit and the Personal Sphere in *Breeze 10*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	9	8	0		9
TLC	27	23	0		27
ITC	81	69	4	100	85
Total	117	100	4		

The cultural elements of family unit and the personal sphere were counted in terms of written and visual materials. The total number of the cultural elements was 121, and only 4 of them were visual representations. HC was counted as 9 items, including family types, family relationships, types of food, and Turkish names. 23 % of the cultural elements were of TLC, representing family relations and names. ITC was presented 69% of the time. Similar to HC and TLC, family relations, food, and names were detected as ITC elements. There were 4 visual cultural elements of ITC: a photograph of family relations; Kibbe, a dish made of minced lamb and bulghur; Tzung Tzu, a popular food during Dragon Boat Festival; and a photograph of the Maasai tribe.

4.2.3.2. The Social Sphere in *Breeze 9* and *Breeze 10*

The second minor question of the third major question was *whether there were any representation of the social sphere in Breeze 9 and Breeze 10*. This was one of the five general cultural categories defined by Pfister and Borzilleri (1977: 103) suggesting the inclusion of “class structure and social mobility in the area of jobs, clubs, or social activities; sports or entertainment on the social level, attitudes towards sex in jobs or leadership positions; social responsibility as reflected in public behaviour or in the observation of the law”. As in the case of family unit and personal sphere, there existed some changes in these subcategories because of the fact that suitable cultural elements did

not exist in the selected course books. In this study, famous people, festivals, nationalities, jobs, habits, beliefs, customs, traditions, tourisms, proverbs, important days and subjects related to sports such as championships, games, olympics, and the champions league were classified in this category. Table 13 and Table 14 display the distribution of cultural elements in the Social Sphere in *Breeze 9* and *Breeze 10*.

Table 13: The Representation of the Social Sphere in *Breeze 9*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	15	13	4	12	19
TLC	29	26	7	20	36
ITC	68	61	23	68	91
Total	112	100	34	100	

As portrayed in the table above, the total number of cultural elements was 146. 13 % of the written cultural elements and 12 % of the visual cultural elements belonged to HC. Some of these specific written cultural elements were: Mustafa Kemal Atatürk, Şener Şen, Nuri Bilge Ceylan, Orhan Pamuk, 23rd April--Children's Festival, and 19th May--Youth and Sports Festival. Additionally, home culture elements were reinforced with visual aids such as a picture of Aegean Folk Dance in picture 17 in Appendix 14.

In order to introduce TLC, 26 % of the written cultural elements and 20 % of the visual cultural elements were utilized. Some examples of TLC representations would be Andre Agassi, Angelina Jolie, the Beatles, Dustin Hoffman, John Steinbeck, Julia Roberts, Shakespeare, and Mark Twain. The photographs of Lance Armstrong and Steven Spielberg could be given as examples for the visual cultural elements.

In the analysis of ITC elements, it was revealed that 61 % of the written cultural elements and 68 % of the visual cultural elements were included in *Breeze 9*. Arnold Swarzenegger, Beethoven, Bach, Leonardo Da Vinci, Rihanna, and Samuel Eto'o were some of the well-known people shown in *Breeze 9* and could be introduced under the title of ITC. The subject of "birthdays" was presented as part of ITC since the celebrations of the birthdays might differ from a country to another as follows:

- In Norway and Sweden, people put the country's flag outside their homes.
- In Sweden and Finland, the birthday child gets breakfast in bed.
- In Holland, the lucky years are 5, 10, 15, 20 and 21. They call them "crown" years. The birthday child gets a very special gift. The family decorates the child's chair with flowers and balloons.
- In China, there is no birthday cake. Friends and the family go out for lunch.

Additionally, subjects related to sports such as cup, championships, games, olympics, and champions league were considered a part of the social sphere. It was concluded that many sport subjects were introduced, such as the King's Trail Triathlon, UEFA Champions League, Wimbledon Championship, and the World Cup. Visual cultural elements were also used to represent ITC, such as a photograph of Oscar Pictorius, a famous Paralympic runner in picture 25; Jean-Dominique Bauby, French journalist in picture 26; and Tai Lihua, the disabled lead dancer in picture 28 (see Appendix 16).

Table 14: The Representation of the Social Sphere in *Breeze 10*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	18	13	3	10	21
TLC	32	23	5	17	37
ITC	90	64	22	73	112
Total	140	100	30	100	

There were, in total 170 cultural elements represented in *Breeze 10*. 140 of them were written cultural elements and 30 of them were visual cultural elements. When it comes to classification according to HC, TLC, and ITC, it was inferred from Table 14 that the written cultural elements constituted 13 % and the visual cultural elements constituted 10 % of HC elements. Mustafa Kemal Atatürk, Ceyhun Atıf Kansu, and Farabi were considered to be the representations of HC. Moreover, there occurred some traditional characteristics belonging to HC, such as "Every year on April 23rd, the seats of Parliament are held by children, and a child becomes the President for a day", "The child President delivers a speech on the national TV channels", and "We usually don't work at the weekends."

As displayed in Table 14, 23 % of the written and 17 % of the visual cultural elements were employed with the intention of presenting TLC. Agatha Christie, Bill Gates, Britney Spears, Catherine Zeta Jones, and Shakespeare were among the famous people TLC provided. Also, there were some suggestions for foreigners about the things to do for the first meetings, such as “Shaking hands would be enough for the beginning” and “She advised me not to greet people with a kiss and added that they only kissed their close friends and relatives” which were classified as culture-specific behaviours.

In the presentation of ITC in terms of the social sphere, 64 % of the written cultural elements and 73 % of visual cultural elements were utilized. 10th December-Human Rights Day, 11th Annual International Women’s Day Breakfast, 20th November-Universal Children's Day, 5th June-World Environment Day, and 8th March-International Women's Day were some examples of the written cultural elements of ITC. Furthermore, Chung Kuei, Socrates, Ludwig van Beethoven, and Nelson Mandela were accepted for the representation of ITC. Additionally, as stated earlier, festivals were accepted as a culture specific event and in *Breeze 9*, there were some festivals such as China Dragon Boat Festival and Sangkran Festival, which are typical for some countries. The pictures of Mahatma Gandhi, Leonardo Da Vinci, and some examples of typical attitudes from the festivals were among the visual cultural elements used in order to display ITC.

4.2.3.3. The Political Systems and Institutions in *Breeze 9* and *Breeze 10*

The third minor question of the third major question was *whether there was any representation of the political systems and institutions in Breeze 9 and Breeze 10*. The third sphere proposed to include “descriptions of the political system, labor organizations, the educational system, law enforcement, and other institutions” (Pfister and Borzilleri, 1977: 104). During the evaluation of *Breeze 9* and *Breeze 10* in terms of political systems and institutions sphere, some additions and omissions to the third general cultural theme were performed. In this study, the political systems and institutions sphere was determined to embody the following subcategories: organizations, languages, flags, currencies, units of measurement, units of time, mass media such as radios and newspapers; mottos, terms, titles, and subjects related to governmental issues; and types of educational institutions

such as academies, colleges, and universities. Table 15 and 16 were designed to reflect the cultural elements in terms of political systems and institutions.

Table 15: The Representation of the Political Systems and Institutions in *Breeze 9*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	28	54	3	43	31
TLC	14	27	3	43	17
ITC	10	19	1	14	11
Total	52	100	7	100	

In *Breeze 9*, 59 cultural items were counted in the form of written and visual cultural content. 54 % of the written cultural elements and 43 % of the visual cultural elements were determined suitable for the representations of HC. Military attaché, caliphate, title of Ghazi, title of Marshal, Turkish Parliament and Atatürk's principles; Nationalism, Populism, Reformism, Republicanism, Secularism, and Statism were labelled as the cultural elements representing political systems and institutions. Moreover, some of Atatürk's mottos were considered HC elements: "Happy is the man who calls himself a Turk" and "Peace at home, peace in the world". Atatürk's funeral and the Turkish Flag with Atatürk's Address to the Youth were among the visual cultural elements of HC in picture 8 in Appendix 14. In addition, the representations of HC in all spheres were found lower compared to TLC and ITC; however, it was the first time HC elements were greater than TLC and ITC.

In analysis of TLC, it was concluded that written cultural elements constituted 27 % and the visual cultural elements constituted 43 % of TLC elements. Pound and Euro as examples of currencies; UNICEF, Chelsea F. C., Liverpool F. C., New York Yankees Baseball, Circus Everywhere, Environment Green were examples of organizations and London Fine Arts College and Woodgate High School were examples of educational institutions provided in order to present TLC.

As for providing representations of political systems and institutions in terms of ITC, cultural elements were counted and classified according to the subcategories of the third general theme. It was discovered that 19 % of the cultural elements were in the form

of written content and 14 % of them were in the visual form. AC Milan, FC Barcelona, and Real Madrid F. C. as organizations; Pretoria University as an educational institution; Spanish and French as examples of languages; and Japan Times and Pan News as examples of mass media were categorized as the cultural elements of ITC.

Table 16: The Representation of the Political Systems and Institutions in *Breeze 10*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	30	31	2	10	32
TLC	15	15	3	15	18
ITC	53	54	15	75	68
Total	98	100	20	100	

In *Breeze 10*, there were totally 117 of both written and visual cultural elements. There were 31 % of the written and 10 % of the visual cultural elements belonging to HC. *Breeze 10* included *Yıldız Teknik University* and the *Ministry of Turkish National Education* which could be accepted as examples for the educational institutions in HC. Also, the Grand National Assembly and Sultanate were the examples of the subjects related to governmental issues. As in *Breeze 9*, *Breeze 10* provided examples of Atatürk's mottos concerning Turkish nation and their future:

- “This nation has not lived without her independence. She will not and cannot live without it. Liberty or death.”
- “My mortal remains will one day become earth; but the Turkish Republic will live for all eternity!”
- Youth of Turkey's future! It's your duty to save Turkish Independence and the Republic. You will find the strength you need in your noble blood.”

Furthermore, it was observed that there were some home cultural elements provided in both *Breeze 9* and *Breeze 10* such as the Turkish Flag, the Turkish Republic, the motto of Atatürk--‘Peace at home, peace in the world’, and principles of Atatürk--Nationalism, Populism, Reformism, Republicanism, Secularism, and Statism.

In the analysis of TLC related elements, 15% of written and 15 % of visual cultural elements were detected. Dayton High School, Science Gate School, and Simmons College were classified as cultural elements representing educational institutions. As in *Breeze 9*, the Dollar and Euro were the examples of currencies of TLC. Additionally, specific examples of mass media were found such as Radio Joy, Radio Vision, and The Chicago Tribune. Moreover, organizations such as Ek Zuban: One Voice and Oxfam House were introduced in *Breeze 10*. Lastly, in order to show the differences in unit of time and measurement among nations, TLC examples were provided such as “11.00 p.m.” and “50 ft”.

When the cultural elements were examined in terms of the political systems and institutions, it was revealed that ITC elements were dominant at a rate of 54 % in the form of written and 75 % in the form of visual cultural content. There were many languages introduced in *Breeze 10* such as Hawaiian, African, Kannada, Spanish, French, Persian, and Russian. Also, scripts of some languages were presented such as Arabic, Greek, Hebrew, Hindi, Latin, and Mandarin Chinese (see pictures 26, 27, 28, 28, 30, 31 in Appendix 19). Additionally, some international language equivalence of some words and phrases were provided such as ‘thank you’ in picture 24, ‘hello’ in picture 36, ‘peace’ in picture 44, and the translation of ‘the quote: Et tu, Brutus’, ‘You too, Brutus’. Neue Freie Presse was given as an example for mass media. World Youth Congress, Servas, CERN, China Airlines, Greenpeace and UNESCO could be categorized as examples of ITC organizations. Moreover, samples for educational institutions were University of Laval and Earth University. Additionally, the Indian Flag was presented in the form of both written and visual cultural content and it was described in detail as an international culture as follows:

- The 24 lines inside the chakra (wheel) symbolize 24 hours of the day.
- The blue symbolizes the sky and the ocean.
- The green stands for faith and fertility.
- The orange (deep saffron) symbolizes courage and sacrifice.
- The wheel in navy blue indicates the Dharma Chakra, the wheel of law.
- The white stands for peace, unity and truth (see picture 35 in Appendix 19 for Indian Flag).

Furthermore, Alphabet Manuel LSF, Greenpeace organization, and language scripts were provided for the visual cultural elements.

4.2.3.4. The Environmental Sphere in *Breeze 9* and *Breeze 10*

The fourth minor question of the third major question was *whether there was any representation of the environmental sphere in Breeze 9 and Breeze 10*. The environmental sphere contained subjects relating to geography, space, economic development, nature of subsistence, clothing, housing, and food habits (Pfister and Borzilleri, 1977). However, in the present study, the environmental sphere, as the name suggests, dealt with subjects introducing continents, countries, cities, places worth seeing, weather, and some animals native to some countries. Although the subject of food habits was suggested to be included in the environmental sphere, it was categorized under the title of family units and personal sphere as it was performed in the study of Ramirez and Hall (1990).

Table 17: The Representation of the Environmental Sphere in *Breeze 9*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	24	17	11	25	35
TLC	40	28	10	23	50
ITC	79	55	23	52	102
Total	143	100	44	100	

As stated earlier in the methodology section, the environmental sphere included continents, countries, cities, and worth seeing places. In *Breeze 9*, it was concluded that 17 % of written cultural elements and 25 % of visual cultural elements were introduced related to HC. The cities stated in the coursebook were Antalya, Balıkesir, Çanakkale, İstanbul, İzmir, Sakarya, Samsun, and Sivas. Examples of worth seeing places were Ayasofia Museum, Cappadocia, Dolmabahçe Palace, Fairy Chimneys, St. Antonie Church, Sultanahmet Mosque (Blue Mosque), Taksim Square, the Bosphorus Bridge, Ephesus, Mount Ağrı, the Mount Erciyes, the Mount Uludağ, the Nemrut, the Temple of Apollon, and Topkapı Palace. Some of the cultural elements of environmental sphere were also provided with their pictures such as Anıtkabir in picture 5, Ayasofia Museum in picture 9, Balıklı Göl in picture 19, Dolmabahçe Palace in picture 10, Fairy Chimneys in picture 16,

St. Antonie Church in picture 11, Sultanahmet Mosque (Blue Mosque) in picture 12, the Bosphorus in picture 2, the Nemrut in picture 14, and Trojan in picture 15 (see Appendix 14).

As presented in Table 17, 40 written and 10 visual cultural elements were utilized in order to display TLC. The United States of America and England were introduced and determined to reflect target culture in the current study. Also, many cities were presented with the aim of presenting TLC such as Alaska, Birmingham, California, Florida, Hawaii, London, Leeds, New York, Manchester, and Plymouth. Additionally, some of the worth seeing places were given such as Buckingham Palace, Hyde Park, London Eye, Madam Toussaud's, Oxford Street, Prince Consort Road, Queen Street, the London Bridge, the Museum of Musical Instruments, the National Gallery, the National History Museum, the River Thames, the San Francisco Bridge, the Tower of London, Trafalgar Square in London, and Victoria and Albert Photography Museum. The 10 visual cultural elements constituting 23 % were Big Ben in picture 6, Hawaii in picture 3, London Eye in picture 2, Madama Tussauds in picture 13, New York in picture 4, Statue of Liberty in picture 5, the London Bridge in picture 15, the Museum of Musical Instruments in picture 14, the National Gallery in picture 12, and Victoria and Albert Photography Museum in picture 11.

In the analysis of ITC, it was found that there were 79 written cultural items which constituted the percentage of 55, and 23 visual cultural elements constituting 52 %. There were many countries such as Australia, Brazil, Canada, China, Egypt, Tunisia, France, Germany, Greece, Iceland, Iraq, Ireland, Israel, Italy, Japan, Korea, the Netherlands, New Zealand, Pakistan, Spain, Sweden, and Syria provided in *Breeze* 9. Also, some of the continents were mentioned in some of the course book such as Antarctica, Asia, and Europe. Additionally, many capital and well-known cities were described such as Amsterdam, Arizona, Athens, Barcelona, Bastille, Berlin, Canberra, Dublin, Wanaka, Cairo, Helsinki, Hong Kong, Limerick, Islamabad, Katmandu, and Madrid. Some of them were highlighted with their photographs such as Amsterdam, Berlin, Barcelona, Hong Kong, Nepal, and Reykjavik (see Appendix 7). Lastly, many examples of places worth seeing from all over the world were Danube Delta, the Valley of Sport, Esrange Space Center, Amsterdam's canals, Louvre Museum, Machu Picchu (in Peru), Niagara Waterfalls

(in Canada), Petra Jordan, Pyramids, the Colosseum (in Italy), the Eiffel Tower, the Land of the Midnight Sun, Reykjavik, Sydney Opera House, and the Pisa Tower and some of them were also presented with their photographs (see Appendix 16).

Table 18: The Representation of the Environmental Sphere in *Breeze 10*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	9	12	2	13	11
TLC	18	24	3	20	21
ITC	49	64	10	67	59
Total	76	100	15	100	

In *Breeze 10*, the total number of cultural elements was 91. Unlike the analysis of *Breeze 9*, there were few examples of HC in terms of environmental sphere. Only Samsun was presented for the subcategory cities. Dumlupınar, Palandöken, Alaçatı, Anıtkabir, Ankara castle, and Dolmabahçe Palace were the places which were spectacular. Volitan, the first solar / wind powered boat was determined to be placed under the title of environmental sphere since it had a close relationship with nature since it was a nature-friendly innovation. The first Volitan was Turkish; therefore, it was introduced as a cultural element of HC. In the presentation of HC, only two visual cultural elements were used: Anıtkabir and Volitan.

When the distribution of TLC was examined, it was found that there were a total of 21 cultural elements of environmental sphere and 18 of them were written cultural elements and the rest of them were the visual cultural elements. The UK and the USA were the examples of countries for TLC. As for the cities, Birmingham, Cowley, Liverpool, London, Manchester, New York, Oxford, Wakefield, and Wensley were detected. Moreover, Hyde Park, Linda K. Paresky Conference Center, Riverside View, Thornes Lane, and Trafalgar Square were introduced as places worth seeing of TLC. Lastly, since weather might influence people and their way of life, it was considered as a cultural element, for instance, London's rainy. Birmingham Art Gallery and Museum, Trafalgar Square, and Wensley football team were presented as the visual cultural elements in *Breeze 10*.

In the analysis of ITC, it was revealed that at a rate 64 % in written elements and 67 % in visual elements, ITC was the leading culture. *Breeze 10* also proposed many countries such as Egypt, Belgium, Canada, China, Australia, France, Thailand, the Netherlands, Sweden, Switzerland, German, India, Ireland, Japan, Kenya, Norway, and Russian Federation. In addition, many capital and famous cities were provided such as Bangkok, Beijing, Dublin, Geneva, Ghent Nairobi, Oslo, Paris, Rotterdam, Sydney, Stockholm, Quebec, and Vienna. Moreover, the examples of worth seeing places were Alps, Cube houses, Erasmus Bridge, Erasmus University, Namib Desert, Maasai Mara, Stanwell Park, Suvarnabhumi Airport, Taj Mahal, and the Bird's Nest--Beijing National Stadium. Some of these places were also introduced with their photographs that were counted as visual cultural elements as follows in the course book, *Breeze 10*: Cube houses, Erasmus Bridge, Erasmus University, Suvarnabhumi Airport in Bangkok, Taj Mahal, the Beijing National Stadium, Bird's Nest, the National Aquatics Center, the Water Cube, Venice, and white tiger.

4.2.3.5. Religion and the Arts in *Breeze 9* and *Breeze 10*

The fifth minor question of the third major question was *whether there was any representation of Religion and the Arts in Breeze 9 and Breeze 10*. According to Pfister and Borzilleri (1977), this was the last category of five general cultural themes presenting the influence of religion in politics, education, people's attitudes and behaviours, and examples of literature, music, and creative arts thought to be sources for cultural information. Similar to their categorization, films, poems, operas, paintings, and plays were determined as the subcategories for the arts in this study. Additionally, types of religions were taken into consideration in evaluating cultural content in terms of the present category. Table 19 and Table 20 displayed the distribution of cultural elements in the category of Religion and the Arts in *Breeze 9* and *Breeze 10*.

Table 19: The Representation of Religion and the Arts in *Breeze 9*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	5	15	0		5
TLC	19	56	3	43	22
ITC	10	29	4	57	14
Total	34	100	7	100	

In the analysis of HC elements in terms of religion and the arts, it was revealed that there were only written cultural elements with the rate of 15 %. These elements were comprised of films such as *Gönül Yarası*, *Hababam Sınıfı*, *Muhsin Bey*, and *Komiser Şekspir* and a poem, “I am thinking Mustafa Kemal” by Ümit Yaşar Oğuzcan. There were no cultural elements representing religion.

TC was represented with the rate of 56 % in the form of written cultural content and 43 % in the form of visual cultural content. In the representation of cultural elements related to the arts, films were utilized as follows: *Mr. and Mrs. Smith*, *A Million Dollar Baby*, *Angela's Ashes*, *Elizabeth*, *Gladiator*, *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Philosopher's Stone*, *Huckleberry Finn*, *Jurassic Park*, *Liar Liar*, *Lord of the Rings*, *Mr. Bean*, *Rain Man*, *The Hours*, *The Interpreter*, and *Treehouse or Horror XVII*. The films constituting 43 % of the visual elements were *Angela's Ashes*, *Lord of the Rings*, and *Treehouse or Horror XVII*. Additionally, there were 2 poems reflecting TC: “Unforgiven Love at First Sight” and “Love of Nature”.

ITC was presented via operas, films, poems, and a musical instrument, etc. The written cultural elements were provided with 29 % and the visual cultural elements were given at a rate of 57 %. The films representing ITC were *Bandidas*, *Cinema Paradiso*, *Lucky Luke*, and *The Others*. There were also 3 operas introduced in *Breeze 9*: *Turkish March (Mozart)*, *Carmen (Bizet)*, and *Four Seasons (Vivaldi)*. Moreover, a poem was provided as “The Meaning of Love” written by Ruda O. Funebbay presented in *Breeze 9*. Furthermore, The Nobel Prize in literature could be accepted as a cultural element representing ITC. Surprisingly, temples were mentioned which can be classified in the religion category. As displayed in Table 19, there were 4 visual cultural elements

introducing ITC: an example of traditional music instruments, Harp (a musical instrument), *Cinema Paradiso* (a film), and *Mona Lisa* (a painting).

Table 20: The Representation of Religion and the Arts in *Breeze 10*

	Written Cultural Elements		Visual Cultural Elements		N Total
	N	%	N	%	
HC	3	10	1	17	4
TLC	13	42	3	50	16
ITC	15	48	2	33	17
Total	31	100	6	100	

In the representation of HC elements in *Breeze 10*, it was demonstrated that 10 % of the cultural elements were reflecting HC in the form of written content. The HC was represented via poems “Mustafa Kemals will never end” by Halim Yağcıoğlu and “That Endless Race” by Ceyhun Atıf Kansu. The visual cultural element for HC was Shadow puppetry, Karagöz and Hacivat.

TLC was reflected with the rate of 40 % in the written form and 50 % in the visual form. In order to present TLC, works of art were used as follows: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Julius Ceasar*, and *Pollyanna*. In addition, some of the characters and themes in these literary works were introduced such as Glad Game and Aunt Polly in *Pollyanna*; Romeo Montague, The Capulets, The Montagues, Tybalt, Mercutio, Juliet Capulet, and Count Paris in *Romeo and Juliet*. Furthermore, in addition to *Murder on the Orient Express*, *A Midsummer Night's Dream*, and *Romeo and Juliet* were also presented as visual cultural elements (see Appendix 18).

In the presentation of ITC, it was revealed that 48 % of written cultural elements and 33 % of visual cultural elements were used. The novel, *20.000 Leagues Under the Sea* was introduced as a cultural element. The character of the novel, Captain Nemo, and the fictional submarine, Nautilus mentioned in *Breeze 10* were also considered as cultural elements of ITC. Additionally, 2 operas: *Business* and *Carmen* and a film: *I, Robot* were utilized as for ITC cultural representations. Furthermore, religions and subjects to religion were accepted as international and classified under the title of religion and the arts representing ITC elements: Buddha, Buddhism, Christianity, Hinduism, and Islam. Poems

named Rainbow, The Greatest Gift, The Wind, and Time were considered as ITC elements. As for visual cultural elements, *Carmen* and *I, Robot* were utilized.

4.2.4. Content Analysis of the Interview

The fourth and the last major research question of the study was “*What do English teachers think about culture and its representations in Breeze 9 and Breeze 10?*” With the aim of answering this question, a structured interview consisting of 5 questions were sent to English teachers via email, and 9 teachers responded to the questions in the interview. The content analysis of the structured interview was carried out regarding the questions in the interview respectively.

4.2.4.1. What does culture mean to you?

The first question of the structured interview was ‘*What does culture mean to you?*’ All of the participants responded to the first question as follows:

Respondent 1: *Culture means to know a society in all aspects. Not only the language, the rules but also the people and their living habits.*

Respondent 2: *Culture means everything, the way you live.*

Respondent 3: *Culture can be defined as everything shared by a society. It includes art, manners, music, dance, belief, shared history, food, festivals, sport, celebrations, stories, tales etc. In fact it is everything about a person’s social identity.*

Respondent 4: *Culture is the sharing of a society and it also gives some clues about the way of thinking of a society.*

Respondent 5: *Culture is general representative of common values among a community. Individuals of a society share a common background, common*

beliefs and common traditions, and transmit those values to next generations through culture.

Respondent 6: *Culture means different colors of people with different customs & traditions, religion, cuisine, etc.*

Respondent 7: *identity, a person's background derived from the society he/she lives in.*

Respondent 8: *It means what a society has such as language, beliefs, life styles, values...etc.*

Respondent 9: *Culture means composing a rich life style, different point of views, and traditions with different people from different background.*

It can be concluded from the answers of the 9 respondents that the concept of 'sharing' was attributed to the concept of culture in general. Sharing a language means culture in common within a society, coming from the same background, life styles, worldviews, identities etc.

4.2.4.2. What do you think about the integration of culture into foreign language teaching?

The second question of the structured interview was '*What do you think about the integration of culture into foreign language teaching?*' All of the respondents agreed on the necessity of the integration of culture and foreign language education. Some of the teachers highlighted that teaching culture allowed students to have a wider perspective towards other nations and enabled them to compare and contrast their home culture and the other cultures. In this respect, the idea of 'the other' could be regarded among conclusions drawn in the current study. Namely, in language teaching, there should be cultural representations of not only target language countries, but also other nations. Here, one of the respondents stressed the inseparability of language and its culture and pointed out the necessity of target culture representation. However, this argument was not concordant with

the results of this study since it was found that international target culture representations outnumbered in *Breeze 9* and *Breeze 10*.

There was also a consensus about the effect of culture on communication, which suggested that culture was needed to have successful communication. It was asserted that in foreign language education, learning only grammatical rules did not mean that one could communicate in language. Therefore, the need for culture arose. Sample excerpts from the answers of the respondents were provided below.

Respondent 3: *In my opinion the integration of culture into foreign language teaching is somehow inevitable. Language is also an element of culture. Language contains cultural aspects. Idioms, proverbs, tales, stories etc. are the reflections of a culture. If you try to teach a foreign language with your own culture you may not be very successful. You have to teach culture with the language. While talking about “celebrations” in my classes if I teach “Christmas, Thanks Giving Day, Easter, Halloween”, then it means that I also teach some aspects of culture with the language.*

Respondent 4: *Learning language does not only mean knowing the grammatical features of it but it also being aware of their culture. By learning something about the culture of a country we can learn how they think, how they feel and how they express themselves. Therefore, we can say that integration culture into foreign language plays an important role on teaching language.*

Respondent 5: *I think such an integration is out of the question, because language and culture are inseparable elements which directly linked to each other. So, if we teach a foreign language, this means we will teach the culture of the target language, too.*

Respondent 6: *Integration of culture is to speak at the same language and enjoy its diversity at the same time. You learn different cultures and then you think or speak in the same way with other people.*

Respondent 9: *It's useful because our students pay great attention to the different lifestyles. Various cultural elements attract their attention and they can find a chance to compare their native culture with the other cultures.*

Based upon the statements of the respondents, it was concluded that language and culture were considered like fingers of a hand, nearly impossible to separate from each other.

4.2.4.3. *What do you think about the role of course books in foreign language teaching?*

The third question of the structured interview was '*What do you think about the role of course books in foreign language teaching?*' It was revealed that course books were seen as an indispensable source for teachers of foreign language.

Respondent 1: *Course books are the most effective tool for us. Because it is the basic part of teaching a foreign language. So, course books must include both the cultural and grammar aspects of a country.*

Respondent 2: *Of course there must be a course book*

Respondent 3: *Course books are useful in foreign language teaching because teaching should be planned. Course books supply a context and most of the things that we need in the classroom such as explanations, reading passages, illustrations, grammar, vocabulary, exercise. Our students don't have the chance to use English out of the classroom. The teacher and the course books are their only chance to be exposed to the foreign language and the culture.*

Respondent 4: *The course books are really important in foreign language teaching because they provide useful activities about our topic and they also support our learning with visuals. They have some reading passages about*

other cultures, therefore; we can get some knowledge about the other countries.

Respondent 5: Course books are written materials underlie foreign language teaching for many years. They are accessible and cheap materials and support multiple language skills at the same time. But with the development of technological and interactive language teaching materials recent years, course books have lost their popularity.

Respondent 6: Firstly, it should base on the comparison of our own culture and the others. Sample readings should belong first to our own culture and then analysis should be made together with other culture.

Respondent 7: Course books are useful materials to follow syllabus. They are cheaper and give a purpose to students.

Respondent 8: A suitable book is enough .Student should know what they will learn.

Respondent 9: If they are learned deeply and correctly, they can be useful; however if you load them with a great deal of grammar the teachers cannot finish the book in an effective way. Breeze 10 is full of grammar and it is difficult to teach it effectively.

It was concluded that course books were thought to be a guide that helped teachers to cover the courses in a planned way since they contained activities regarding language skills. Furthermore, two of the participants expressed the advantages of course books as being cheaper and easy to reach.

Interestingly enough, it was reported that only four of the respondents mentioned the role of course books in displaying cultural elements and providing opportunity for culture teaching and learning. It was also put forward that course books should include both linguistic and cultural aspects of language since only grammatical knowledge was not

enough to internalize the language. Additionally, one of the respondents argued about the course books having lots of grammatical issues; therefore, it became difficult to teach all the things in the course books effectively.

Since students had less opportunity to use their English outside the classroom, the course books provided chance to experience the foreign language and foreign culture through the use of written and visual materials. One of the respondents put forward that course books should be based on the comparison of both students' own culture and others which suggested the international target cultures by using the word "others".

4.2.4.4. *Do you think course books should include cultural elements regarding home culture, target language culture and international target cultures?*

The fourth question of the structured interview was '*Do you think course books should include cultural elements regarding home culture, target language culture and international target cultures?*' All teachers were of the opinion that cultural elements of home culture, target language culture, and international target cultures should be placed in the course books; however, the course hours were not enough to teach in all aspects completely and efficiently as claimed by one of the respondents.

Respondent 1: *I think 'yes'. It should have all of them. Just looking the grammar or just reading the texts, these are not enough to know a country. We should teach the children a country in all aspects. For this reason cultural elements are essential.*

Respondent 2: *Yes, I think so. But lesson hours aren't enough for all of them.*

Respondent 3: *Yes, I do. As I have mentioned above language and culture are integrated. They are not separated. While teaching a foreign language inevitably we teach the culture. So, cultural elements of the target language and international target cultures should be included in the course books. The language conveys the culture.*

Respondent 4: *I think, course books should include cultural elements about home culture, target culture and international target cultures because learning different things always broaden our way of thinking and we can be more knowledgeable. Home culture is also important because students can learn more about their own culture and they can learn some words related to their culture in English.*

Respondent 5: *Teaching a foreign language means teaching the culture of that language. Moreover, I think that while teaching a foreign language, we should teach global cultural elements and values to our students in order to support their personal development and integration into modern age.*

Respondent 6: *Course books should include cultural elements as a whole; not only the culture of England (Target Language) but also include international culture. It will be more attractive, informative and enjoyable.*

Respondent 7: *Yes, they should. Because language is alive, it always changes, develops according to changes in daily lives that shape culture. Knowing other cultures gives students new viewpoints, makes them understand others. When they start to understand the target language culture, they can learn their language easier.*

Respondent 8: *Breeze 10 only has target lang. Students don't feel something about language.cos they can't find something similar to their culture and lives.*

The responses revealed that learning cultural elements in course books motivated students and enabled students to broaden their point of view. Students became more aware of their own culture by being exposed to home culture elements and learning the equivalents or translations of words or phrases related to their own culture. Furthermore, one of the respondents argued that teaching 'global cultural elements' in addition to home culture would facilitate students' personal development. It might suggest that introducing

international culture representations would enhance students' cultural awareness and acceptance of other cultures. As one of the respondents stated, the awareness and acceptance of cultures could promote the language learning process. Surprisingly enough, one respondent asserted that the *Breeze 10* course book included only target culture; however, this was an assumption completely contrary to the findings of the content analysis.

4.2.4.5. Does *Breeze 9/Breeze 10* include cultural elements? Can you give some examples from the book and explain them briefly?

The fifth question of the structured interview was '*Does Breeze 9/Breeze 10 include cultural elements? Can you give some examples from the book and explain them briefly?*' This question was asked with the intention of having an idea of teachers' cultural awareness while teaching the foreign language. Except one respondent, it could be inferred that eight of English teachers were conscious of the cultural aspects in *Breeze* course books and did not ignore the international cultural elements. The responses presenting examples of cultural elements were displayed as follows:

Respondent 1: *Breeze 9, page: 14- There is an article about having birthdays and also the ways how different cultures are having birthday parties. (...) (Norway Holland-China). Breeze 9, page: 91- There are two articles about Agony Aunt. The students see that it is the same with 'Güzin Abla' in our culture. Breeze 10, page: 8- It talks about the cultures of Nairobi and Rotterdam.*

Respondent 3: *Yes, it does. Breeze 9 includes cultural elements regarding home culture, target language culture and international target cultures. For instance, in the first unit of the book "Society and Social Life" there are reading parts about people's daily lives. In these parts we can come across with the cultural elements of daily lives. The third unit "Sports" gives information about Olympics. I think sport is an element of culture. The fourth unit "Art" gives a lot of examples of cultural elements. The fifth unit "Communication" is about the ways of communication used by different*

cultures. For example in a text it says “Kissing is a nice way to greet someone. In some cultures, only friends kiss. Some kiss three times, some kiss for times. Hugging is like kissing. In some cultures, like Russia, close physical contact is important.....” The text is about the ways of greeting in different cultures. The last unit is “History and Tourism. I can say that each unit of the book contains cultural elements to a certain degree.

Respondent 4: Breeze 9 includes some cultural elements, for example, there is a reading passage about birthdays. This passage gives some information about the way of celebrating the birthdays in different countries.

Respondent 5: This year, I am using Breeze 10 in my classes. The course book is based on “themes” which include various activities and passages based on four basic language skills. Society and Life, Sports, Art and Science are the themes that we have studied this year. Each unit represent several elements such as, pictures of famous cities, names of sports which are not popular in our country, and lifestyle elements that belong to foreign countries.

Respondent 6: Especially Breeze 10. It explains a kind of cultural diversity in a detailed way. It gives and explains wonderful, delicious Indian cousine, shared culture with Lebanon in terms of family relations, habits and cousines, unlike our culture the nuclear family in Europe.

Respondent 7: Yes, they do. In Breeze 10, the name of the first unit is “Society and Life”. In this unit, part2 “Different Cities and Different Lives” gives students a dialogue about Kenya and Netherlands and following exercises wants them note down the highlights for both places.

In unit 5 “Values”, there is a dialogue named “From Lebanon to England” in which two friends are talking about English culture. Their conversation gives some information about English culture like “The British

are very punctual. They greet people by shaking hands and make appointment before they visit their friends or relatives.”

And the following exercises tells some British values to raise awareness about the culture of the language where it is spoken and questions like “What do you think of British values?” and “Do you like/dislike them?” raise awareness about students’ own culture.

Respondent 8: In Breeze 10, English people’s punctuality is presented in unit. We understand the importance of time for them.

Respondent 9: In Breeze 9, you can find different lives of significant people for example; Halit Turgay (A gifted musician), Oscar Pistorious (Ambitious sports stars), Tai- Lihua (Nothing is Impossible); however in Breeze 10 you can see more scientific & cultural issues such as recycling, Save the people of 2150, India, From Lebanon to England, etc.

Teachers were of the opinion that cultural elements attracted students’ attention towards English and motivated them to learn it. Therefore, course books should involve more cultural elements to facilitate foreign language learning and make the learning process more entertaining, fruitful, and meaningful.

At the end of the interview, the teachers were asked to comment on the issue where they thought necessary. Seven of the teachers responded to this question as follows:

Respondent 1: In fact both Breeze 9 and Breeze 10 are too difficult for the students. They have cultural aspects but, their levels are above of my students. For this reason it is really difficult to go on with the book during the lessons.

Respondent 4: In my opinion, culture is one of the key points at teaching language. The more we learn about other cultures the more we become indulgent and open-minded.

Respondent 5: *I really wonder if there is any language teaching material or method which is isolated from elements of the target culture...*

Respondent 6: *Students should be informed about the history of the Target culture. They know little about their history first not in a detailed way but as general especially the historical events affected the world, the way of thinking. So students will feel more acknowledged on the Target Culture.*

Respondent 7: *There are a few examples for integration of culture in these course books and I don't think they are enough to raise awareness.*

Respondent 8: *This book is rather boring. Students and we, teachers don't want to see these books. Speaking parts are insufficient.*

Respondent 9: *We are working in a High School (Şentepe High School / Ankara) and Breeze books are higher than our students' level; so we can't use the books as they should be. They can be simplified; may be grammar subjects can be decreased; but in general I like teaching these books.*

The points highlighted in the comments part were about the course books in general such as the proficiency level and the weak points in course books, *Breeze 9* and *Breeze 10*, and the culture issue. Once more the contributions of culture teaching in foreign language were stressed in the comments.

CHAPTER FIVE

5. CONCLUSION

5.1. Introduction

This chapter presents the conclusions of the study. Additionally, pedagogical implications, limitations and suggestions for further research are provided in this chapter.

5.2. Conclusions

This study was designed to determine whether *Breeze 9* and *Breeze 10* course books include cultural elements. In order to achieve this goal, content analysis was conducted regarding the five general cultural themes defined by Pfister and Borzilleri (1977). The cultural elements were detected under the categories of the family unit and the personal sphere; the social sphere; political systems and institutions; the environmental sphere; and religion and the arts. This study was also supported by a teacher interview containing five questions.

It was inferred from the findings of the content analysis of the course books and the structured interview, there were numerous cultural representations belonging to home culture, target language culture, and international target cultures. In both course books, there were, in total, 1062 cultural elements. In *Breeze 9*, 525 cultural elements, including 101 elements of HC, 142 elements of TLC, and 282 elements of ITC were found, and 537 cultural elements in *Breeze 10* consisted of 77 elements of HC, 119 elements of TLC, and 341 elements of ITC. These numbers were meaningful for the study as they suggested that the rate of HC, TLC, and ITC representations differed greatly. Among all cultural representations, ITC was found to have the biggest proportion. This means that there was no balance among the distribution of elements representing each culture. It

might be deduced that the representation of ITC points out the status of English. It is a fact that English has become *lingua franca*; therefore, it is natural to see items belonging to not only native speakers of English, but also speakers of English as a foreign or second language. A similar study carried out by Danacı (2009) also concluded that elements of international culture were more dominantly used.

As the aforementioned distribution of cultural items indicated, only a slight difference--with 2 %--was perceived when the total numbers of cultural elements of the two course books were compared. This might suggest that in culture teaching students' levels were not a determining factor, as in the case of the *Breeze* course book series. This was also implied in the study carried out by Çakır (2010), who concluded that learners can acquire cultural knowledge regardless of their proficiency levels.

As for the representation of cultural elements in course books, it might be said that cultural items were presented directly in written forms. In other words, cultural items were provided in written forms much more than visual. This might be because of the fact that learners are not expected to know all cultural elements; however, with the help of written materials students could acquire cultural knowledge on their own or without the help of their teachers. Also such a kind of representation given directly might help teachers in terms of saving time. Lack of time or time limitation was listed among the reasons behind avoiding culture teaching by language teachers (Çakır, 2010; Seelye, 1976).

When it comes to the categories of representation of cultural knowledge, there was a difference in distribution in both course books. Elements categorized under environmental sphere were dominantly distributed in *Breeze 9*. Elements categorized under social sphere followed elements under environmental sphere. The elements classified under family unit and personal sphere were third, while political systems and institutions were fourth in terms of frequency of representation. The last one in the list was the category of religion and the arts. The other course book, *Breeze 10*, indicated that elements categorized under social sphere were most frequently used. This finding is also similar to that of the study done by Ramirez and Hall (1990). This category was followed by the category of the family unit and personal sphere and the political systems and institutions with a slight difference in frequency of both categories. The elements under the category of

religion and the arts came last in the course book. A common point in the findings of both course books here showed that cultural elements related to religion and the arts were least in frequency. This finding might be related to the fact that religion is considered as a touchy issue in the country. As a matter of fact, the elements in this category were relatively less referred to than in the related literature (Ramirez and Hall, 1990).

The quantitative data was supported with the qualitative data obtained from the structured interview. The first question asked what the concept of culture meant to the respondents. There was a consistency between the meanings of culture given by the participant language teachers and that of Kramsch (1991). They mostly referred to the small “c” attributed to the concept of culture. The second question was on the integration of culture into foreign language teaching. The findings showed that all teachers agreed on the idea that language and culture teaching should be hand in hand, which was emphasized in the numerous studies in the relevant literature (Alptekin, 2002; Arıkan, 2011; Brown, 2007; Byram, 1991; 1993; Çakır, 2010; Kramsch, 1988; 1991; 1993; Seelye, 1984; Tang, 1999; Valdes, 1986). The third question was about the role of course books in foreign language teaching. It was stressed that the course books should be a “guide” (Cortazzi and Jin, 1999) and feasible in terms of access and finance (O’Neill 1982; Ur, 1999). The next question was on the integration of cultural elements into ELT course books. There was an agreement on the necessity of integration of cultural elements into the course books. However, when it comes to the practice, it was expressed that time was a limitation for the language teachers, which is emphasized in the literature (Seelye, 1976). The fifth question aimed at investigating cultural awareness of the participant language teachers. Most of the teachers were aware that the course books included cultural elements of HC, TLC, and ITC, consistent with the results of the current study. At the end of the interview, the respondents were asked to share their ideas about the issue. The teachers complained that the proficiency level of the course books was rather high for their students and they did not find them useful enough for teaching purposes. Some were aware that the course books were not good enough to raise cultural awareness in students.

All in all, this study differs from many studies in terms of representing TLC elements. For instance, Güvençer (2001), Ramirez and Hall (1990), Wu (2010), and Yuen (2011) concluded that target culture elements were most frequently presented in their

study. However, the conclusions of this study showed a consistency with those of the studies conducted by Hamiloğlu and Mendi (2010), and Korkmaz (2009) representing no balance among HC, TLC, and ITC. Last but not least, this study revealed that the course books served their purpose in terms of developing cultural knowledge and raising cultural awareness of students. Elements of international target cultures also outnumbered those of home culture and target language culture in the course books, which indicates the status of English as a lingua franca.

In conclusion, the role of English has been continuously improving in such a globalized world. It has been also indicated by Kachru's (2005) expanding circle. In this respect, the conclusions drawn from the study that *Breeze* course book series can be considered to be among the vivid examples of course books representing more international target culture elements support the idea of lingua franca.

5.3. Pedagogical Implications of the Study

Despite of the limitations of the current study, the findings indicate that the cultural content of the course books should be reviewed and improved in terms of giving clear examples and cultural knowledge suitable for students' proficiency levels.

As language teachers are predominantly non-native speakers of English in the case of Turkey, it might be too much to expect them to provide necessary cultural knowledge. Therefore, the teachers' books should be revised in terms of adding extra information about target cultures. In fact, the language teachers should be trained on not only the facts of culture, but also how to deal with culture and cultural issues in the language classroom.

Additionally, there were some visuals reflecting other cultures; however, no supplemental information was included about what these visuals were or where they belonged. All visual cultural elements should include coordinating explanations or descriptions in both course books and in teacher's books.

5.4. Limitations of the Study

This study is limited to the course books designed by the Turkish MoNE in 2011 called *Breeze 9* and *Breeze 10*, which is a set of two course books developed by Turkish writers for general high school language learners in Turkey (MoNE, 2011b, 2011c). This study focuses on *Breeze 9* and *Breeze 10*, which are high school level course books. Content analysis of the course books is also limited to cultural representations rather than a course book evaluation.

5.5. Suggestions for Further Research

The current study utilized a teacher interview for requesting ideas on culture and its representations in *Breeze 9* and *Breeze 10*. For further study, it might be suggested that students' opinions should be solicited since they are the firsthand consumers of the books and expected to learn language and culture.

Additionally, this study only analyzed *Breeze 9* and *Breeze 10*. For further study, *Breeze 9/10* and the other currently used 9th/10th grade course books also developed by MoNE might be compared in terms of cultural representations. Similarly, course books in the same levels developed by native speakers of English or non-native speakers of English other than Turkey could be compared with *Breeze 9* and *Breeze 10* focusing the cultural themes.

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APPENDIX-1

The Coding Form for Breeze 9

Categories of culture	Written cultural elements			Visual cultural elements		
	HC	TLC	ITC	HC	TLC	ITC
Family Unit and Personal Sphere						
Social Sphere						
Political Systems and Institutions						
Environmental Sphere						
Religion and the Arts						
Total number of Cultural Elements						

APPENDIX-2

The Coding Form for Breeze 10

Categories of culture	Written cultural elements			Visual cultural elements		
	HC	TLC	ITC	HC	TLC	ITC
Family Unit and Personal Sphere						
Social Sphere						
Political Systems and Institutions						
Environmental Sphere						
Religion and the Arts						
Total number of Cultural Elements						

APPENDIX-3

This questionnaire intends to learn English teachers' ideas on culture and its representations in Breeze 9 and Breeze 10 course books. Your participation in this study is voluntary and your views are very much valued. Thanks in advance.

Gender:

City:

Course books: Breeze 9 ☐ Breeze 10 ☐

1. What does culture mean to you?
2. What do you think about the integration of culture into foreign language teaching?
3. What do you think about the role of course books in foreign language teaching?
4. Do you think course books should include cultural elements regarding home culture, target language culture and international target cultures? Please explain your answer.
5. Does Breeze 9/Breeze 10 include cultural elements? Can you give some examples from the book and explain them briefly?
6. If there is anything that you want to add, please feel free to write them.

APPENDIX-4

The Family Unit and the Personal Sphere *in Breeze 9*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Arda	Amy	Aisha	Sarma (Stuffed vine leaves)		Examples of traditional clothes
Ayşe	Edward	Ali (lives in Syria)			
Bilge	George Darn	Alison			
Cem	Helen	Alison Dawson			
Defne	Jack	Allan			
Döner	Jamie	Andrzej Rabic			
Ezgi	John	Barbara			
Kemal	Kelly	Belinda			
Zeynep	Molly	Betty			
	Mrs. Stuns	Betty Swansea			
	Mrs. Wellington	Bill			
	Philip	Capello			
	Sandy	Celeste			
	Shan	Clara			
	Steve	Daisy			
	Sue	Danny Bullock			
	Timothy	Daphne			
		Debbie			
		Deborah			
		Edward			
		Elena			
		Elisa			
		Elisabeth Tools			
		Emma fountain			
		Fabio			
		Gerry			
		Gina			
		Helga			
		Isabel			
		Jasmin			
		Jennifer			
		Justin			
		Karen			
		Kate			
		Katrina			
		Kim			
		Laura			
		Linda			
		Lisa			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		Magda			
		Mark			
		Martin			
		Matt			
		Meg Dawson			
		Miguel			
		Miss Lihua			
		Mr. Zwarts			
		Patricia			
		Peter			
		Pilar Gusto			
		Rebecca			
		Robert			
		Robinson			
		Rosa			
		Roy			
		Sally			
		Sarah			
		Stephanie			
		Steven			
		Thomas			
		Tim			
		Togo			
		Tony			

APPENDIX-5

The Social Sphere in *Breeze 9*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
"He was surprising and attractive. He was a great man as a soldier, but greater as a statesman." Japan Times	Alvin Toffler	Adios	Atatürk's signature	American football	A man with a vacuum cleaner
"If the history had feelings, it would be jealous of Mustafa Kemal". Tchang Yang Yee, Pan News, 1958	American	Arnold Swarzenegger	Halit Turgay	Emily Watson	An example of folk dances
"To know me does not mean to see me personally. Just understand my feelings and ideas." Atatürk	American football	Austrian	The great leader, Mustafa Kemal ATATÜRK	European Identity Card	Beethoven
"Atatürk was not only the most important character in Turkish history, but also an important peace man." General Metaksos, Prime Minister of Greece	Andre Agassi	Bach		Find Your Voice-Neil Bakewell	Birthday
19th May, Youth and Sports Festival	Angelina Jolie	Beethoven		Lance Armstrong	FIBA World Championship
23rd April, Children's Festival	Beatles	Birthday		Steven Spielberg	FIFA World Cup
Nuri Bilge Ceylan	British	Bizet			Halloween
Orhan Pamuk	British Citizen	Eco tourism			Hands holding the globe
Sinan Çetin	Clint Eastwood	FIBA World Championship			In Sweden and Finland, the birthday child gets breakfast in bed.
Şener Şen	Danny DeVito	FIFA World Cup			International Children's Games
The great leader, Mustafa Kemal ATATÜRK	Dustin Hoffman	General Metaksos			Jean-Dominique Bauby
Turks	Emily Watson	Giuseppe Tornatore			New Year

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Yaşar Kemal	Frank McCourt	Goya			Paralympic Games
	Helen Mirren	Halloween			Rihanna
	John Steinbeck	In China, friends and the family go out for lunch for birthday.			Spring Festival
	Julia Roberts	In China, there is no birthday cake.			St. Valentine's Day
	Lance Armstrong	In China, they wish the birthday child a long lucky life			Tai Lihua
	Malacy Junior	In Holland, some lucky years-the lucky years are 5,10,15, 20 and 21. They call them “crown” years.			The Winter Olympics
	Malacy McCourt	In Holland, the birthday child gets a very special gift			Triathlon
	Mark Twain	In Holland, the family decorates the child's chair with flowers and balloons.			Wimbledon Championship
	Martin Scorsese	In Norway and Sweeden, people put the country's flag outside their homes.			Yoga
	Meryl Streep	In Sweden and Finland, the birthday child gets breakfast in bed.			
	Neil Bakewell	Incas			
	Pink Floyd	International Children's Games			
	Shakespeare	Jean-Dominique Bauby			
	Steven Spielberg	Joe Breen			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		Leonardo Da Vinci			
		Machu Picchu was built in the 13th century by the Incas.			
		Michelangelo			
		Milan's footballers			
		Monet			
		Mozart			
		New Year			
		Nicole Kidman			
		Oscar Pistorius, a famous Paralympic runner			
		Paralympic Games			
		Pop culture tourism			
		R.S.V.P (répondez s'il vous plaît): Respond please			
		Rembrandt			
		Rihanna			
		Roger Federer			
		Roman			
		Ronaldinho			
		Rubens			
		Ruda O. Funebbay			
		Russel Crowe			
		Samuel Eto'o			
		Shark tourism			
		Space tourism			
		Spring Festival			
		St. Valentine's Day			
		Tai Lihua			
		Tchang Yang Yee			
		The King's Trail Triathlon			
		the Men's Singles Champion in Wimbledon			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		The Winter Olympics			
		The World Cup			
		the World Player of the Year			
		Triathlon			
		UEFA Champions League			
		Van Gogh			
		Vivaldi			
		Wimbledon Championship			
		Yoga			

APPENDIX-6

Political Systems and Institutions in *Breeze 9*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
"Future is in the sky." Atatürk	01.00 p.m.	AC Milan	TCDD- Turkish State Railways	Euro	
"Happy is the man who calls himself a Turk." Atatürk	Blue Hotel, London	FC Barcelona	The Turkish Flag (Atatürk's Address to the Youth)	UNICEF	
"Peace at home, peace in the world." Atatürk	Chelsea F. C.	French			
29th October is the Independence Day for Turks.	Circus Everywhere, Leeds	Japan Times			
Atatürk is the first present of Turkey.	Environment Green, Birmingham	Pan News			
Atatürk's Address to the Youth	Euro	Pretoria University			
Atatürk's principles	Liverpool F. C.	Prime Minister of Greece			
Caliphate	London Fine Arts College	Real Madrid F. C.			
The Republic of Turkey	Money Tree (Dolar)	Spanish			
Military attaché	New York Yankees Baseball				
Military High School	Rabbit Pet Hospital, Plymouth				
Nationalism	UNICEF				
Populism	Woodgate High School				
Reformism					
Republicanism					
Secularism					
Statism					
The Balkan War					
The Grand National Assembly					
The great battle of Sakarya					
The office of the Sultan					
The rank of Staff Captain					
The Republic Day					

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Title of Ghazi					
Title of Marshal					
Turkish Parliament					

APPENDIX-7

Environmental Sphere in *Breeze 9*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Ayasofia Museum	Alaska (USA)	Amsterdam	Anıtkabir	Hawaii	Barcelona
Balıkesir	Baker Street	Amsterdam with lots of canals	Ayasofia Museum	London Eye	Berlin
Cappadocia	Birmingham	Antarctica	Balıklı Göl	Madama Tussauds	Cairo
Çanakkale	Buckingham Palace	Arizona	Dolmabahçe Palace	New York	Esrange Space Center
Dolmabahçe Palace	California (USA)	Asia	Fair Chimneys	Statue of Liberty	
Fairy Chimneys	Cromwell Road	Athens	St. Antonie Church	The London Bridge	Hong Kong
İstanbul	England	Atlantic Ocean	Sultanahmet Mosque (Blue Mosque)	The Museum of Musical Instruments	Katmandu
İzmir	Finchley	Australia	The Bosphorus	The National Gallery	Katmandu, Nepal
Sakarya	Florida (USA)	Barcelona	The Nemrut	Victoria and Albert Photography Museum	Machu Picchu (in Peru)
Samsun	Great Britain	Bastille	Trojan		New Zealand
Sivas	Greenwich	Bastille Square			Niagara Waterfalls (in Canada)
St. Antonie Church	Hawaii	Berlin			Petra Jordan
Sultanahmet Mosque (Blue Mosque)	Hyde Park	Brazil			Pyramids
Taksim Square	Leeds	Cairo			Reykjavik, Iceland
The Bosphorus Bridge	London	Canada			Sydney
The Ephesus	London Eye	Canberra (Capital of Australia)			Sydney Opera House
The Mount Ağırı	Madama Tussauds, a wax museum	China			The Colosseum (in Italy)
The Mount Erciyes	Manchester	Danube Delta			The Eiffel Tower
The Mount Uludağ	New Mexico (USA)	Dublin			The Great Wall
The Nemrut	New York	Egypt			The Land of the Midnight Sun, Reykjavik / Iceland

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Topkapı Palace	Oklahoma (USA)	Europe			The Red Square (in Russia)
Turkey	Oxford Street	France			Underground city
	Plymouth	Germany			
	Prince Consort Road	Greece			
	Queen Street	Helsinki			
	South America	Hong Kong			
	The London Bridge	Iceland			
	The Museum of Musical Instruments	Iraq			
	The National Gallery	Ireland			
	The National History Museum	Israel			
	The River Thames	Italy			
	The San Francisco Bridge	İslamabad			
	The Tower of London	Japan			
	the United States of America	Katmandu			
	Trafalgar Square in London	Katmandu, Nepal			
	Victoria and Albert Photography Museum	Korea			
	Virginia (USA)	Laugardalur			
	Wisconsin (USA)	Lebanon			
		Ledru-Rollin, a station on line 8			
		Limerick, Ireland			
		Louvre Museum			
		Machu Picchu (in Peru)			
		Madrid			
		New Zealand			
		Niagara Waterfalls (in Canada)			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		Palestine			
		Paris			
		Peru			
		Petra Jordan			
		Poland			
		Pyramids			
		Queenstown			
		Reykjavik			
		Roma			
		Russia			
		Salonika			
		Singapore			
		Sofia			
		South Africa			
		South Maui coast			
		Spain			
		Sweden			
		Sydney			
		Syria			
		The Colosseum (in Italy)			
		The Eiffel Tower			
		The Land of the Midnight Sun, Reykjavik			
		The Netherlands			
		The Pisa Tower			
		The Red Square (in Russia)			
		The United Arab Emirates			
		The Valley of Sport			
		Tunisia			
		Underground city			
		Wanaka			

APPENDIX-8

Religion and the Arts in *Breeze 9*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Hababam Sınıfı	A Million Dollar Baby	Carmen (Bizet)		Lord of the Rings	Cinema Paradiso
I am thinking Mustafa Kemal-poem	Angela's Ashes	Cinema Paradiso		Treehouse or Horror XVII	Mona Lisa
Komiser Şekspir	Elizabeth	Four Seasons (Vivaldi)			Musical Instrument, Harp
Muhsin Bey	Gladiator	Lucky Luke			
	Harry Potter and the Chamber of Secrets	Temples			
	Harry Potter and the Philosopher's Stone	The Meaning of Love- poem			
	Huckleberry Finn	The Nobel Prize in literature			
	Jurassic Park	The Others			
	Liar Liar	Turkish March (Mozart)			
	Lord of the Rings				
	Love at First Sight- poem				
	Love of Nature-poem				
	Mr. Bean				
	Rain Man				
	The Hours				
	The Interpreter				
	Treehouse or Horror XVII				
	Unforgiven				

APPENDIX-9

Family Unit and the Personal Sphere in *Breeze 10*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Aunts and uncles play a big role in the children's lives, too.	Alex	Adam			In Lebanon, some parents live in their children's homes and look after the grandchildren
Ayran	Bob	Adrian			Kibbe (a dish made of minced lamb and bulghur)
Baklava	Eddie	Alex			Maasai tribe
Ege	Jack	Alexander Smith			Tzung tzu, the most popular food during Dragon Boat Festival
Kebab	Jamie	Alice			
Mr. Yapıcı	Jane	Allison			
Mrs. Yapıcı	Janet	Anna			
Nuclear families are increasing day by day.	John	Ayumi			
We sometimes have large families in Turkey.	John Smith Drive	Bashir			
	Julio	Bill			
	Katherine	Bryan			
	Katherine Tailor	Carla			
	Mike	Catherine Covaci			
	Mr. Johns	Christian			
	Mr. Woodpecker	Craig			
	Mrs. Black	Daniel			
	Mrs. Hepburn	Dean			
	Mrs. Smith	Dikata			
	Ms. Watson	Dolares			
	Our grandparents usually don't live with us.	Dora			
	Pat	Emira			
	Ryan	Fahari			
	Sam	Filipa			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
	Tanita Simons	Fred			
	Timothy Norton	Gerard			
	Yorkshire pudding	Hilda			
		Hsiung huang wine			
		Hummus			
		In Lebanon, some parents live in their children's homes and look after the grandchildren			
		In Lebanon, they have large families.			
		Indian dishes, which have lots of spices, are so tasty.			
		Janine Ward			
		Janneke			
		Jean			
		Jennifer			
		Johanny			
		John Marley			
		Jonathan Green			
		Julia			
		Kate			
		Kibbe (a dish made of minced lamb and bulghur)			
		Kisonko			
		Laura			
		Maasai tribe			
		Mai			
		Marc			
		Marc Jones			
		Maria			
		Mark			
		Marla			
		Martha			
		Matilda			
		Ms Covaci			
		Patrick			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		Prof. William Black			
		Rachel			
		Rajni			
		Rex			
		Richard			
		Rita Lopez			
		Ronald			
		Sally			
		Sarah			
		Scarlet Nilson			
		Serena Adams			
		Stephanie			
		Tabbouleh			
		The Indian clothes are very colorful and differ from one area to another.			
		The Indian meals are mostly so spicy.			
		Theresa			
		They come together whenever they find time.			
		Thomas			
		Thomas Ranger			
		Thomas Reynold			
		Tzung tzu is eaten in memory of the patriot Chu Yuan.			
		Tzung tzu is the most popular food of the festival			
		Victoria			
		Vonder Bergen			
		Zachariah			

APPENDIX-10

The Social Sphere in *Breeze 10*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
"Children are a new beginning of tomorrow." M. Kemal Atatürk	Abraham Lincoln	11th Annual International Women's Day Breakfast	Atatürk's biggest gift for children "Children's Day"	American football	A hunter from Maasai tribe
"Democracy is closely linked to thinking. It's a matter of the mind, not a matter of stomach." Atatürk	Agatha Christie	20th November- Universal Children's Day	Mustafa Kemal ATATÜRK	Cheese rolling	A man with lances
"He was a man of great ideas and architect of a state." – Neue Freie Presse, Vienna	Agony Aunt	5th June-World Environment Day		Micheal Fred Phelps	A traditional dance from Sangkran Festival
"We, Turkish Children are very proud of our glorious history." M. Kemal Atatürk	American football player	8th March- International Women's Day		William Shakespeare	Albert Einstein
April 23, Children's Day	Bill Gates	A Swiss citizen			Aristotle
Atatürk's biggest gift for children "Children's Day"	British people had a well-disciplined life.	All people are wearing vivid colored costumes, dancing and eating spicy food.			China Dragon Boat Festival
Ceyhun Atıf KANSU	British teenagers get up early at the weekend because they have part-time jobs.	All the temples are decorated with colourful flags and flowers.			Dragon Boat races
Every year on April 23rd, the seats of Parliament are held by children, and a child becomes the President for a day.	Britney Spears	All the tribe comes together at night and we perform our traditional dances.			Examples of vendors from different countries.

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Farabi	Catherine Zeta Jones	American			Fragrant sachets
Halim Yazıcıoğlu	Cheese rolling	Aristotle			International Day of Peace
In Turkey, topics for discussion: economy, food, weather, football.	Christina Aguilera, an American recording artist and actress	British			Leonardo Da Vinci
Mustafa Kemal ATATÜRK	DJ Jason	Bulgarian			Mahatma Gandhi
The child President delivers a speech on the national TV channels.	Eleanor Roosevelt	Calamus			Offerings are made to Buddhist monks
Their slogan is İMECE-It means being together and working voluntarily.	Fiona Watson, a famous web designer from Britain	Children are given fragrant sachets, both are said to prevent evil and bring peace.			Poweriser
We usually don't work at the weekends.	Gen. Douglas MacArthur	China Dragon Boat Festival			Sandboarding
We visit our relatives at weekends.	Herbert George Wells	China hosted the 2008 Summer Olympic Games			Splashing water on each other in Sangkran Festival
Turkish	In England, topics for discussion: economy, football, weather, celebrities	Chris Hay			The Olympic slogan for the 2008 Beijing Olympics
	Mark Spitz	Chung Kuei			Traditional dances by Maasai tribe
	Micheal Fred Phelps	Constantina Tomescu Dita, the Romanian longdistance runner			Universal Children's Day
	Mr. and Mrs. Sand	Danish			Windmill
	Shaking hands would be enough for the beginning.	Dragon Boat races			Zorbing

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
	She advised me not to greet people with a kiss and added that they only kissed their close friends and relatives.	English			
	She said they liked visiting friends. However, they had to make an appointment at least one week before.	Families get together and have fun			
	The Atlas Project	Far Eastern culture			
	They are very sensitive about time.	fragrant sachets			
	They usually take chocolate or a bunch of flowers	French			
	Tim Berners-Lee	Gandhi is the national hero of India			
	Tom Cruise	I am learning to use lances and a knife.			
	Will Smith	In Lebanon they don't have to get up early at the weekend because they don't work.			
	William Shakespeare	In Lebanon, topics for discussion: politics, football.			
	Wright Brothers	To drive evil and disease, you must hand calamus and maxa, and pin up the pictures at Chung Kuei on the doors.			
		In order to drive evil and disease, you must hand calamus and maxa, and pin up the pictures at Chung Kuei on the doors.			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		In the morning first day rituals are performed and offerings are made to the Buddhist monks.			
		India is a multicultural country.			
		India is a picture of diversity that is seen with its people, cultures, colorful festivals, religions, flora and fauna and attractive landscapes.			
		India is the second most populous country. 1.08 million.			
		Indian			
		International Day of Peace			
		International Poetry Reading Festival			
		Isaac Asimov			
		It is an occasion for driving off evil spirits and finding peace in their lives.			
		It is believed that water will wash away bad luck.			
		It reminds family members to take care of their health.			
		Italien			
		Japanese			
		John. L. Baird			
		Jules Verne			
		Lebanese			
		Leonardo Da Vinci			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		Ludwig van Beethoven			
		Mahatma Gandhi is the symbol of peace and tolerance not only in India but also in the whole world.			
		Mexican			
		Moxa			
		My father trains me to be a good hunter and warrior.			
		Nelson Mandela			
		Netherlands is the country of bicycles.			
		Norwegian			
		One World, One Dream was the olympic slogan for the 2008 Beijing Olympics.			
		Poweriser			
		R. Louis Stevenson			
		Romanian			
		Sand is brought to the temples			
		Sandboarding			
		Scottish			
		Sir Ernest Shackleton (Antarctic explorer)			
		So all people splash water on each other in the afternoon.			
		Socrates			
		Songkran Festival			
		Songkran festival is also known as the Water Festival			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		Songkran Festival is the Thai traditional New Year which starts on April 3rd and lasts for three days.			
		Spanish			
		Summer festivals, tulips, windmills, museums are only some of the attractions in the Netherlands.			
		Summer Olympic Games			
		Thailand has a lot of different colors of cultures, festivals, customs and traditions.			
		The aim of the festival is to create unity in the community and enjoy the entertaining events			
		The competing teams drive their boats forward rowing to the rhythm of pounding drums.			
		The elders bless the young people.			
		The festival takes place at the beginning of summer which is mostly disease season in China.			
		The festivals give them joy and happiness. That's why Thailand is called "The Land of Smile".			
		The patriot Chu Yuan			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		Vendor			
		Victor Hernandez Cruz			
		Vincent Van Gogh			
		We don't use watches here. We follow the light. But I get up when it is still dark.			
		You might even see the King of the Netherlands cycling on the roads.			
		Young people pay respect to their elders			
		Zorbing			

APPENDIX-11

Political Systems and Institutions in *Breeze 10*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
"Liberty and independence are my character." Atatürk	Euro	African	5th World Youth Congress, Türkiye 2010	Dolar	"Hello" in different languages
"This nation has not lived without her independence. She will not and cannot live without it.Liberty or death." Atatürk.	11.00 p.m.	Aloha (Hello in Hawaiian)	The Turkish Flag	Ek Zuban: One Voice	"Peace" in different languages
"My mortal remains will one day become earth; but the Turkish Republic will live for all eternity!" Atatürk	50 ft	Arabic		Euro	"Thank you" in different languages
5th World Youth Congress, Türkiye 2010	Dayton High School	Arabic scripts			Alphabet Manuel LSF
Gazi M. Kemal lands in Samsun.This date was recorded as the start of War of Independence on 19th May in 1919.	Dolar	Assamese			Arabic scripts
Gazi M. Kemal Pasha wins the battle of Dumlupınar on 30th August in 1922.	Ek Zuban: One Voice	Bengali			CERN, the European organization for Nuclear research
Ministry of Turkish National Education	English	Bodo			Dictionary
Nationalism: love and care of your country	Oxfam House	CERN, the European organization for Nuclear research			Ek Zuban: One Voice
Peace at Home, Peace in the World.	Oxfam Supporter Relations	China Airlines			Greek scripts

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Populism: welfare of people	Radio Joy	Dogri			Greenpeace Organization
Principles of Atatürk	Radio Vision	Earth University			Hebrew scripts
Proclamation of the Turkish Republic	Science Gate School	Greek			Hindi scripts
Proclamation of the Turkish Republic and Gazi M.Kemal is elected as the first president on 29th October in 1923.	Simmons College	Greek scripts			Indian Flag
Reformism: a sudden change	The Chicago Tribune	Greenpeace			Latin scripts
Republicanism: participation and democracy	Woodgate High School	Gujarati			Mandarin Chinese scripts
Secularism: freedom of beliefs		Ha-i (Hello in African)			Indian languages
Statism: Economy		Hawaiian			
Sultanate		Hebrew scripts			
The battle in Dumlupınar		Hindi			
The Grand National Assembly		Hindi scripts			
The Grand National Assembly accepts Gazi M. Kemal's proposal to abolish the Sultanate on 1st November in 1922.		H'ola (Hello in Spanish)			
The Grand National Assembly passes a law granting Gazi M. Kemal the surname "Atatürk" on 16th August in 1934.		Indian Flag also reflects the diversity of the country.			
The independence of the Republic of Turkey.		Kannada			
The Turkish Flag		Latin scripts			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
The Turkish Republic		Mandarin Chinese scripts			
The War of Independence		Marhaban (Hello in Arabic)			
The world stage witnessed one of the most attentive and attractive man of the history.” The Chicago Tribune		Most of the states have its own language in India.			
Turkish Independence War		Neue Freie Presse			
Yıldız Teknik University		Ni hao (Hello in Mandarin Chinese)			
Youth of Turkey’s future! It’s your duty to save Turkish Independence and the Republic. You will find the strength you need in your noble blood.” M. Kemal Atatürk		Paix (peace in French)			
		Paz (peace in Spanish)			
		Persian			
		Portuguese			
		Pree-vyet (Hello in Russian)			
		Punjabi			
		Russian			
		Servas is an international peace organization.			
		Servas-friend			
		Sindhi			
		Spanish			
		The 24 lines inside the chakra (wheel) symbolizes 24 hours of the day in Indian Flag.			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		The blue symbolizes the sky and the ocean in Indian Flag.			
		The green stands for faith and fertility in Indian Flag.			
		The orange (deep saffron) symbolizes courage and sacrifice in Indian Flag.			
		The wheel in navy blue indicates the Dharma Chakra, the wheel of law in Indian Flag.			
		The white stands for peace, unity and truth in Indian Flag.			
		There are 18 official languages, 114 languages, 900 dialects in India.			
		UNESCO (an organization of education, science, and culture)			
		University of Laval			
		Urdu			
		World Youth Congress			
		Translation of Et tu, Brutus, You too, Brutus.			
		Yia sou (Hello in Greek)			

APPENDIX-12

Environmental Sphere in *Breeze 10*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Alaçatı	Birmingham	Africa	Anıtkabir	Birmingham Art Gallery and Museum	Cattle
Anıtkabir	Cowley	Alps	The first solar / wind powered boat "Volitan" is Turkish.	Trafalgar Square	Cheetahs
Ankara castle	England	Antarctic		Wensley	Crocodile
Dolmabahçe Palace	Hyde Park	Australia			Cube houses
Dumlupınar	Linda K. Paresky Conference Center	Bangkok			Erasmus Bridge
Palandöken	Liverpool	Beijing			Erasmus University
Samsun	London	Belgium			Suvarnabhumi Airport in Bangkok
The first solar / wind powered boat "Volitan" is Turkish.	Manchester	Bird's Nest is the Beijing National Stadium's nickname.			Taj Mahal
Turkey	New York	Canada			Venice
	Oxford	Cape West Coast			White tiger
	Riverside View	China			The National Aquatics Center, the Water Cube
	The sky in London is usually grey and it rains almost all the time.	Cube houses			The Beijing National Stadium, Bird's Nest
	The UK	Dublin			
	The USA	Egypt			
	Thornes Lane	Enkag			
	Trafalgar Square	Erasmus Bridge			
	Wakefield	Erasmus University			
	Wensley	France			
		Geneva			
		German			
		Ghent			
		India			

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
		Ireland			
		Japan			
		Kenya			
		Lebanon			
		Maasai Mara			
		Melnik			
		Nairobi			
		Namib Desert			
		Namib Desert is said to have the highest sand dunes in the world			
		Norway			
		Oslo			
		Paris			
		Plavdik			
		Puerto Rico			
		Quebec			
		Rotterdam			
		Russian Federation			
		South Africa			
		Stanwell Park			
		Stockholm			
		Suvarnabhumi Airport			
		Sweden			
		Switzerland			
		Sydney			
		Taj Mahal			
		Thailand			
		The Netherlands			
		Vienna			
		You can always see lions, cheetahs, giraffes, buffalos and rhinos near the houses of Maasai tribe			

APPENDIX-13

Religion and the Arts in *Breeze 10*

Written cultural elements			Visual cultural elements		
HC	TLC	ITC	HC	TLC	ITC
Mustafa Kemals will never end- poem	A Midsummer Night's Dream	20.000 Leagues Under the Sea	Karagöz and Hacivat	A Midsummer Night's Dream	Carmen- opera
Shadow puppetry	Aunt Polly	Buddha		Murder on the Orient Express	I, Robot
That Endless Race- poem	Count Paris	Buddhism		Romeo and Juliet	
	Glad Game	Business- poem			
	Juliet Capulet	Captain Nemo			
	Julius Ceasar	Carmen- opera			
	Mercutio	Christianity			
	Polyanna	Hinduism			
	Romeo and Juliet	I, Robot			
	Romeo Montague	Nautilus, the fictional submarine			
	The Capulets	Rainbow- poem			
	The Montagues	The Greatest Gift- poem			
	Tybalt	The Wind- poem			
		Islam			
		Time- poem			

APPENDIX-14

BREEZE 9

VISUAL REPRESENTATIONS OF HOME CULTURE (HC)

1. Halit Turgay, a world famous flutist (p. 10)



2. The Bosphorus (p. 27)



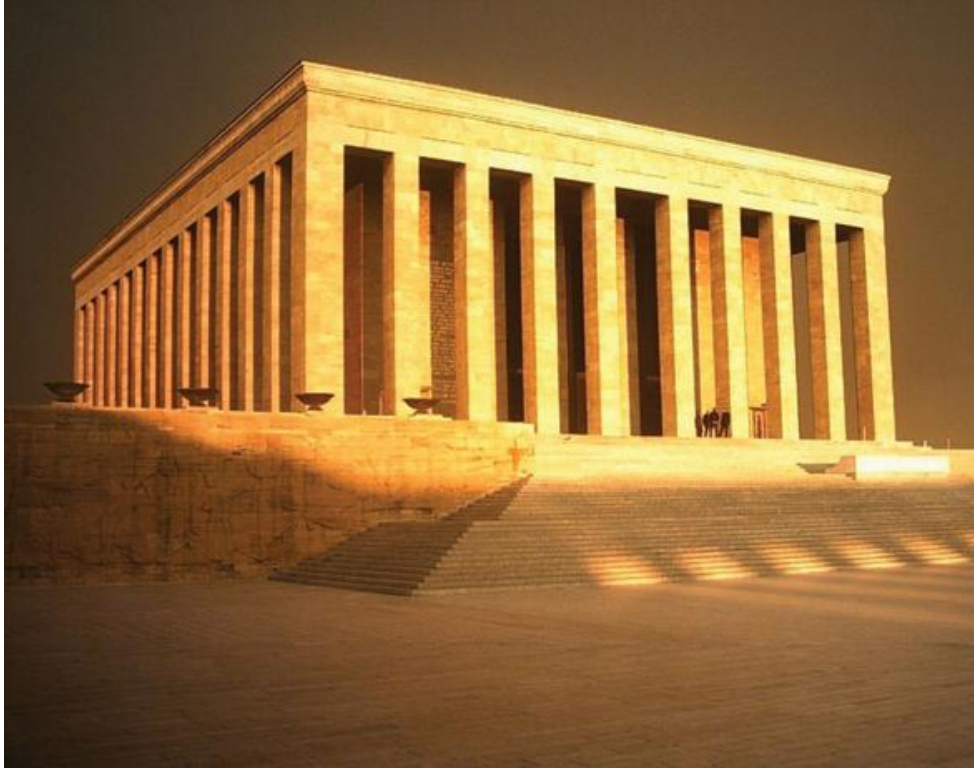
3. To the Great Leader (p. 28)



4. Turkish State Railways (p. 34)



5. Anıtkabir (p. 34)



6. Atatürk's Funeral (p. 34)



7. Atatürk's Signature (p. 34)



8. The Turkish Flag (Atatürk's Address to the Youth) (p. 114)

Atatürk's Address to the Youth

Oh Turkish Youth!

Your first duty is to preserve and defend forever the Turkish independence and the Turkish Republic.

This is the only foundation of your existence and of your future. This foundation is your most precious treasure.

In the future, too, there will be malevolent people at home and abroad who will wish to deprive you of this treasure. If one day you have to defend your independence and your Republic, you will not tarry to weigh the circumstances before taking up your duty. These possibilities and circumstances may be extremely unfavorable. The enemies nursing designs against your independence and your republic may have behind them a victory unprecedented in the annals of the world. It may come to pass that, by violence and ruse, all the fortresses of your beloved fatherland will be occupied, all its shipyards captured, all its armies dispersed, and every part of the country invaded. And what is sadder and graver than all these circumstances is that the people in power inside the country may be blind, misguided. They may even be traitors. The men in power may join their personal interest to the political designs of the invaders. The country may be impoverished, ruined and exhausted.

Oh, Child of Turkey's future, even in these circumstances it is your duty to save Turkey's independence and the Turkish Republic.

You will find the power you need in the noble blood in your veins.

9. Ayasofia Museum (p. 115)



10. Dolmabahçe Palace (p. 115)



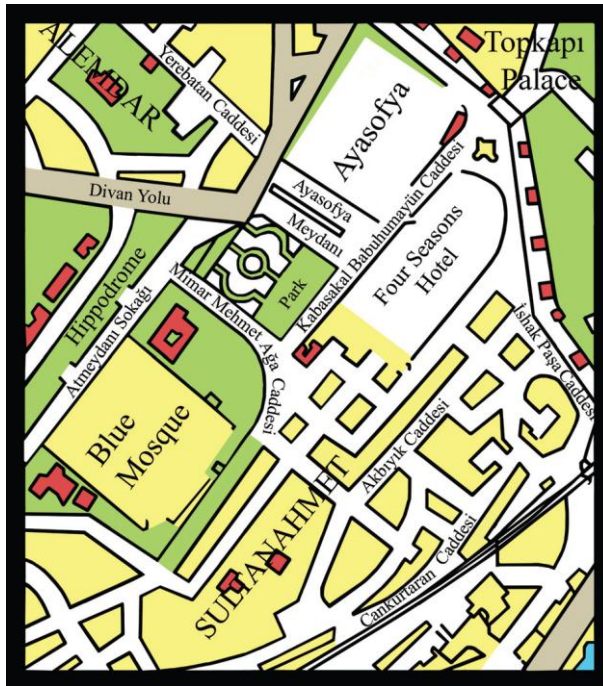
11. St. Antonie Church (p. 115)



12. Sultanahmet Mosque (Blue Mosque) (p. 115)



13. A city map for İstanbul (p. 117)



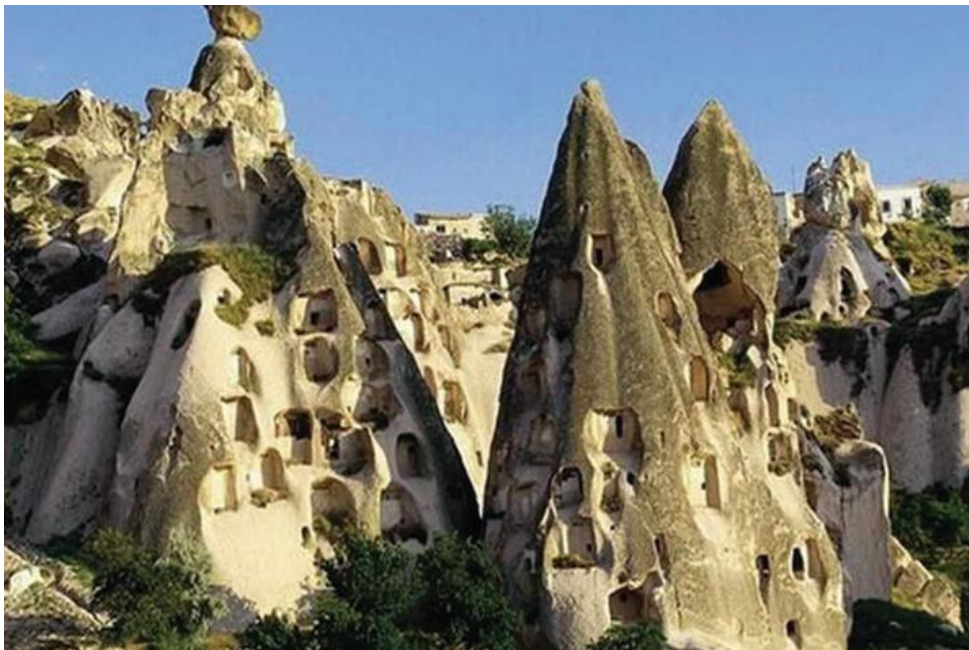
14. The Nemrut (p. 119)



15. Trojan (p. 121)



16. Fair Chimneys (p. 121)



17. Aegean Folk Dance, Zeybek (p. 122)



18. Stuffed vine leaves, Sarma (p. 122)



19. Balıklı Göl (p. 122)



APPENDIX-15

BREEZE 9

VISUAL REPRESENTATIONS OF TARGET LANGUAGE CULTURE (TLC)

1. Woodgate High School, England (p. 3)



2. London Eye (p. 6)



3. Hawaii (p. 24)



4. New York (p. 25)



5. Statue of Liberty (p. 27)



6. Big Ben (p. 27)



7. Alvin Toffler, an American writer and futurist (p. 38)



8. American Football (p. 44)



9. Lance Armstrong (p. 52)



10. Money Tree (Dolar) (p. 65)



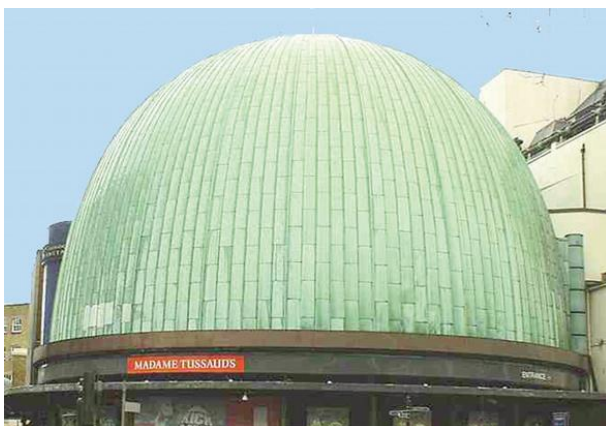
11. Victoria and Albert Photography Museum (p. 70)



12. National Gallery (p. 70)



13. Madame Tussauds (p. 71)



14. The Museum of Musical Instruments (p. 73)



15. London Bridge (p. 73)



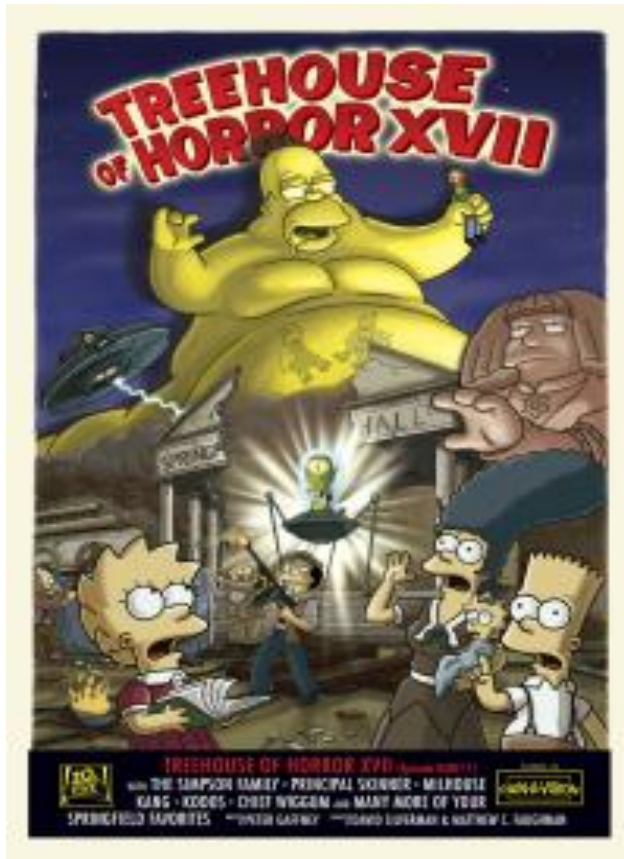
16. Emily Watson (p. 75)



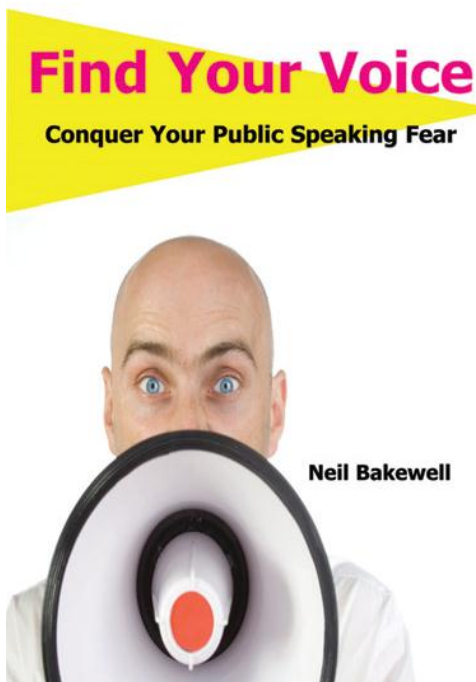
17. Steven Spielberg (p. 81)



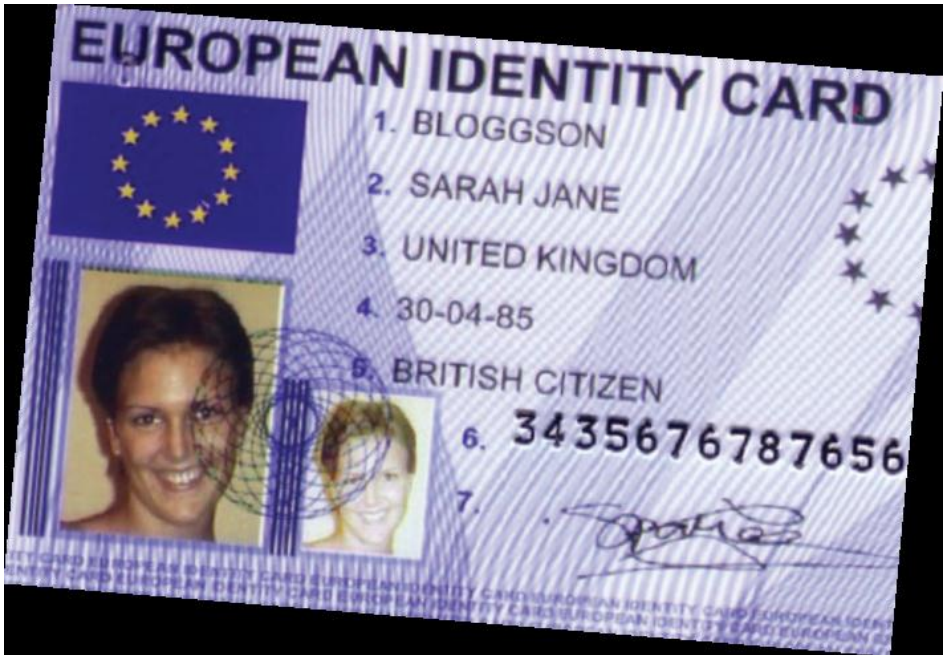
18. Treehouse or Horror XVII (p. 82)



19. Find Your Voice-Neil Bakewell (p. 88)



20. European Identity Card (p. 96)



21. UNICEF (p. 102)



22. Lord of the Rings (p. 108)



23. Euro (p. 111)



APPENDIX-16

BREEZE 9

VISUAL REPRESENTATIONS OF INTERNATIONAL TARGET CULTURES (ITC)

1. Hands holding the globe (p. 1)



2. An example of folk dances (p. 2)



3. Musical Instrument, Harp (p. 8)



4. Halloween (p. 13)



5. Birthday (p. 13)



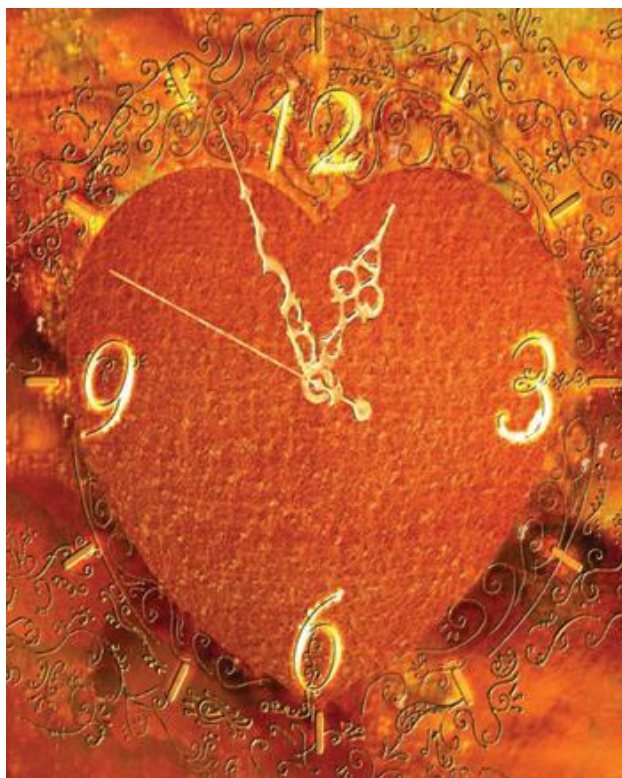
6. Spring Festival (p. 13)



7. New Year (p. 13)



8. St Valentine's Day (p. 13)



9. In Sweden and Finland, the birthday child gets breakfast in bed. (p. 14)



10. Cairo (p. 25)



11. Berlin (p. 25)



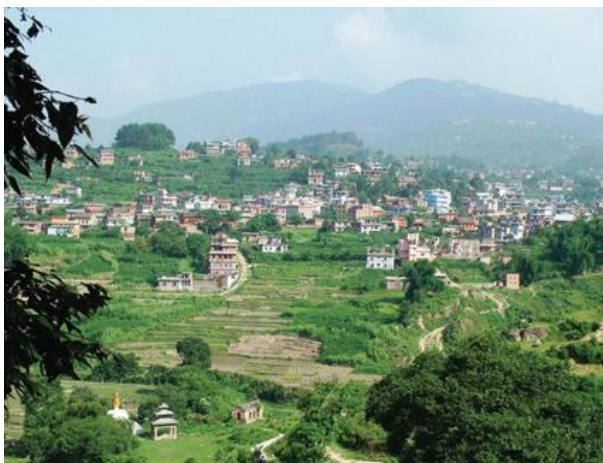
12. Hong Kong (p. 25)



13. Sydney (p. 25)



14. Katmandu (p. 25)



15. Katmandu, Nepal (p. 25)



16. The Eiffel Tower (p. 27)



17. The Pisa Tower (p. 27)



18. Pyramids (p. 27)



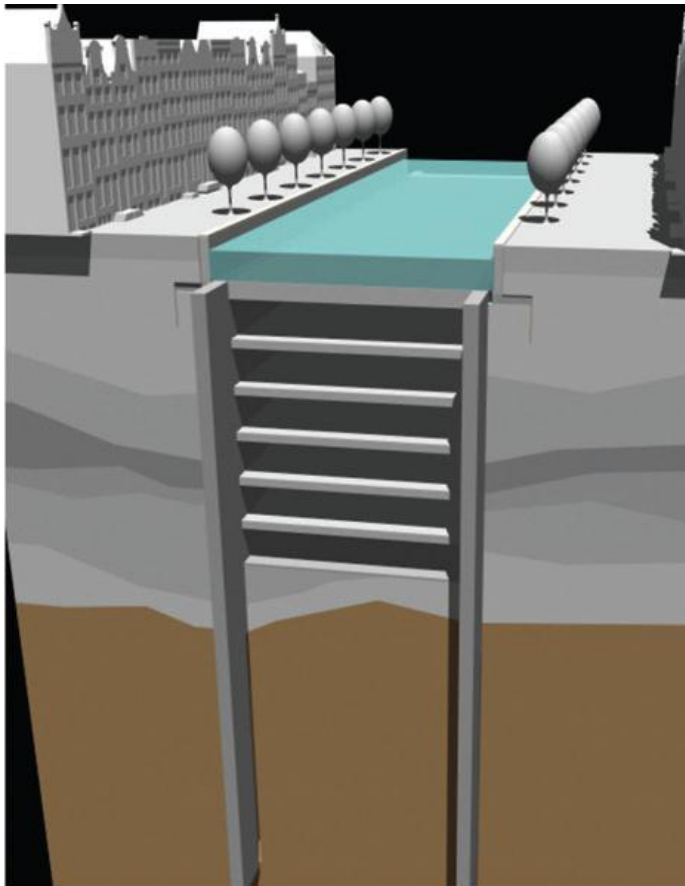
19. Barcelona (p. 31)



20. Amsterdam with lots of canals (p. 36)



21. Amsterdam, Underground city (p. 36)



22. A man with a vacuum cleaner (p. 42)



23. A girl with a dress of many flags (p. 42)



24. Yoga (p. 48)



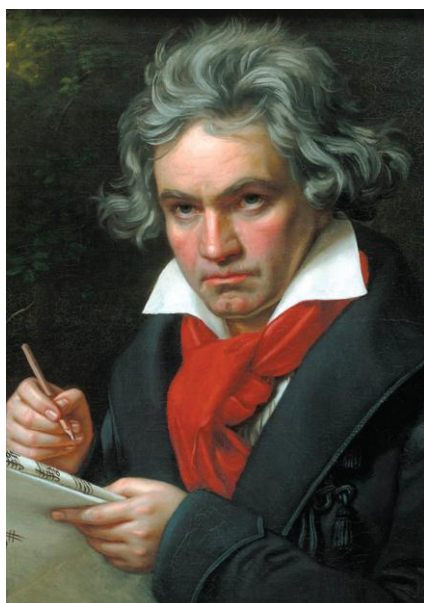
25. Oscar Pistorius, a famous Paralympic runner. (p. 50)



26. Jean-Dominique Bauby, French journalist, author (p. 52)



27. Beethoven (p. 52)



28. Tai Lihua, the disabled lead dancer (p. 52)



29. “My Dream” Dance Group (p. 52)



- 30. The Winter Olympic Games - 6
- 31. FIFA World Cup - 4
- 32. Wimbledon Championships - 2
- 33. Paralympic Games - 5
- 34. FIBA World Championship - 1
- 35. International Children's Games - 3



- 36. The Land of the Midnight Sun, Reykjavik / Iceland (p. 56)



37. Reykjavik, Iceland



38. Triathlon, an athletic event made up of three contests: swimming, cycling and running (p. 58)



39. An example of traditional music instruments (p. 73)



40. Rihanna (p. 74)



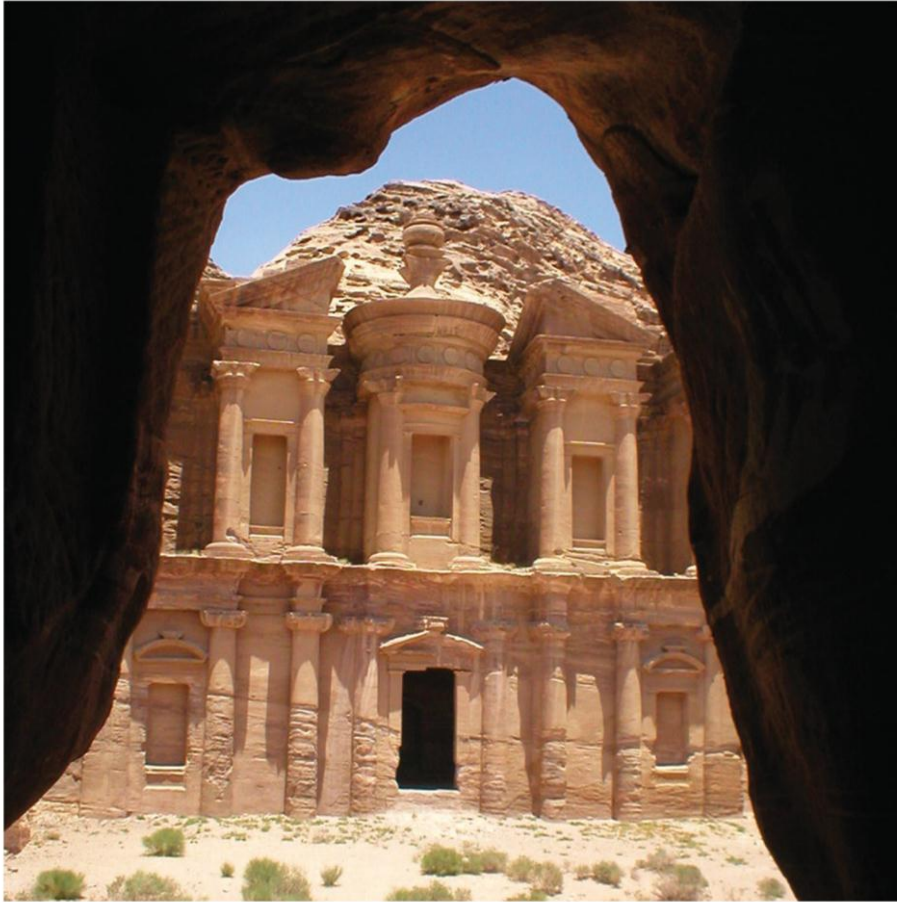
41. Mona Lisa by Leonardo Da Vinci (p. 81)



42. Cinema Paradiso directed and written by Giuseppe Tornatore. (p. 82)



43. Petra Jordan (p. 103)



44. Examples of traditional clothes (p. 104)



45. New Zealand (p. 108)



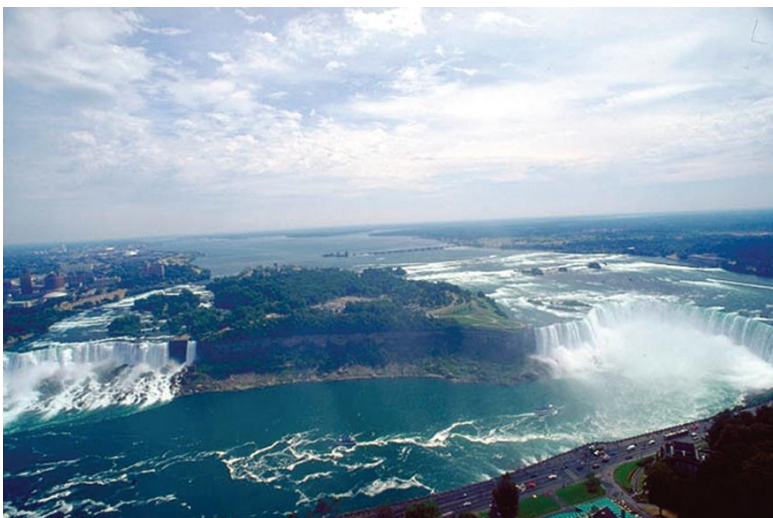
46. Esrange Space Center in Sweden (p. 109)



47. Machu Pichu (p. 115)



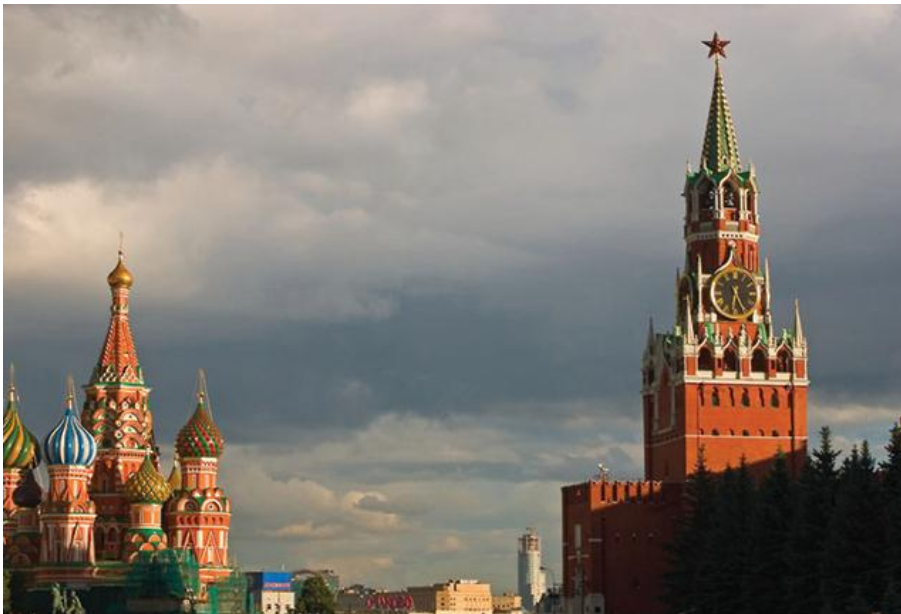
48. Niagara Waterfalls (p. 115)



49. The Colosseum (p. 115)



50. The Red Square (p. 115)



51. Sydney Opera House (p. 119)



52. The Great Wall (p. 119)

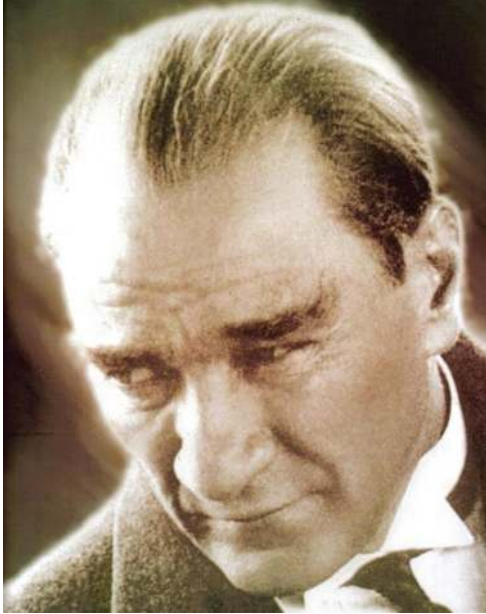


APPENDIX-17

BREEZE 10

VISUAL REPRESENTATIONS OF HOME CULTURE (HC)

1. Mustafa Kemal ATATÜRK (p. 28)



2. Karagöz and Hacivat, shadow puppetry (p. 50)



3. The first solar/wind powered boat “Volitan” is Turkish (p. 75)



4. 5th World Youth Congress, Türkiye, 2010 (p. 92)



5TH WORLD YOUTH CONGRESS
TÜRKİYE
2010

Slogan : IMECE
Time : 31 July- 13 August
Location : Yıldız Teknik University
Organizer : Ministry of Turkish
National Education

Theme : Human Rights,
Employment of Youth

Activities :

- Cyber congress
- Fair (presentation of countries)
- Action projects
- Youth Festival (party at Taksim Square)

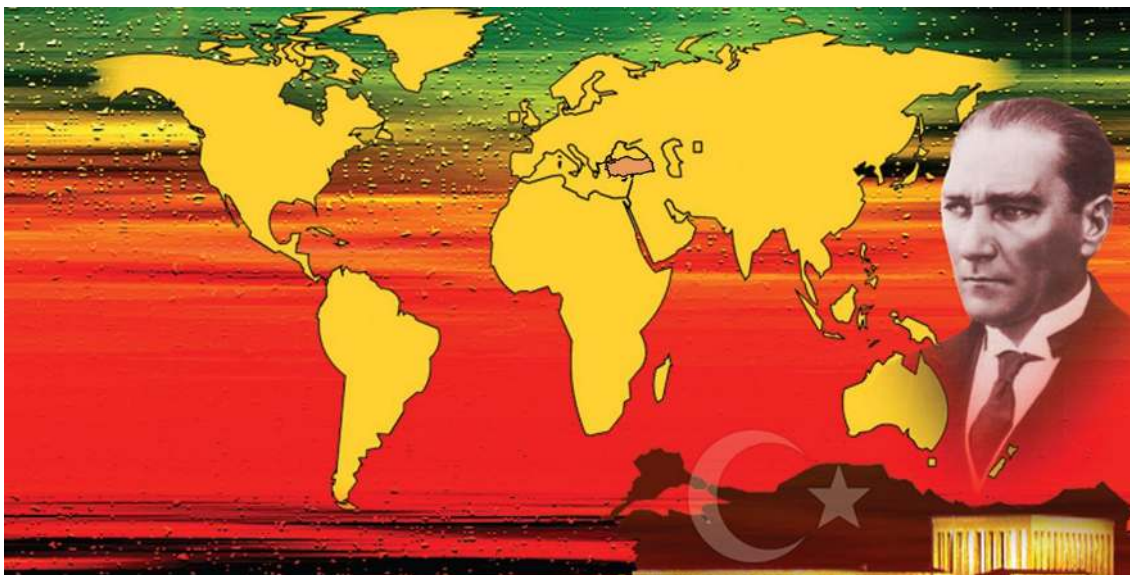
5. Atatürk's biggest gift for children “Children's Day” (p. 100)



6. April 23, Children's Day



7. Anıtkabir (p. 115)



8. Turkish Flag (p. 115)



APPENDIX-18

BREEZE 10

VISUAL REPRESENTATIONS OF TARGET LANGUAGE CULTURE (TLC)

1. Fiona Watson, a famous web designer from Britain with DJ Jason (p. 5)



2. Euro (p. 5)



3. American football (p. 22)



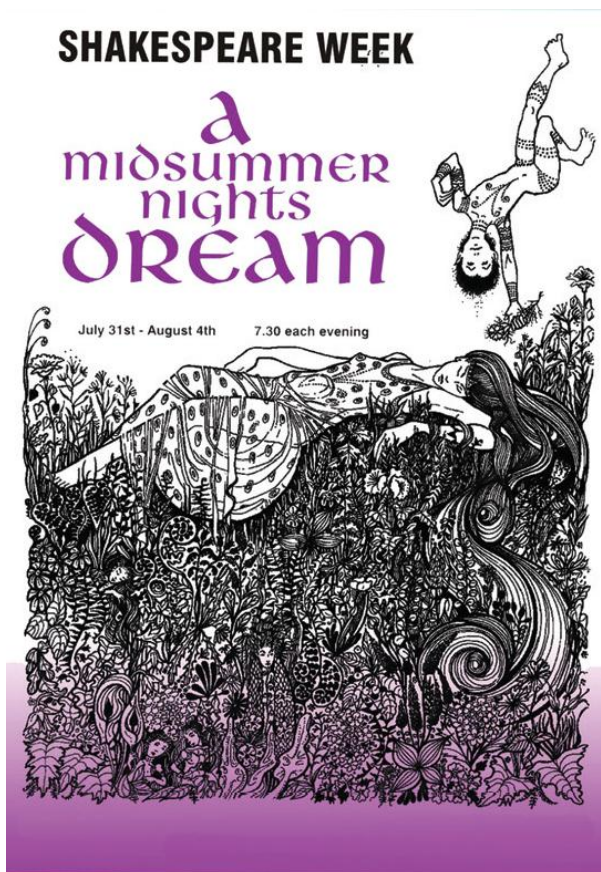
4. Cheese rolling (p. 26)



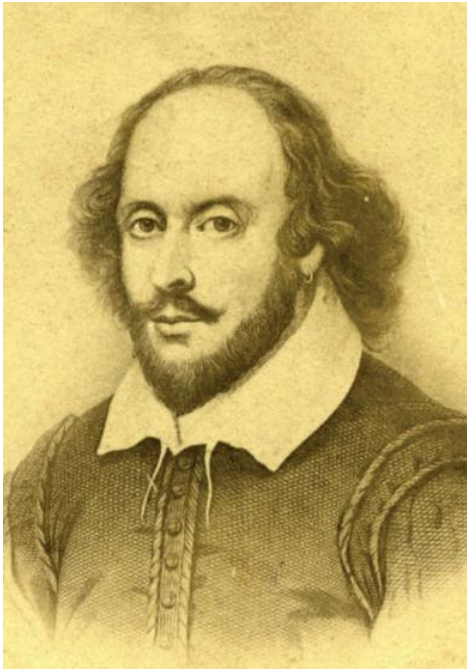
5. Trafalgar Square (p. 32)



6. A Midsummer Night's Dream by William Shakespeare (p. 50)



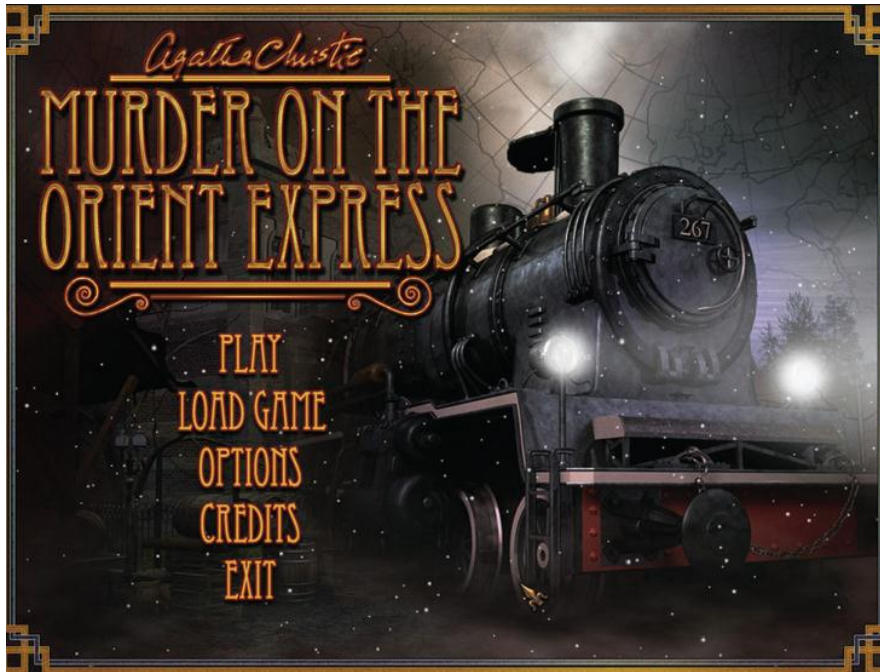
7. William Shakespeare (p. 50)



8. Romeo and Juliet (p. 51)



9. Murder on the Orient Express (p. 61)



10. Birmingham Art Gallery and Museum (p. 73)



11. Micheal Fred Phelps (p. 84)



12. Dolar (p. 84)



13. Wensley (p. 119)



14. Ek Zuban: One Voice (p. 119)



APPENDIX-19

BREEZE 10

VISUAL REPRESENTATIONS OF INTERNATIONAL TARGET CULTURES (ITC)

1. White tiger (p. 2)



2. Venice (p. 2)



3. Crocodile (p. 3)



4. Erasmus Bridge (p. 8)



5. Cube houses in Rotterdam (p. 8)



6. Maasai tribe (p. 8)



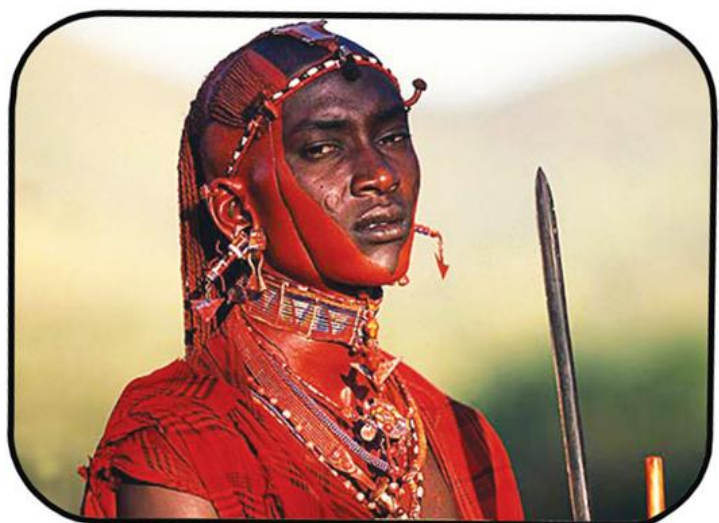
7. Erasmus University (p. 9)



8. Windmill (p. 9)



9. A hunter from Maasai tribe (p. 10)



10. A man with lances (p. 11)



11. Cheetahs (p. 11)



12. Cattle (p. 11)



13. Traditional dances by Maasai tribe (p. 11)



14. Zorbing (p. 23)



15. Poweriser (p. 29)



16. Sandboarding (p. 36)



17. The National Aquatics Center, the Water Cube (p. 41)



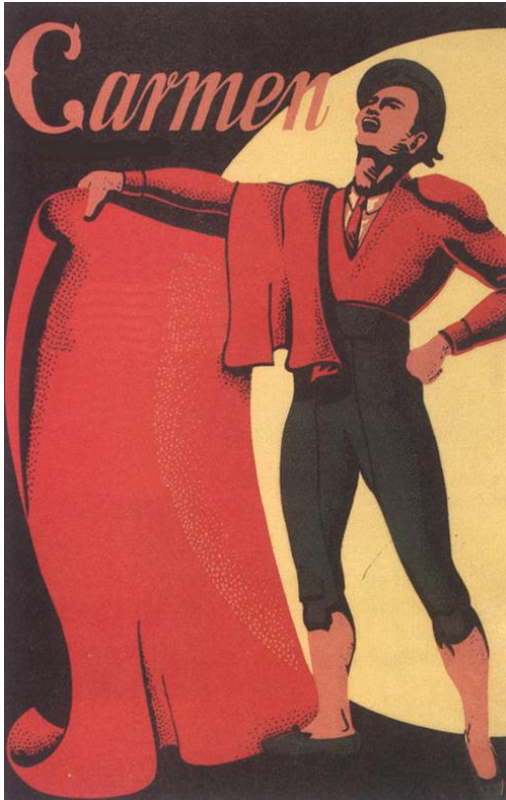
18. The Beijing National Stadium, Bird's Nest (p. 41)



19. The Olympic slogan for the 2008 Beijing Olympics (p. 41)



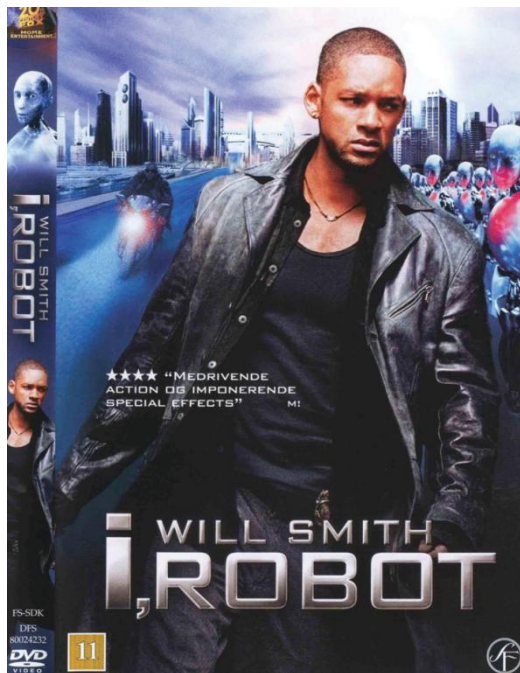
20. Carmen, an opera (p. 50)



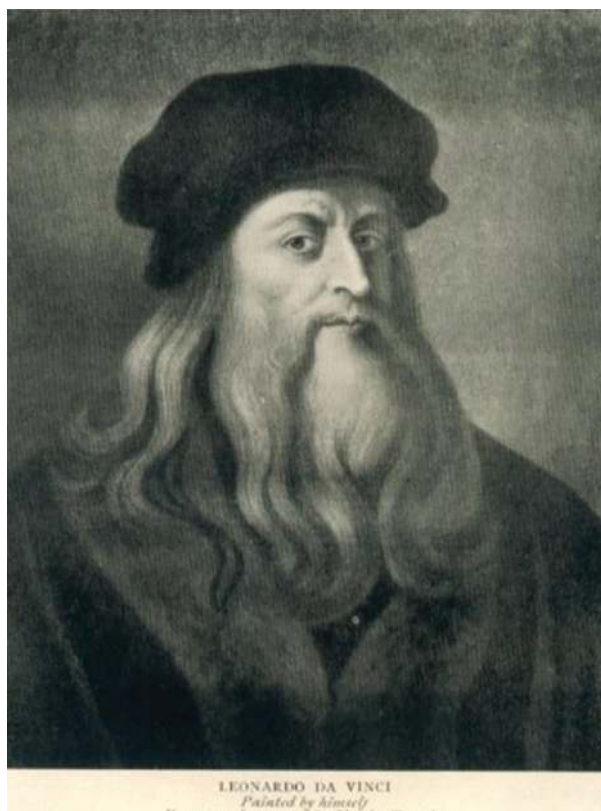
21. Examples of vendors from different countries (p. 55)



22. I, Robot (p. 61)



23. Leonardo Da Vinci (p. 61)



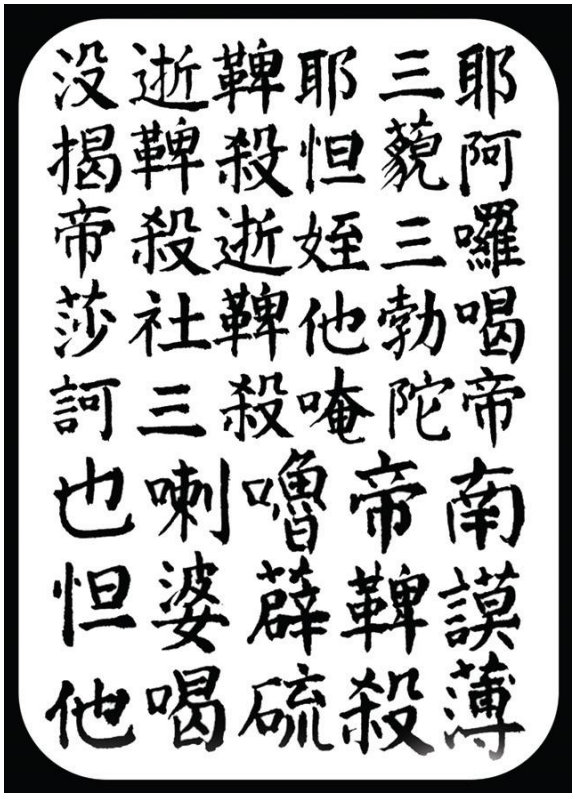
24. “Thank you” in different languages (p. 64)

köszönöm תודה!
mahalo 고맙습니다
děkuji
thank you
merci 谢谢 *danke*
Ευχαριστώ شکرا
どうもありがとう *gracias*

25. Greenpeace Organization (p. 67)



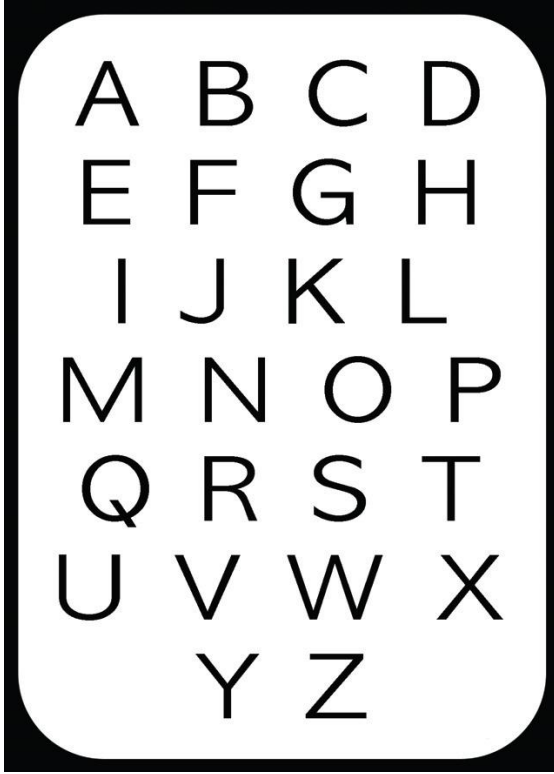
26. Mandarin Chinese scripts (p. 70)



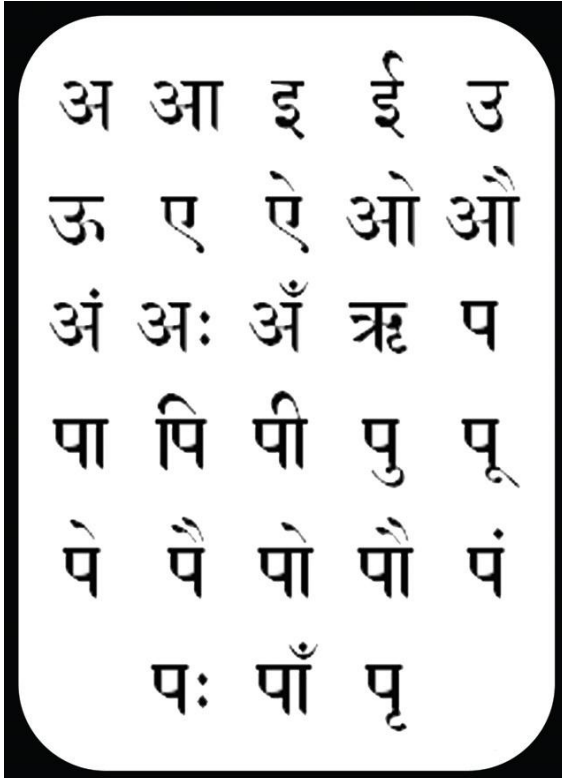
27. Greek scripts (p. 70)



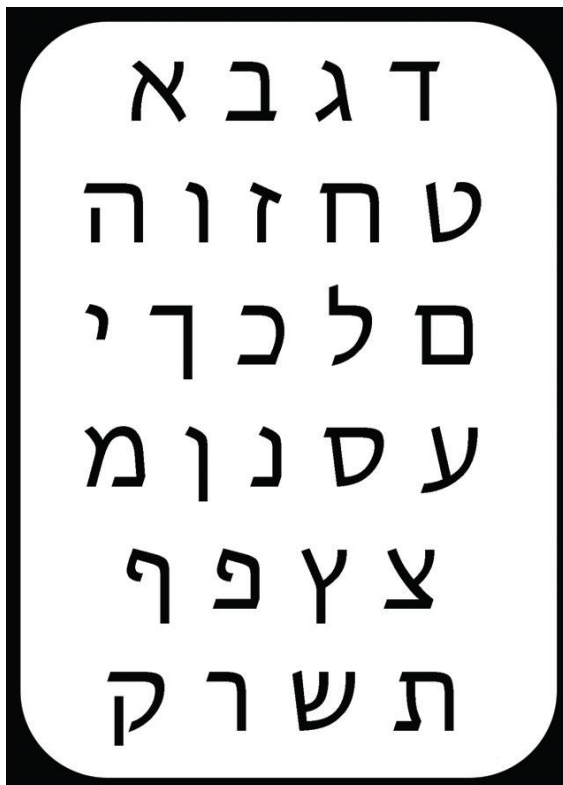
28. Latin scripts (p. 70)



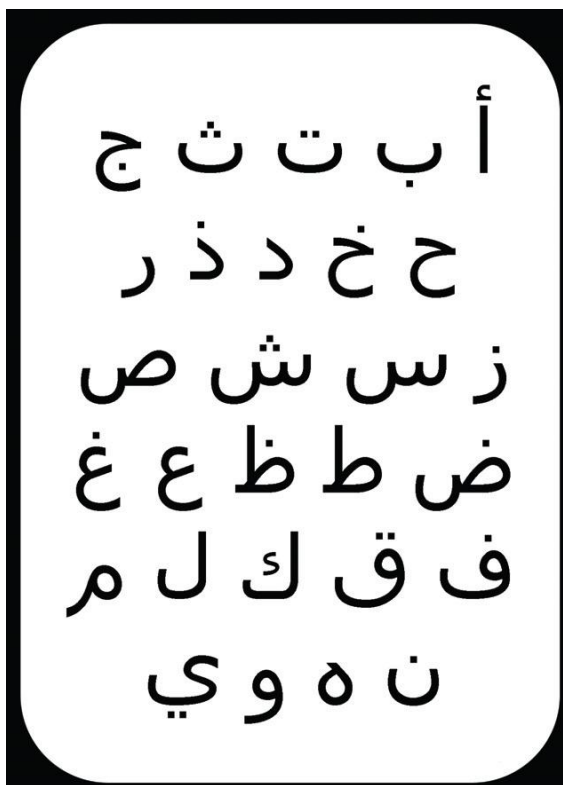
29. Hindi scripts (p. 70)



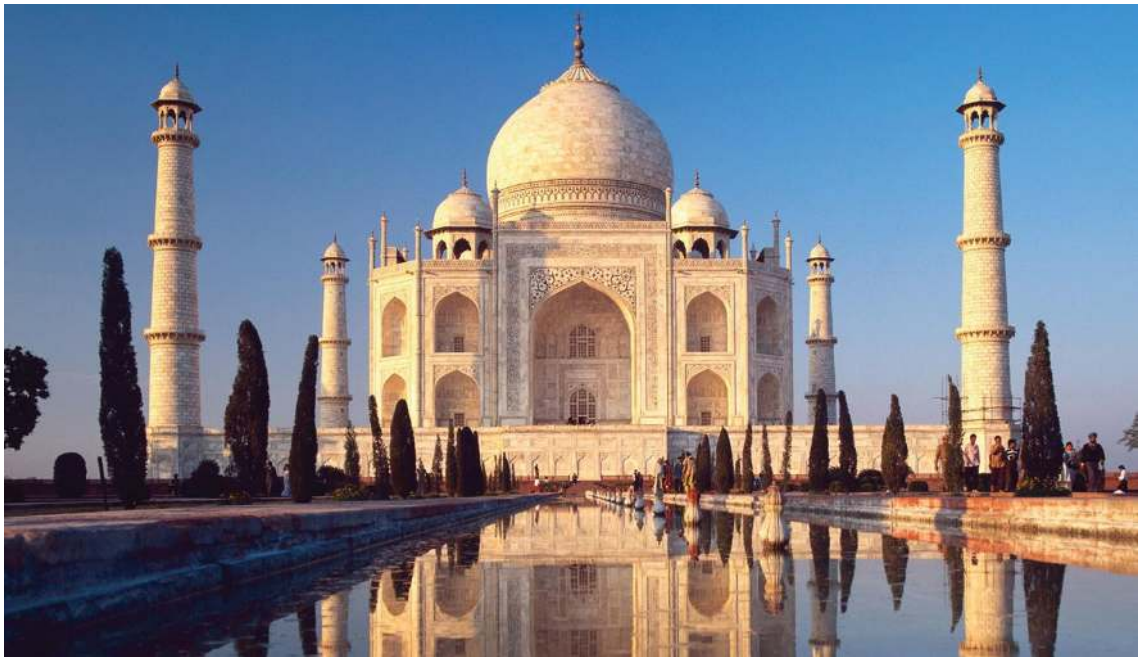
30. Hebrew scripts (p. 70)



31. Arabic scripts (p. 70)



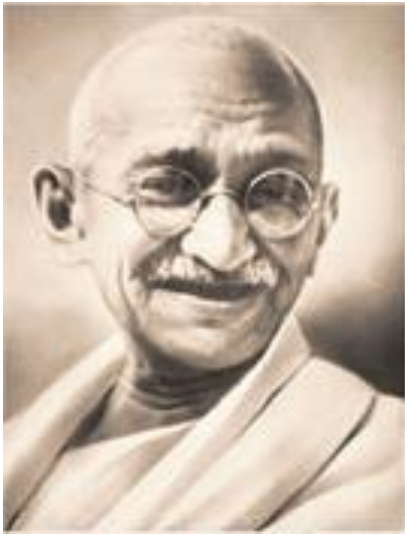
32. Taj Mahal (p. 70)



33. Indian Languages (p. 71)



34. Mahatma Gandhi (p. 71)



35. Indian Flag (p. 71)



36. “Hello” in different languages (p. 73)



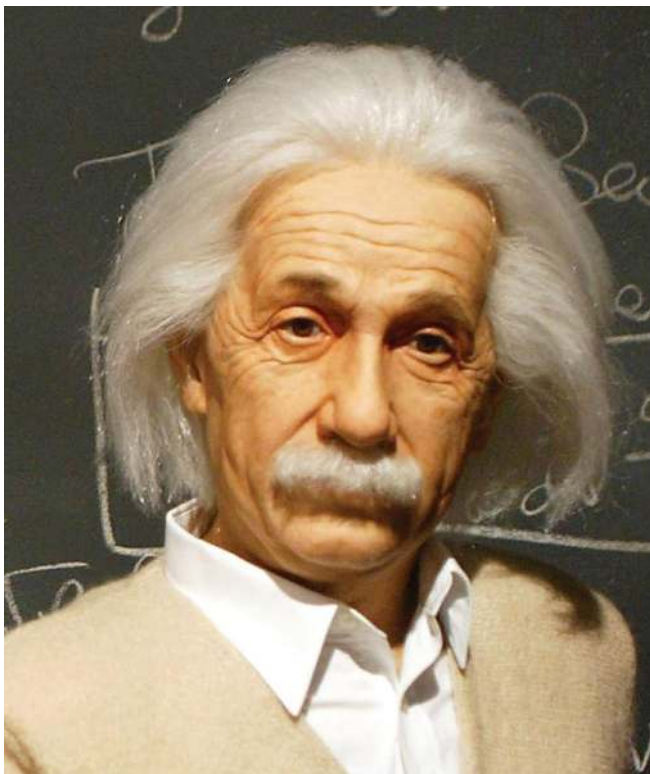
37. CERN, the European organization for Nuclear research (p. 76)



38. Aristotle (p. 81)



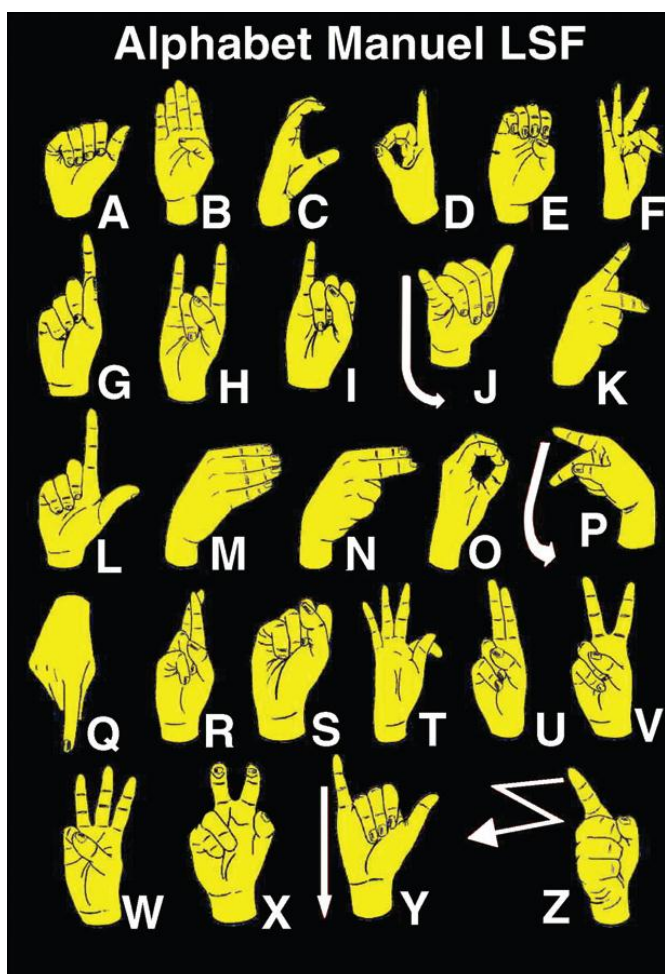
39. Albert Einstein (p. 81)



40. Dictionary (p. 82)



41. Alphabet Manuel LSF (langue des signes française) (p. 82)



42. Kibbe, a dish made of minced lamb and bulghur (p. 88)



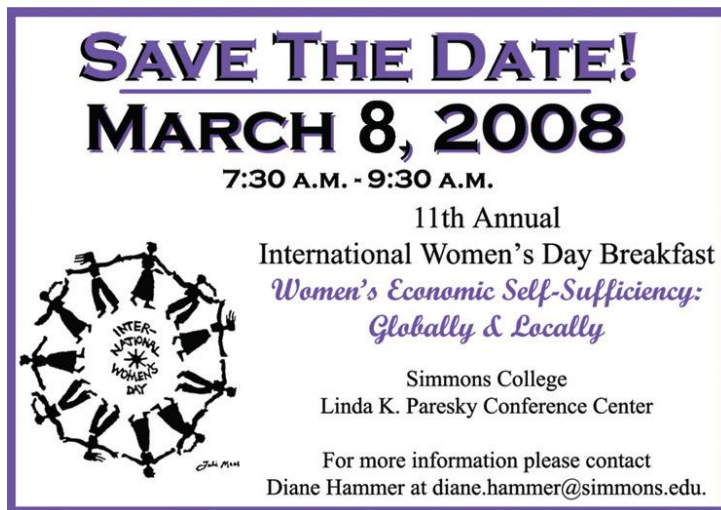
43. In Lebanon, some parents live in their children's homes and look after the grandchildren (p. 88)



44. “peace” in different languages (p. 89)



45. 11th Annual International Women's Day Breakfast (p. 93)



46. International Day of Peace (p. 93)



47. Suvarnabhumi Airport, Bangkok (p. 95)



48. A traditional dance from Sangkran Festival (p. 96)



49. Offerings are made to Buddhist monks (p. 96)



50. Splashing water on each other in Sangkran Festival (p. 96)



51. Dragon Boat Races (p. 98)



52. Tzung tzu, the most popular food during Dragon Boat Festival (p. 98)



53. Fragrant sachets (p. 98)



54. Dragon Boat Festival (p. 99)



55. Universal Children's Day



CURRICULUM VITAE

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