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THE IMAGE OF BRITISH CULTURE IN ESOL TEXTBOOKS

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I hereby declare that this thesis is a presentation of my original work. Wherever contributions of others are involved, every effort is made to indicate this clearly, with due reference to the cited literature.

Sheffield, June 2014   _____

Acknowledgment

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Abstract

The aim of this thesis is to analyse the image of British culture in selected ESOL textbooks by evaluating the amount of content associated with it. The objectives are to discover the extent into which the culture is implemented in the selected sample – New English File series – as well as the series' focus on either elite Culture involving the great products of civilisation or culture in terms of behaviours, beliefs, and life patterns, and what the balance of its forms of representation is. Two major intertwined parts are covered within this paper: a specialist literature review concerned with the integration of culture into the language instruction, and a content analysis, where the latter builds upon the theoretical background established in the former.

Key Words: English, ESOL, textbook, British culture, culture, content analysis

Anotace

Cílem této bakalářské práce je analyzovat podobu britské kultury v ESOL učebnicích anglického jazyka. Za tímto účelem byla zvolena obsahová analýza, jejíž jednotlivé kroky zkoumají rozsah jakým se zvolený vzorek, New English File, zabývá britskou kulturou. Současně se zaměřují na dominantní prvky analyzované kultury dle antropologického konceptu dichotomického dělení kultury na "produkty" a "chování" a zároveň je zkoumán i poměr, v jakém jsou zastoupeny prostředky prezentující zkoumaný fenomén. Práce se dělí na dvě významné části, a to přehled odborné literatury zabývající se problematikou integrace kultury do výuky cizího jazyka a samotnou obsahovou analýzu, jenž je úzce spjatá s teoretickými poznatky představenými v části první.

Klíčová slova: angličtina, ESOL, učebnice, britská kultura, kultura, obsahová analýza

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List of Abbreviations

Σ	Total sum
AATF	American Association of Teachers of French
BC	British culture
CEFR	Common European Framework of Reference for Languages
ESOL	English for Speakers of Other Languages
EX	Explicit
FCC	Framework for Cultural Competence
IC	Intercultural Competence
ICC	Intercultural Communicative Competence
IM	Implicit
NEF	New English File
NSFLEP	National Standards for Foreign Language Education Project

Education must be not only a transmission of culture but also a provider of alternative views of the world and a strengthener of the will to explore them.

Jerome Seymour Bruner

Introduction

The inclusion of culture into the language curriculum has remained an unresolved issue for more than fifty years. The perception of the cultural phenomenon keeps changing in general and not only in terms of language teaching. Currently, there has been a significant shift from its peripheral position within language curriculum into the core of language learning itself as Lange and Paige (2003, x-xi) explicitly point out and the CEFR implement.

I chose to pursue the issue of culture representation in ESOL textbooks as well as in the foreign language curricula during my studies in Sheffield, United Kingdom. I realised that most of the international students arriving to study at Sheffield Hallam University seemed to have only limited knowledge of the visited country and its ways of life. This observation has aroused my interest in this topic.

The first question to ask was whether the information about the life in the Anglophonic countries, especially the United Kingdom, is sufficiently represented, and the students have just been ignorant to the facts, or such information is presented in an inadequate, restricted manner. It did not matter whether I approached it as a student or a teacher; I had never paid attention to this branch of language education before I started studying how complex and also fundamental this part of language learning and teaching can be. My point of view has changed dramatically after reading a few publications on language competence and performance regarding culture in the language education. This was when I realised that this issue has been not only generally overlooked in the foreign language learning and teaching, but also greatly ignored in the institutional teacher education. Moreover, as far as culture is complex and rather elusive, it requires a great effort from the

teacher to bring it to life in the classroom what may sometimes be perceived as unacceptable 'waste of time'.

However, culture has currently been seen as an essential part of language instruction since language draws upon its culture and vice versa. Therefore, these two are inextricably intertwined and teaching a language inevitably means promoting its culture (Saville-Troike 2003, 14). Provided that textbook writers try to keep up with methodological frontiers, they need to accustom their work in desirable fashion. Many theoreticians, such as Hymes (1972), Canale (1983), Byram (1989), Byram and Estare-Serries (1991), Kramsch (1993), Bachman and Palmer (1996), Lange and Paige (2003) and many others, have pointed out the importance of developing an awareness of one's culture and other culture-related competences and attitudes in language learners which should help the speakers overcome difficulties while communicating with people of different socio-cultural background.

The major culture-related competences, which are communicative and intercultural (communicative) competence, play a key role in communication. To convey messages appropriately, get the meaning across successfully and not to violate one's cultural identity on purpose, a speaker needs to know not only the language, but also the underlying rules and principles for its use. Such rules and principles are embedded within culture and employ all its elements that are usually described as dichotomy of Culture and (a) culture (Brody 2003, 39). Byram and Estare-Serries (1991, 174) describe these in a cognitive analogy as 'know-that' and 'know-how'.

It seems that ESOL textbooks deal with British culture in the first place because most of the target language draws upon British English and its lexico-grammatical conventions. Nonetheless, I assume that there is still a great potential in employing culture as a language-learning resource, especially in extending the match of the target language with its culture.

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Thus, my hypothesis is that British culture has not been employed enough while teaching British English. Moreover, I think that the main focus in language teaching has not significantly changed yet, thus, 'Big C' has still been the dominant content of textbooks.

This paper will explore the image of British culture in the selected textbook series. It will analyse: 1) the total amount of content associated with British culture, 2) whether the prevailing focus of the series is on 'Big C' or 'little c' culture regarding British one, and 3) the balance in forms of its representation.

Literature Review

The aim of this section is to give an overview of literature concerned with the selected issue; it will give an explanation of what the term *culture* means, current points of view on it as well as the explanation of why it is important to include culture into language instruction. Moreover, major culture-related competences will be described in the end.

<u>What is Culture</u>

The notion of culture refers to a human phenomenon which cannot be genetically transferred, thus, culture acquisition is in nature a learning process highly dependent on the membership within a specific speech community. Brody (2003) points out that culture is "negotiated in large part through language" (Brody 2003, 40), and many cultural assumptions and values are integrated within language. Therefore, these two entities are inseparably intertwined constituting a dynamic relationship which keeps constantly changing and evolving. Each human being is born with a capacity to learn absolutely any culture and language, however, no individual controls all cultural knowledge (Brody 2003, 44; Damen 2003, 79).

There is no unified theory, approach, or paradigm focusing on culture since it is a complex, rather elusive, multi-disciplinary phenomenon. Depending on a particular viewpoint, culture may mean different things to different people (see Table 1).

Seen from anthropological perspective, culture represents both the ability to communicate the meaning through symbols, which are also referred to as *products*, and the various ways in which different groups of people classified and represented their experiences, which are also called *behaviours*. Culture lies at the core of anthropology and represents "a hallmark of the discipline" (Brody 2003, 40). It was anthropologists who provided us with the common concept of culture distinguishing Culture and (a) culture and their interplay; the

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anthropologist concept gives "a holistic understanding of the unique integration of all aspects of human life" (Brody 2003, 40).

Selected definitions of culture

Culture means

"the artistic and social pursuits, expression, and tastes valued by a society or class, as in the arts, manners, dress, etc." (Collins English Dictionary 2000, 385)

"the highly evaluated products of civilisation" (Brody 2003, 39)

"the art, music, literature and other contributions of a given culture to the benefit of humankind" (Damen 2003, 77)

Culture also means

"the knowledge and practices of people belonging to particular social groups, for example national groups" (Byram and Morgan 1994, vii)

"linguistically mediated membership into a discourse community" (Kramsch 1995, 85)

"the common values and beliefs of a people and the behaviours that reflect them" (Gebhard 1996, 113)

"the total of the inherited ideas, beliefs, values, and knowledge, which constitute the shared bases of social action" (Collins English Dictionary 2000, 385)

"the total range of activities and ideas of a group of people with shared traditions, which are transmitted and reinforced by members of the group: the Mayan culture" (Collins English Dictionary 2000, 385)

Table 1: Selected definitions of culture

A sociolinguistic perspective on culture is one in which culture represents a social symbolic construct which is the product of self and other perceptions (Kramsch 1993, 205). The fundamental concept in this viewpoint is represented by the membership in a specific speech

community which determines the extent into which not only language but also its culture is acquired. "What aspects of culture need to be, can be, or should be, taught depend on social context in which the language is being learned and will be used" (Saville-Troike 2003, 15).

Another notion of culture can also be found in the intercultural communication, where culture stands as part of communicative trichotomy, along with communication itself and language, and provides essential contextual information for conveying meaning across successfully. Saville-Troike (2003, 12) and Damen (2003, 72) emphasise the importance of the language-culture connection as language may become incomprehensible without its cultural context. However, this discipline focuses on culture learning processes, especially the symptoms of culture shock, rather than on "strange ways of strange folks" (Damen 2003, 80).

Studying Culture

Even though authors dispute over some aspects of culture and their membership within the categories of the cultural dichotomy, the widespread distinction between 'Big C' (*products*) and 'little c' (*behaviours*) culture is that anything humans make, what they learn and consciously share, and transfer across generations falls into the former category, whereas the latter refers to all invisible aspects of life such as what people believe in, what they wear and eat, or do every day (Bennet, Bennet and Allen 2003, 243-4; Spiro 2013, 191-3). These two are closely interlinked as *behaviours* ('little c') construct *products* ('Big C'), and vice versa; *products* influence *behaviours*. For cultural representations and meanings to be conveyed and understood, a certain degree of materiality is required; "they are embedded in sounds, inscriptions, objects, images, books, magazines and television programmes" (Barker 2012, 8).

Tomalin and Stempleski (1993, 8) tackle the difference between 'Big C' and 'little c' from the language teaching perspective. They argue that *products* have been favoured over

behaviours since it has rather permanent characteristics, whereas the latter is a dynamic, quite temporal aspect of culture. 'Big C' culture has always benefited from its clearly identifiable curriculum and an amount of related textbooks, so it has been a traditional part of school curricula in the Western world. In contrast, 'little c' culture is a highly culturally-influenced and lively organism which has been changing rapidly, so teachers would treat it in rather "a peripheral or supplementary way, depending on the interests and awareness of teachers and learners" (Tomalin and Stempleski 1993, 7). Anyway a foreign culture has always been part of language classes though the approach has been changing.

Culture and Language Learning

The integration of culture into the language instruction plays a key role since language and culture make up an inextricable link. In order to fully recognise the meaning of any message, the learner needs to understand and appreciate the importance of socio-cultural context in communication, and the teacher should establish the link between language and its culture (Brooks 1986, 123; Hall 2002, 28).

Kramsch (2003, 32) and Hall (2002, 28) suggest that culture is dialogically created through discourse. Hence, interpersonal interaction negotiates the meaning of culture elements such as culture patterns, customs, and ways of life. Brown (1986) argues that besides the fact that language is "the most visible and available expression of a culture" (Brown 1986, 34), it represents also a means which humans employ to bring their "cultural world into existence, maintain them, and shape them" (Hall 2002, 28).

Saville-Troike (2003) and Byram (1989, 5) argue that learning language means "inevitably learning about its culture" (Saville-Troike 2003, 14), when the teacher functions rather as a promoter of the foreign culture, whereas Lange and Paige (2003, xi) and Tomalin

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and Stempleski (1993, 3) see culture not only as a language-learning resource but also as the core of language learning. Either way, accessing culture through language helps to increase understanding of the people of another culture, therefore the learner is encouraged to tolerate something which is new, unknown, and alien (Byram and Estare-Serries 1991, 5; Brown 1986, 35).

Brown (1986) points out that culture is also "an integral part of the interaction between language and thought" (Brown 1986, 45). This, actually, means that foreign language learning may involve the acquisition of a second identity to some extent. Although the learner can develop some knowledge of the foreign culture in terms of ideologies, behaviours, and beliefs, Saville-Troike (2003) draws attention to the fact that learning these new behaviour patterns and using them productively "could violate deep-rooted beliefs and values and threaten students' identity and sense of face" (Saville-Troike 2003, 13).

Culture Acquisition

When native speakers acquire their native culture the process is called *enculturation*, or acquiring of the first culture, whereas the contact of different cultures results in *acculturation*. The latter is a process in which the learners learn about and gradually adopt the other culture. The adaptation to the target culture requires changing not only one's worldview but also system of thinking, acting, feeling, and communicating (Brown 1986, 33-4; Saville-Troike 2003, 6). The way in which a culture is acquired differs accordingly to the social context in which language learning takes place. Brody (2003, 44) suggests that acculturation will emerge when the learner has only limited contact with the target language and its culture, which is a common case of classroom study. Regarding the needs of the learner, ESOL learning is highly selective in scope offering "the most variable degrees of acculturation" (Brown 1986, 35).

Culture-Specific Competences

The ability to communicate and convey meaning successfully is embedded within a competence (or a set of competences) which are universal for all humans but differ from one culture to another. Even though formal lexico-grammatical knowledge has been a fundamental part in any discourse, other competences need to be employed as well in order to interact appropriately (Brody 2003, 37; Spiro 2013, 125). All such competences are closely linked together, too, and involve, for example, the knowledge of discourse organisation and its functions, register and style appropriateness, or how to initiate, maintain, or quit, conversation. These, together, stand for individual parts of communicative competence.

1) Communicative Competence[1]

The notion of communicative competence arose in reaction to Noam Chomsky's (1965) concept of linguistic competence and performance in which he suggested that:

> the primary concern of linguistics is the one of an ideal speaker-listener, in a completely homogenous speech-community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errors (Chomsky 1965, 3).

It seems reasonable to have defined the ideal model at first before describing its deviations and variations as they occur in the real world. However, Dell Hymes (1972), retaining the idea of Chomsky's underlying grammatical competence, looked at contextual relevance and appropriateness as one of the crucial aspects of knowledge of language. He claimed that meaning in communication is determined by its speech community and actual communicative events. Lyons (1996) perceives such communicative competence as "more realistic notion of linguistic competence than highly theoretical, idealised, classical Chomskyan conception"

(Lyons 1996, 16). For a person to claim that he or she knows a language, therefore, he or she must know "when to speak, when not, … what to talk about with whom, when, where, in what manner" (Hymes 1972, 277).

During the 1970s, the popularity of communicative language teaching (CLT) had been rising even though there was no particular concept or specific model of communicative competence which, indeed, is the fundamental idea of this teaching approach. In light of this fact as well as with progress in language testing research, Canale and Swain (1980) were the first to introduce the earliest comprehensive concept of communicative competence, which was intended to serve both instructional and assessment purposes; this concept was further developed by Canale (1983). The earliest model constituted of trichotomy represented by a grammatical competence, strategic competence, and sociolinguistic competence; Canale later presented a model constituting of four parts (Canale 1983, 34).

Hymes (1972)	Canale (1983)	Richards (1985)	Bachman, Palmer (1996)	CEFR (2001)	Crystal (2001)	Malmkjær (2002)	Saville-Troike (2003)	Spiro (2013)
Grammatical competence	Grammatical competence	Knowledge of grammar and vocabulary	Organizational knowledge -grammatical -textual	Linguistic competence	Formal knowledge of language	Grammatical knowledge	Linguistic knowledge	Linguistic competence
Sociolinguistic competence	Sociolinguistic competence	Knowing how to use language	Pragmatic knowledge -sociolinguist. -functional	Sociolinguistic competence: appropriateness	Awareness of the factors which govern acceptable speech	Knowledge of social rules for using a language	Interaction skills	Pragmatic competence
	Strategic competence	Knowing how to use and respond to different types of speech acts		Pragmatic competence -discourse competence -functional competence	Awareness of how to behave in special speech situations	Knowledge of cultural rules for using a language	Cultural knowledge	Strategic competence
	Discourse competence	Knowledge of rules of speaking						Discourse competence

Table 2: Aspects of communicative competence according to individual theoreticians

Other theoreticians draw more or less upon Canale's scheme, but Celce-Murcia, Ddrnyei and Thurrell (1995, 7-8) reveal that his model was questioned for two reasons: the validity of its constituent components, in particular concerns with the separation of discourse competence

from sociolinguistic one, and the ambiguity and vagueness in definitions of individual parts. The later models vary accordingly to individual suggestions nevertheless the degree of agreement into which theoreticians have come is significant (see Table 2).

No matter the nuances between individual theories, all constituents of the models above function in rather similar fashion. In light of the selected concepts of communicative competence, the mostly recognised constituents of the competence are:

Grammatical competence / Linguistic competence

Grammatical (or linguistic) competence follows, in fact, Chomsky's idea of implicit knowledge of the language code comprising of morpho-syntactical rules and lexis, and how these two work together along with pronunciation, spelling and orthography (Celce-Murcia, Ddrnyei and Thurrell 1995, 7; Spiro 2013, 125). It is an underpinning idea which is common to all proposed schemes.

Sociolinguistic competence

The appropriate use of the language is determined by the socio-cultural context; this usage involves, for example, following speech act conventions, appropriate register, politeness, or awareness of style and its use in specific situations (Celce-Murcia, Ddrnyei and Thurrell 1995, 7). Few of the selected models see this competence rather in terms of appropriateness.

Bachman and Palmer (1996, 81) and Spiro (2013, 191) describe sociolinguistic competence as part of a larger whole – pragmatic competence, which represents the ability to communicate the message "with all its nuances in any socio-cultural context and to interpret the message" as was originally intended by the speaker (Fraser 2010, 15). There is always some meaning and intentions that lie beyond words themselves; Spiro (2013, 191) and Fraser (2010, 15) point out that the speaker can produce grammatically correct text which, on the

other hand, may fail to achieve its communicative aims because one is not aware of the meaning the utterance is or is not conveying.

Discourse competence

Since communication is substantially culture-specific, this competence embodies the ability of using different language structures in order to make discourse coherent and cohesive. It involves appropriate use of deixis, linking, sequencing of topics and utterances so they make up continuous and congruent bodies (Spiro 2013, 191).

Strategic competence

Communication strategies involve both the ability to overcome difficulties when communication breakdowns occur as well as the knowledge how to enhance the effectiveness of communication. These strategies are verbal and non-verbal, and employ acts such as paraphrasing, adjusting the speed of utterance, gestures, etc. (Spiro 2013, 191).

2) Intercultural Communicative Competence

From the grounds of communicative competence, the concept of intercultural communicative competence, sometimes also called cross-cultural competence, emerges. It differs from intercultural competence (IC) in the language that speakers employ; IC engages speakers' first language, whereas ICC involves performance in a foreign one (Byram 2004, 298).

The ICC is more complex than communicative competence because its focuses on the development and maintaining of relationships instead of mere exchange of information through messages (Byram 2004, 298). Fantini (2000, 28-9) divides ICC into four interdependent components (see Figure 1): awareness of one's own cultural worldview, attitude towards cultural differences, knowledge of different cultural practices and worldviews, and cross-cultural skills. All the components influence and build upon each other

with the awareness occurring at the core of ICC (Kostková 2012, 68). One needs to be aware of their culture not only as the native speakers but also as foreigners for whom the culture may probably appear odd.

Figure 1: The model of ICC (Fantini 2000, 27)

The foremost notion of ICC dates back to the end of the World War II when the period of capitalism started, and when Americans had realised that "culture of a country should [not] be defined as only that which contributes to 'the best of everything in human life'" (Byram and Risager 1999, 59) but it should rather include 'everything in human life'. Meanwhile the same interest in civilisation arose in France, where the interest in 'Big C' culture broadened into "an analysis of the whole way of life of a country" (Byram and Risager 1999, 59).

The beginning of dense globalisation brought about new perspectives on the language teaching and learning and new linguistic disciplines were established. These have been concerned with all aspects of language use, so it inevitably meant studying the role of culture in language education, too. However, unlike the four language skills, it has been difficult to define standards of proficiency for culture since it has been constantly changing. Moreover, deviations and local variations do not make it easier in any way.

The first call for measuring such proficiency and setting up some standards for language teaching and testing came in 1992 from American Association of Teachers of

French (AATF) who had been demanding more detailed definition of the competence (Byram and Risager 1999, 61). They later introduced the Framework for Cultural Competence (FCC) which served as a cornerstone for more complex, ambitious project National Standards in Foreign Language Education Project (NSFLEP) which has presently become a collaborative project of American teacher associations. Stimulated by the former projects, the Council of Europe had also developed a means to promote consensus in language proficiency across the continent, and presented the Common European Framework of Reference for Languages (CEFR or CEF for short) (Byram and Risager 1999, 61-7; Kramsch 2003, 19-21; Morrow 2004, 7). Each of these frameworks addresses the issue of implementing culture into the language instruction in respect of acculturation and development of communicative competence and IC/ICC.

The FCC defined and described "the concept and the context of cultural competence[2]" (Byram and Risager 1999, 63) along with stages of its acquisition. It comprises of two sections from which the first deals with understanding culture in terms of awareness, empathy and ability to observe and analyse, while the other part is represented by seven categories (see Table 3) functioning as descriptors of cultural knowledge concerning both 'Big C' and 'little c' aspects of culture.

The Standards has been part of a larger movement dealing with the aims of American national curriculum in compulsory education (NSFLEP 1996, 3; Byram and Risager 1999, 63). The nature of relationship of culture and language learning is expressed through an image of five intersecting rings defining five 'C's in language education: Communication, Cultures, Connections, Comparisons, and Communities (see Figure 2).

The definitions of cultural dimension in this document are similar to the FCC and European definitions; an emphasis is pust especially on understanding relationships between

cultures and reflection on one's own together with a viewpoint focusing on both 'Big C' and 'little c' (Byram and Risager 1999, 61-7; Phillips 2003, 164). Integration of all five 'C' dimensions is expected and highly recommended with "the weave of culture into the whole" in particular (Byram and Risager 1999, 63).
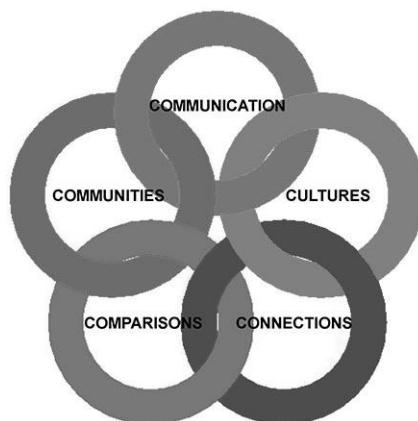
Figure 2: The five 'C's in the Standards (Phillips 2003, 164)

The Standards "put[s] culture learning at the centre of the work of the foreign language teacher" (NSFLEP 1996, 43-44). However, Byram and Risager (1999, 63) argue that it is less detailed about specific content than the FCC, even though a number of areas for 'culture content' is recognised, for example, everyday life and institutions, cultural a ttitudes, and significant works of art (see Table 3).

A European counterpart to the Standards can be observed in the CEFR (2001) which has been intended as a means to promote consensus in levels of language proficiency across the continent. Wherever possible, various competences are divided into a general scale of six levels ranging from beginners to proficient users; all identified competences are described in terms of brief positive 'can-do' statements (CEFR 2001, 37; Morrow 2004, 17). The document distinguishes linguistic, socio-cultural, and pragmatic competences that all together

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include constituents of ICC. Although one would expect to find these embedded within the socio-cultural one, this one is presented rather in relation to appropriateness (CEFR 2001, 13).

Framework for Cultural Competence[2]	Standards (NSFLEP)
1) Understanding culture a) Empathy towards other cultures b) Ability to observe and analyse a culture **2) Knowledge of French-speaking societies** a) Communication in cultural context b) The value system c) Social patterns and conventions d) Social institutions e) Geography and the environment f) History g) Literature and the arts	**1) 'Big C'** is defined as formal culture, including the formal institutions (social, political, and economic), the great figures of history, and those products of literature, fine arts, and the sciences that were traditionally assigned to the category of elite culture **2) 'little c'** is defined as those aspects of daily living studied by the sociologists and the anthropologists: housing, clothing, food, tools, transportation, and all the patterns of behaviour that members of the culture regard as necessary and appropriate

Table 3: The FFC and the Standards – categories for describing culture

Saville-Troike (2003, 14) and Byram and Risager (1999, 41-2) suggest that the foreign speaker's socio-cultural competence should not be seen through the prism of the native speaker. Instead the learners should aim for a competence that will enable to bring the two cultures and cultural identities together. Such competence draws primarily upon 'little c' aspects of culture rather than on 'Big C's, which does not involve the social patterns and value systems. Kramsch (1993, 106) and Bennet, Bennet and Allen (2003, 254) argue that its development differs from teaching culture in the classroom since the competence is "not simply the knowledge of another culture, nor is it just the ability to behave appropriately in that culture" (Bennet, Bennet and Allen 2003, 245). The process of development can be described as temporarily "looking at the world through different eyes" (Bennet, Bennet and Allen 2003, 244).

Byram and Risager (1999, 58) point out that the importance of the ICC has become less prominent with the rise of lingua franca; nonetheless, the more vital becomes the development of culture-general skills in foreign language learners and these learners may still need to demonstrate their ability "to refer to a culture they are familiar with, and which is associated with the language they are using" (Byram and Risager 1999, 67). Not only Byram and Morgan (1994, 71), Byram and Risager (1999, 64), and the Council of Europe (CEFR 2001, 4), but also Kramsch (2003, 33) strongly advocate for the culture-general approaches and universal competences which will provide the learner with the ability to adapt and survive in any cultural setting which they may ever encounter.

"The task of developing intercultural communicative competence is one that is natural to the language classroom and it is probably one of the most important contributions any of us can make to ensure a more peaceful and liveable future" (Bennet, Bennet and Allen 2003, 245). The ICC, in fact, means that the learners will become not only linguistically proficient but also more open-minded and tolerant as part of the future cosmopolitan society. However, Kramsch (1993) questions whether it is obligatory "to behave in accordance with the social conventions of a given speech community" (Kramsch 1993, 181) once one has become interculturally competent. It does not have to necessarily mean that when abroad, an individual must act as the local people do, but it may be desirable to copy the local behaviour.

Summary

This section gave an overview of specialist literature concerned with the issue of implementation of culture into language instruction. It stressed that there is no unified theory, approach, or paradigm focusing on culture; therefore it depends on a particular viewpoint what *culture* means. However, an anthropological notion of cultural dichotomy dividing

culture into *products* ('Big C') and *behaviours* ('little c') widely spreads across various disciplines. Despite that Lange and Paige (2003, x-xi) argue that there is an on-going shift in perspectives on culture in language education, Tomalin and Stempleski (1993, 8) claim that *products* ('Big C') have always been favoured over *behaviours* ('little c') in the language teaching a learning since it has not only more stable characteristics but also more obvious representation (Barker 2012, 8), and so that it has been a traditional part of school curricula in the Western world.

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[1] "*Competence* represents the most general term for the capabilities of a person that dependent upon both (tacit) knowledge and (ability for) use" (Hymes 1972, 282)

[2] 'Cultural competence' is sometimes used instead of 'ICC', especially in the American context.

[3] Socio-cultural competence is perceived as key part of ICC in their concepts.

Textbook Analysis

Once the theoretical background has been established, the analysis of selected textbooks can be performed; the study will evaluate the amount of British culture-related content and the balance of forms into which it is projected. Additionally, Tomalin and Stempleski's (1993, 8) claim that Culture has been favoured over (a) culture in the language teaching and learning will be tested, too.

Although Saville-Troike (2003, 14) argues that learning language means promoting its culture; my hypothesis is that while most textbooks aim at British English, British culture has not been employed enough in teaching this language variation. Moreover, I think that the main focus in language teaching has not significantly changed yet, thus, 'Big C' has still been the dominant as content of textbooks.

The research questions
How much content is employed to present British culture in the selected textbooks?
What is the prevailing focus in terms of Culture or (a) culture concerning British culture?
What is the balance of individual forms of its representation?

Table 4: Research questions

In the following pages, the selected sample will be introduced, followed by a description of the assessment methods of the analysis that will aim for answering the research questions (see Table 4). Next the outcome results will be presented and interpreted with reference to the literature review, and a mention of the limitations of this study, along with suggestions on possible further research, will conclude this analytical section.

Sample Description

The sample to be examined comprises of the New English File (NEF) series that was chosen for a simple reason; it has been my most preferred textbook series with which I used to work as a student as well as a teacher. Although it is gradually becoming out-dated – the whole series was published between 2004 and 2010 – it presents the language in an attractive way and constitutes a decent, complex language course.

The selected NEF series consists of six textbooks which form a six-level general English course; the proposed proficiency range of the analysed selection spreads from a complete beginner (no or little language skills) to a quite proficient language user (C1/C2) according to the CEFR (see Table 5).

NEF textbook label	Textbook level	CEFR label	CEFR level
Beginner	----/A1	Beginner	A1
Elementary	A1/A2	Elementary	A2
Pre-Intermediate	A2/B1	N/A	----
Intermediate	B1/B2	Intermediate	B1
Upper-Intermediate	B2/C1	Upper-Intermediate	B2
Advanced	C1/C2	Advanced	C1
N/A	----	Proficient	C2

Table 5: NEF proficiency levels compared with the CEFR

All textbooks are organised in a similar fashion: each volume comprises of several main units without any specific theme that further subdivide into thematic sections. These sections consist of individual exercises (see Table 6) and convey the target language accompanied by the language instruction and audio-visual materials. At the end of each unit is a practical English and writing tutorial which both focus on one topic discussed earlier in the unit, and this is followed by quite a comprehensive language review.

Methods

The study will observe the principles and methods for performing a quantitative content analysis, which is a systematic evaluation of text material according to predetermined criteria. Each textbook will be approached separately and the outcome results will be merged into a general summary at the end of the analysis. The individual procedures of the analytical process will be described in this part.

There are three stages planned to be executed in this evaluation: 1) the analysis of the amount of British culture-related content integrated into the NEF series, 2) comparison of the focus on 'Big C' or 'little c' culture, and 3) discovering the balance between the individual forms of the cultural representation. The first stage will aim for revealing the total amount of content directly associated with British culture by assessing the totals of exercises (see Table 6). The second stage will involve three steps beginning with establishing the contextual units in accordance with predetermined criteria, through their detailed assessment in search for pertinent cultural tokens, coming to an end with the contrast of separate means that portray British culture. Whereas, the last stage will investigate the overall series focus in terms of *products* and *behaviours* as well as its explicitness.

The preliminary skimming of the sample revealed that each volume deals with various cultures and sometimes offers an international perspective, especially at the earliest stages of the course. In light of this fact, the 'relevant cultural content' is understood as any content directly associated with British culture. Moreover, many various cultural tokens appear within more complex wholes and need to be separated so their meaning is fully appreciated, though these will counted, too, and the distinction between explicit and implicit will be made.

1) Analysing the Total Amount of Target Content

The first stage will analyse how much of the NEF series content is devoted to British culture. Additionally, it will make evident with what the analysis deals. The total set of exercises in each volume (see Table 6) will serve as the contextual unit.

Textbook	Units	Sections per unit	Exercises
Beginner	7	3	164
Elementary	9	4*	217
Pre-Intermediate	9	4*	230
Intermediate	7	3	165
Upper-Intermediate	7	3	160
Advanced	7	3	136

* The last unit consists of only 2 sections.

Table 6: Totals of exercises in the individual textbooks

The evaluation process will assess the contextual unit regarding each exercise separately; these will be studied and categorised according to whether they are concerned with general language practice or aimed at non-British culture, or tackle the analysed culture directly in both explicit manner or as part of a larger whole. The goal of this stage is to reveal not only the total percentage of relevant cultural content within the series, but also whether its expression is straightforward or less expressive.

Category	Abb.	Focus
General / non-British	(N/A)	Exercises which are related to rather general culture or non-British one.
Explicit	(EX)	Exercises that directly focus on British culture when the link is explicit.
Implicit	(IM)	Exercises that address British culture indirectly, without any obvious connection or reference.

Table 7: Categories distinguishing the relevant cultural content

2) Comparison of the Focus on Culture/culture

Having divided the exercises according to whether they address British culture or not, the identification of the Culture/culture focus will take place. For this purpose the NSFLEP concept of cultural dichotomy (see Table 8) – in other words, distinction between 'Big C' and 'little c' culture – will be applied as described by and Bennet, Bennet and Allen (2003, 243).

The relevant exercises, as they were identified in the first stage, will be divided into two categories in accordance with the NSFLEP definition and these will be contrasted eventually. Both sets of exercises, with implicit as well as explicit link, will be analysed so that the outcome will reveal not only what the ways of presenting both Culture and (a) culture are, but also its explicitness.

Culture (*products*)	culture (*behaviours*)
= geographical monuments, historical events, major institutions, and major artistic monuments	= recognition and explanation of everyday active cultural patterns such eating, shopping, greeting people, etc., everyday passive patterns such as social stratification, marriage, work, etc., and acting appropriately in common everyday situations

Table 8: NSFLEP concept of cultural dichotomy (Bennet, Bennet, and Allen 2003, 243)

3) Discovering the Proportion in the Individual Forms of Representation

The last stage will examine the means of representation of British culture and compare/contrast their proportions. In this stage, the contextual unit will be established not from individual language exercises but from totals of texts, images, and audio tracks.

To become part of the contextual unit, a text has to be longer than a sentence and be charged with any interactional purpose that conveys a message; for example, dialogues or

writer-reader interaction. Images involve both photos and drawings, while recordings rather follow the rules for text provided that there is listener-hearer contact.

All categories exclude the language instruction that does not have generally any cultural meaning; although it can be argued that language is "the most visible and available expression of a culture" (Brown 1986, 34), the concept of this study would have to be rearranged in order to involve every language aspects including its variants and dialects.

Category	Criterion
Text	Any text longer than 1 sentence with an interactional purpose, which means that the text conveys a message, and which is not part of the language instruction. *Excluded: questionnaires, quizzes, points for discussion, language description*
Images	Any graphic that conveys a meaning. Condition 1: Grouped pictures (e.g. within one exercise) and collages count as one. Condition 2: Repetitive occurrence of the same picture is counted as one token. *Excluded: graphic frames, fonts, text decoration*
Audio	Any audio track with a communicative purpose which is not part of the language instruction or practice. The accent is not taken into account. *Excluded: textbook introduction, language instruction, phonetic exercises*

Table 9: Criteria for establishing the contextual units

Having established the contextual units, they can be assessed in more detail. It will be evaluated how much of these is devoted to target culture. Therefore, each unit will be assessed thoroughly seeking any presumed links and the final sum of tokens will be compared to the set-up totals.

The last step of this stage will analyse the balance of the individual forms representing British culture. The individual percentage of relevant cultural tokens from all categories will be contrasted to each other in order to achieve the intended result. At the end of this stage the balance between the means, with which British culture is projected, will be obvious.

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In this section, the procedures of the intended analysis concerning three stages were described in detail, defining all criteria necessary for categorisation of the evaluated content in accordance with the research questions. Having done so, the analysis can be performed and the results presentation and interpretation will follow.

Results

Following the steps described| in the former part, the analysis was performed on individual NEF textbooks and the outcome data were merged into a summary to be presented and discussed within this section (see Appendix II for the summary).

1) Total Amount of Relevant Content

The first stage analysed how much of the NEF series content is devoted to British culture. First it was evaluated what culture the exercise tackle; if it was British one, the unit fell into either explicit or implicit category in accordance with the expressiveness of the reference.

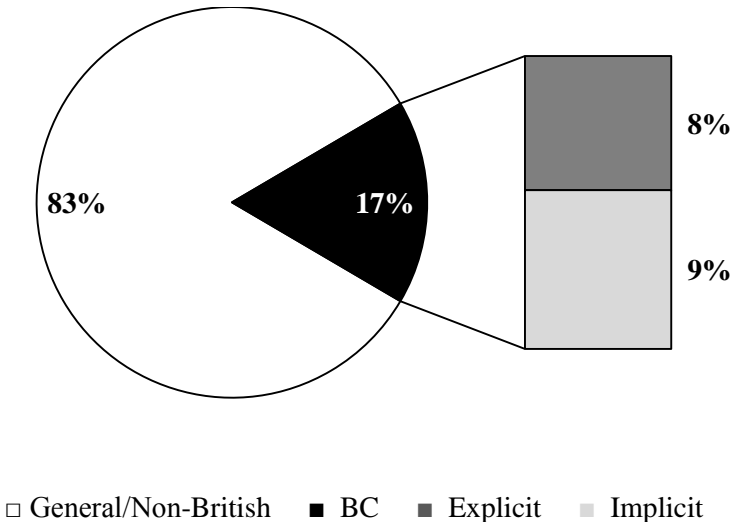□ General/Non-British   ■ BC   ■ Explicit   ■ Implicit

Figure 3: Total amount of the relevant cultural content

This stage, in fact, clarified with what sum of data that analytical part is concerned. It was revealed that the total amount of British culture-related content is less than 20% within the

whole series (see Figure 3) which actually confirmed the hypothesis that there is still a great potential in extending the match between the target language and its culture; it has been pointed out that the integration of culture into the language instruction plays a key role since these two are inextricably intertwined, and the learner may not fully understand the meaning of a message unless they are aware of the socio-cultural context (Brooks 1986, 123; Hall 2002, 28).

Provided that learning language means "inevitably learning about its culture" (Saville-Troike 2003, 14) along with the notion of culture as the core of language learning (Lange and Paige 2003, xi), the total amount of British culture-related content in the NEF series seems to be vastly neglected. However, English as lingua franca suppresses the significance of familiarity with its culture though the learners still should be able to refer to the culture of the language they are using culture (Byram and Risager 1999, 58).

It was also discovered that there is only little difference between explicit representation and the target culture integrated within larger wholes (see Figure 3). Arguing that it is the teacher's responsibility to promote the foreign culture as well as to link it to the target language (Saville-Troike 2003, 14; Brooks 1986, 123; Hall 2002, 28), it will be the teacher's task to identify, separate, and explain, these implicit cultural tokens, too.

2) Focus on Culture-v-culture

This following stage achieved to reveal the overall series focus in terms of *products* and *behaviours*. The distinction was performed in accordance with the notion of cultural dichotomy in the NSFLEP document as described by Bennet, Bennet and Allen (2003, 243).

The outcome gives evidence that the NEF series focuses primarily on Culture ('Big C') and such aspect of British culture is rather imparted in larger wholes or fairly concealed

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without any obvious reference (see Figure 4). These results verified Tomalin and Stempleski's (1993, 8) claim that 'Big C' has always been favoured over 'little c' in the foreign language education. Moreover the other hypothesis was confirmed, too, that despite the on-going shift, the 'Big C' perspective has still been the dominant one.
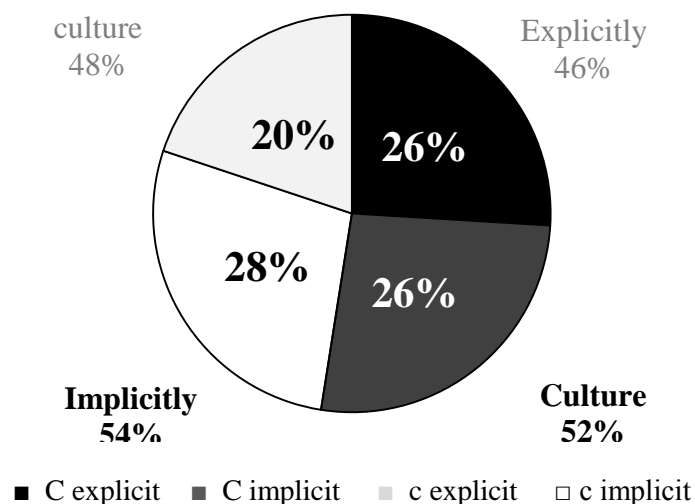
Figure 4: Overall Culture/culture focus of the series

However, the difference is not that significant as it might at first have appeared − the overall focus proportion is 54% in favour of Culture, whereas in terms of explicitness it is 51% for integrated representation. This apparent balance between both domains results in development not only knowledge of the United Kingdom in terms of the elite culture such as art, literature, important persons, but also the underlying competences for language use − communicative one and ICC − that draw primarily upon *behaviours* ('little c'). Therefore the textbooks, along with the teachers, will lead the learners to developing a competence that is "not simply the knowledge of another culture" (Bennet, Bennet and Allen 2003, 245). However, overt teacher's interference will be required in order to achieve such goal (Saville-Troike 2003, 14; Byram and Risager 1999, 41-2; Kramsch 1993, 106).

3) Balance between the Individual Forms

The last stage analysed the contrast between the individual forms of representation of British culture. Firstly the contextual units were established according to predetermined criteria distinguishing text, images, and audio, and these were later evaluated in depth.
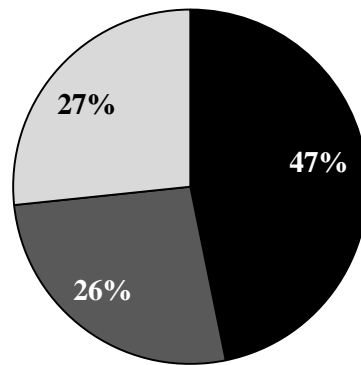
■ Text   ■ Images   ■ Audio

Figure 5: Balance in the means associated with British culture

Contrasting the individual categories mentioned above, it is evident that text is the most prominent means in which the relevant culture is conveyed. Additionally, the difference between the audio and visual representation is rather insignificant, when the former is obviously slightly more comprehensive (see Figure 5).

Barker (2012, 8) points out that cultural representations and meanings require a certain degree of materiality, such as sounds, objects, images, inscriptions, etc., in order to be conveyed with language as "the most visible and available expression" (Brown 1986, 34). Therefore, Kramsch (2003, 32) and Hall (2002, 28) argue that culture is dialogically created through discourse and it is language, in fact, what brings the cultural worlds into existence. In light of this claim, it may be argued that the whole NEF series deals with British culture from the very beginning to the end.

Limitations

Although there was an attempt to take all necessary precautions, a few limitations of this study that need to be mentioned appeared – some of them were predicted before even starting and few appeared during the attempts to interpret the outcome. The most noteworthy boundary of this study is actually its focus and scope that takes into account only one textbook series which, besides, is gradually becoming out-dated. Another expected restraint represents the amount of generalisation that needed to be employed in order to deal with such a mass of data – a mixed approach combining quantitative and qualitative methods would have been more preferable, although this would be on the expense of narrowing the scope even more.

From the unexpected limitations, the most considerable one was what was already mentioned by Byram and Risager (1999, 63) that the Standards are less detailed about specific content; even though the cultural dichotomy is divided quite clearly, there is still too much vagueness left for speculations over its definitions. Another problem appeared that the predefined categories from the first stage concerned with general culture and the explicitness of the British one should have been defined more clearly, too. On the other hand, few other minor restrictions give the opportunity to build upon this study and continue the research.

Suggestions on Further Research

Considering the limitations, both major and minor, above, there is a great potential to:

- evaluate a greater range of textbooks so as to get more objective results

- make a comparison of books from the 1990s with more recent ones in order to see how much the Culture/culture perspective has changed

- analyse the development of culture-related competences within selected textbooks deeper

Conclusion

This thesis comprises of two intertwined parts; first it presented a specialist literature review establishing a theoretical background, in the second part, a performed content analysis was described and the results were interpreted regarding the literature concerned with the issue of integrating culture into (foreign) language education as described in the first section.

The literature review provided an overview of the recent perspectives on the selected topic beginning with an explanation what *culture* means, through its acquisition and relation with language, and concluding with major culture-related competence, along with frameworks for measuring these. It has been mentioned that culture, which represents different things in accordance with the particular viewpoint, and language, which is the "most … available expression of culture" (Brown 1986, 34), constitute an inseparable link since the latter plays a key role in communicating and shaping the former.

Regarding this relationship, learning of a language means, in fact, acquiring its culture and the learner needs to understand the specific socio-cultural context in order to fully recognise and appreciate the meaning of a message. This sort of specific context is often embedded within culture representing the invisible aspects that embrace behavioural and life patterns, and beliefs, which may be complicated to explain and teach. On the other hand, Culture consisting of the great moments in history, significant monuments of human work, or socio-political institutions have always been popular with teachers and favoured in school curricula since it has an easily identifiable and stable features.

It was also pointed out that teaching culture or about culture always leads to development of communicative competence that combines language skills with the knowledge and capacity to apply these appropriately, and IC/ICC which draws upon

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communicative competence and goes further in terms of establishing and maintaining relationships across cultural borders.

The other part of this paper deals with a content analysis which was performed following research questions and my hypotheses. These questioned the amount of content associated with British culture as well as the dominant aspects of this culture employed in the selected sample – the New English File series that was selected as the sample since it has been most preferred general six-level English course. It constitutes of six textbooks ranging from a complete beginner to a quite proficient user.

Observing the predetermined criteria, the individual steps evaluated the total amount of series content associated with British culture, the prevailing focus in terms of *products* and *behaviours* concerning the evaluated culture, and the individual forms of its representation. The results revealed that the target culture is not employed as much as it could have been, constituting no more than 20% of the total series content. It was also discovered that Culture is the dominant aspect of portrayed British culture, and that most of the relevant cultural reference is embedded within text. These results supported both hypotheses; that British culture is not employed enough while teaching British English, and that the main focus is on the great products of civilisation. Although the on-going shift towards 'little c' culture was noted.

To summarise, this thesis employed a content analysis to evaluate the image of British culture in the NEF series in terms of the amount of content associated with it as well as its prevailing focus on whether Culture or (a) culture. The outcome results revealed that the analysed phenomenon does not constitute even a fifth of the total content while it is presented in the great products of civilisation rather in the ways of life, which, actually, confirmed both author's hypotheses.

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Appendix I

This appendix contains all raw data, as collected from the textbooks.

NEF Beginner

	TEXT		IMAGES		AUDIO		CULTURE				BC TOTAL		C	
	Σ	BC	Σ	BC	Σ	BC	EX	N/A	Σ EX	Σ IM	C	c	EX	IM
U1	4	1	17	3	5	-	25	21	3	1	3	1	2	2
U2	4	-	10	2	9	-	23	21	-	2	2	-	-	-
U3	8	1	14	-	11	2	26	23	-	3	1	2	-	2
U4	6	2	14	4	8	-	24	19	3	2	3	2	2	1
U5	6	1	9	2	8	-	23	20	1	2	1	2	-	1
U6	7	-	13	3	11	1	22	19	1	2	3	-	1	1
U7	5	1	14	1	11	1	21	19	-	2	2	-	-	1
Σ	40	6	91	15	63	4	164	142	8	14	15	7	5	8

BC content

87% · 13% · 5% · 8%

□ N/A ■ BC ■ Ex ■ Im

Focus

ex 37% · c 41% · 14% · 23% · 27% · 36% · C 59% · im 63%

■ C ex ■ C im ■ c ex □ c im

Forms

17% · 40% · 43%

■ Text ■ **Images** ■ Audio

NEF Elementary

	TEXT		IMAGES		AUDIO		CULTURE				BC TOTAL		C	
	Σ	BC	Σ	BC	Σ	BC	EX	N/A	Σ EX	Σ IM	C	c	EX	IM
U1	6	2	20	4	8	-	27	23	1	3	2	2	1	3
U2	6	2	16	3	7	-	25	21	1	3	1	3	-	2
U3	8	1	15	-	11	3	28	27	1	-	-	1	-	-
U4	8	3	14	3	7	-	23	19	1	3	2	2	-	2
U5	10	3	15	3	12	-	27	25	2	-	2	-	2	-
U6	9	1	15	2	7	2	27	24	2	1	1	1	1	1
U7	7	1	17	3	10	1	25	22	1	2	1	2	-	-
U8	6	3	14	2	8	1	25	20	-	5	2	3	-	2
U9	2	-	5	1	3	-	10	-	10	-	-	-	-	-
Σ	62	16	131	21	73	7	217	191	9	17	12	14	5	10

BC content

88% · 12% · 4% · 8%

□ N/A ■ BC ■ Ex ■ Im

Focus

ex 34% · c 42% · 15% · 19% · 27% · 39% · C 58% · im 66%

■ C ex ■ C im ■ c ex □ c im

Forms

19% · 49% · 32%

■ **Text** ■ Images ■ Audio

NEF Pre-Intermediate

	TEXT		IMAGES		AUDIO		CULTURE				BC TOTAL		C	
	Σ	BC	Σ	BC	Σ	BC	EX	N/A	Σ EX	Σ IM	C	c	EX	IM
U1	6	0	12	-	12	-	30	30	-	-	-	-	-	-
U2	7	4	12	2	10	1	29	23	4	2	3	3	3	1
U3	5	3	9	1	11	2	28	23	3	2	2	3	2	1
U4	8	2	10	1	10	1	25	22	2	1	2	1	2	-
U5	9	1	11	2	9	2	26	22	2	2	3	1	2	2
U6	9	1	11	-	9	-	28	27	-	1	-	1	-	-
U7	8	5	14	3	12	1	27	22	4	1	4	1	3	1
U8	9	2	12	-	11	1	27	25	2	-	-	2	-	-
U9	2	1	2	1	1	-	10	9	-	1	-	1	-	-
Σ	63	19	93	10	85	8	230	203	16	10	14	12	12	5

BC content

88% — 12% — 8% / 4%

□ N/A ■ BC ■ Ex ■ Im

Focus

ex 63% — 46% — C 62% — 19% — im 37% — 19% — 16% — c 38%

■ C ex ■ C im ■ c ex □ c im

Forms

59% — 22% — 19%

■ **Text** ■ Images ■ Audio

NEF Intermediate

	TEXT		IMAGES		AUDIO		CULTURE				BC TOTAL		C	
	Σ	BC	Σ	BC	Σ	BC	EX	N/A	Σ EX	Σ IM	C	c	EX	IM
U1	7	2	17	2	8	1	25	21	3	1	1	3	1	1
U2	12	3	16	3	10	2	24	20	2	2	1	3	1	-
U3	7	3	14	3	9	3	23	16	3	4	2	5	2	3
U4	10	5	20	5	12	6	23	7	15	1	4	4	4	1
U5	9	5	12	3	13	7	24	18	3	3	2	4	2	-
U6	7	1	10	-	9	-	24	23	1	-	-	1	-	-
U7	11	6	13	5	11	4	22	13	4	5	1	8	1	-
Σ	63	25	102	21	72	23	165	126	23	16	11	28	11	5

BC content

76% — 24% — 14% / 10%

□ N/A ■ BC ■ Ex ■ Im

Focus

ex 59% — 28% — C 41% — 13% — im 41% — 28% — 31% — c 59%

■ C ex ■ C im ■ c ex □ c im

Forms

43% — 22% — 35%

■ **Text** ■ Images ■ Audio

NEF Upper-Intermediate

	TEXT		IMAGES		AUDIO		CULTURE				BC TOTAL		C	
	Σ	BC	Σ	BC	Σ	BC	EX	N/A	Σ EX	Σ IM	C	c	EX	IM
U1	8	4	14	2	11	2	17	10	1	6	4	3	-	4
U2	10	4	12	4	14	1	25	20	3	2	-	5	-	1
U3	10	2	14	3	9	6	26	20	1	5	3	3	3	-
U4	7	1	14	1	14	-	23	21	-	2	1	1	-	2
U5	7	3	13	3	12	4	23	18	-	5	2	3	-	3
U6	10	5	11	6	11	5	23	16	5	2	6	1	5	1
U7	10	4	10	3	9	4	23	17	1	5	2	4	1	1
Σ	62	23	88	22	80	22	160	122	15	23	18	20	9	12

BC content

76% 24% 10% 14%

□ N/A ■ BC ■ Ex ■ Im

Focus

ex 40% c 45% 16% 24% 29% 31% C 55% im 60%

■ C ex ■ C im ■ c ex □ c im

Forms

31% 41% 28%

■ **Text** ■ Images ■ Audio

NEF Advanced

	TEXT		IMAGES		AUDIO		CULTURE				BC TOTAL		C	
	Σ	BC	Σ	BC	Σ	BC	EX	N/A	Σ EX	Σ IM	C	c	EX	IM
U1	5	4	11	4	9	4	20	16	3	1	2	2	1	-
U2	5	4	9	3	11	3	16	10	1	5	2	3	1	2
U3	7	3	10	2	8	-	22	18	2	2	3	1	1	1
U4	7	3	8	2	8	2	20	17	-	3	1	2	-	1
U5	5	1	12	1	7	1	20	17	-	3	1	2	-	1
U6	7	1	14	3	11	3	19	16	2	1	-	3	-	1
U7	8	5	9	4	10	5	19	13	3	3	3	3	2	2
Σ	44	21	73	19	64	18	136	107	11	18	12	16	5	8

BC content

79% 21% 8% 13%

□ N/A ■ BC ■ Ex ■ Im

Focus

ex 38% c 55% 21% 17% 34% 28% C 45% im 62%

■ C ex ■ C im ■ c ex □ c im

Forms

28% 46% 26%

■ **Text** ■ Images ■ Audio

Appendix II

Data summaries that are presented in the paper in the order of their appearance:

Stage 1				
NEF	**Σ Exercises**	**Non-British**	**Explicit**	**Implicit**
Beginner	164	142	8	14
Elementary	217	191	9	17
Pre-Intermediate	230	203	17	10
Intermediate	165	126	23	16
Upper-Intermediate	160	122	15	23
Advanced	136	107	11	18
Σ	1072	891	83	98
%	-	83	8	9

Stage 2						
NEF	**British Culture**		**Focus**		**Big C**	
	Σ EX	**Σ IM**	**C**	**c**	**EX**	**IM**
Beginner	8	14	15	7	5	8
Elementary	9	17	12	14	5	10
Pre-Intermediate	17	10	15	12	12	5
Intermediate	23	16	11	28	11	5
Upper-Intermediate	15	23	18	20	9	12
Advanced	11	18	12	16	5	8
Σ	83	98	82	97	47	48
%	8	9	46	54	49	51

Stage 3						
NEF	**Text**		**Images**		**Audio**	
	Σ	**BC**	**Σ**	**BC**	**Σ**	**BC**
Beginner	40	6	91	15	63	4
Elementary	62	16	131	21	73	7
Pre-Intermediate	63	19	93	10	85	8
Intermediate	63	25	102	21	72	23
Upper-Intermediate	62	23	88	22	80	22
Advanced	44	21	73	19	64	18
Σ	334	110	578	108	437	82
%	-	31.9	-	18.7	-	18.7