CULTURE REPRESENTATION IN ENGLISH TEXTBOOK: CONTENT ANALYSIS OF TEXTBOOK *BAHASA INGGRIS* FOR GRADE X SENIOR HIGH SCHOOL

THESIS

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for Achieving the Degree of *Sarjana Pendidikan* (S.Pd) in English Education**

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Purwokerto, 21st August 2020

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ii

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CULTURE REPRESENTATION IN ENGLISH TEXTBOOK: CONTENT ANALYSIS OF TEXTBOOK BAHASA INGGRIS FOR GRADE X SENIOR HIGH SCHOOL

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Assalamu'alaikum Warahmatullahi Wabarakaatuh

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iv

MOTTO

هُوَ مَعَكُمْ اَيْنَ مَا كُنْتُمْ وَاللّٰهُ بِمَا تَعْمَلُوْنَ بَصِيْرٌ

"He is with you, where you may be; and Allah is seeing your deeds"

(Q.S. Al-Hadid : 4)

You can if you think you can

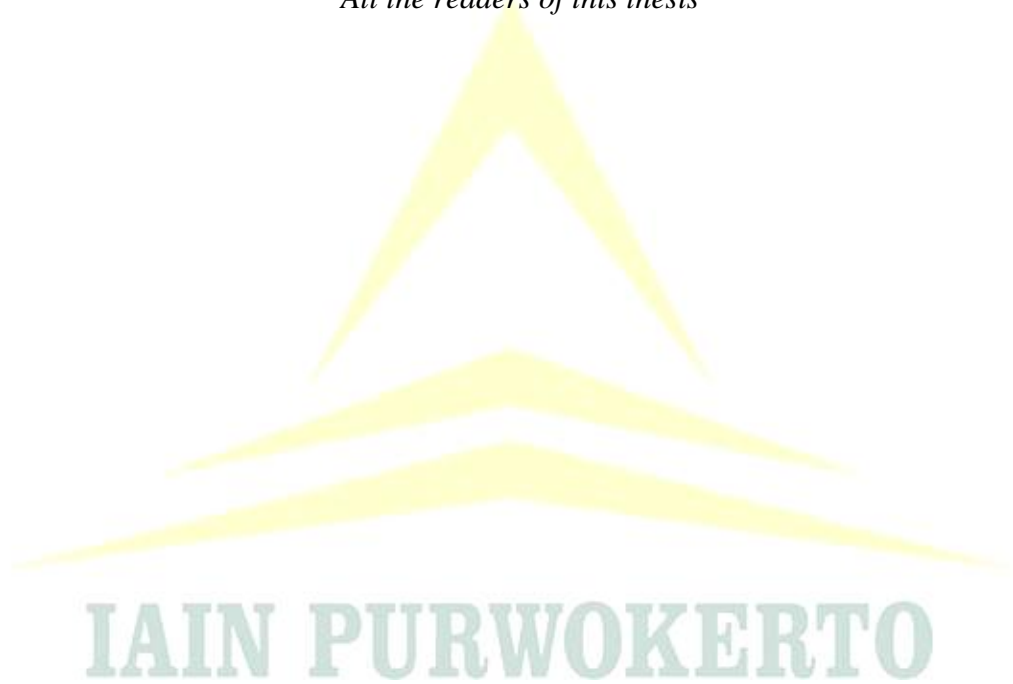# DEDICATION

I dedicate this thesis to :

My beloved parents (Muhajir Yunani and Siti Fatkhurrohmah)

My beloved sister and brother (Dina Kamilatul M. and M. Irsyad Maulana)

My Almamater, IAIN Purwokerto

My beloved friends

All the readers of this thesis

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CULTURE REPRESENTATION IN ENGLISH TEXTBOOK: CONTENT ANALYSIS OF TEXTBOOK *BAHASA INGGRIS* FOR GRADE X SENIOR HIGH SCHOOL

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ABSTRACT

In learning a language, especially English, learners need to understand the culture of the language to avoid language shock and culture shock. Besides, learning culture also gives a broaden overview of language learned. The languages and its cultures can be learned through class activities and learning sources like textbooks. One textbook that provide cultural elements is textbook *Bahasa Inggris* for grade X Senior High School published by the Ministry of Education and Culture.

The purpose of this research is to find out the cultural categories and its representations in cultural dimension in textbook *Bahasa Inggris* for grade X Senior High School. This is a content analysis research that apply a mixed method as the approach. The data of this research were collected through documentary analysis. The data were analyzed by unitizing, reducing data, recording/coding, inferring, and narrating process.

This research get two points as the result. Firstly, the cultural categories are founded fully in the textbook, but in imbalance proportion. Source culture is the highest presentation with 40%. The second place, universality across culture in 34%. The target culture becomes the third place with 14%. The next is international culture with 8% and the last is intercultural interaction with only 4%. It shows the domination of source culture category and lack of intercultural interaction catagory. Secondly, the representation of cultural categories in cultural dimensions also have variations. Five dimensions of culture (products, practices, perspectives, communities, and persons) represent fully in the source culture, international culture, and universality across culture. While target culture and intercultural interaction not shows communities dimension in the textbook. The form of representations in the textbooks are through simple forms indicated in words, sentences, paragraphs, texts, dialogues, pictures, song lyrics, and quotations.

Keywords: Textbook, Cultural Category, and Cultural Dimension

TABLE OF CONTENT

xii

LIST OF TABLES

xv

LIST OF APPENDICES

CHAPTER I
INTRODUCTION

A. Background of The Problem

In this globalization era, learning a foreign language becomes a very important requirement. The inter-state mobilization of many people to meet their needs requires them to be able to master foreign languages, especially English as an international language, to facilitate communication in their activities. Salzmann, at all. stated that language is involved in a wide variety of human situations, perhaps every situation.[1] For instance, the use of the internet and computer devices, is most needed in our daily life, is basically operated in the English language. Through mastering English, learners can explore all aspects that they need easily. In addition, learning English also gives many benefits for the learners' education. Halliday states that all educational learning is mediated through language.[2] Getting various learning sources in a foreign language is easier with mastering English. The learner also have bigger chance to study abroad.

The learners also need to understand the culture of the language in learning a foreign language. Culture means the behavior patterns, beliefs, and all other products of a particular group of people that are passed on from generation to generation.[3] People can not be separated from their culture so that culture always influences them in their way of communication including language. Understanding the culture of language is needed to avoid language shock and culture shock[4] that often experienced by people who learn a new language. If the learners already understand the culture, understanding the

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[1] Zdenek Salzmann, et. all, *Language, Culture, and Society An Introduction to Linguistic Anthropology*, Colorado: Westview Press, 2012, page. 2.

[2] M.A.K Halliday, *Language and Education*, London: Continuum, 2007, page. 269.

[3] John W. Santrock, *Educational Psychology Fifth Edition*, New York: McGraw-Hill, 2011, page. 142.

[4] Language shock can be understood as the comical feeling or emotion, as a learner, to the speakers of foreign language (TL). Then, the culture shock is a condition related to the anxiety and disorientation about the introduction to the new language. (Susan M. Gass and Larry Selinker, *Second Language Acquisition An Introductory Course*, New York: Routledge Taylor and Francis Group, 2008, page. 398)

1

contents of the messages and meanings in communication conducted with foreign languages will be easier.

Culture as a part of language learning should contain important values needed by the learner to succeed the educational goals, namely preparing the learners to return as human beings who are insightful in society. According to Murtoko, the task of education as a cultural mission must be able to process, namely: cultural inheritance, help individuals in choosing the social roles and taught to perform that roles, combining a variety of individual identity into a wider cultural scope, and it must be a source of social innovation.[5] It can be defined that cultural values in language learning not only to be understood by the learners as insightful knowledge, but it also becomes a means for learners to be able to socialize in the community.

The implementation of cultivating cultural values in language learning can ideally be done through naturally fusing culture in school elements. Weeks stated that culture formation is an emergent system, based on social interaction taking place in schools, classrooms, and what could be termed to be learning communities.[6] Culture can be understood by the students as a whole if it is practiced in a real way and implanted directly in the material and students' learning activities. Hemat Purba stated that realistic elements of culture that should be included are notions, like the way how people eat; how they live; the attitudes expressed to the others; which expressions are used to show agreement or disagreement, educational attitudes, time and space patterns, work values, etc.[7]

Besides, the implementation of language and culture learning becomes problematic in the context of teaching English as a foreign language, especially in Indonesia. The problems come from various sides, such as learning sources, teachers, or students environments. Tipka stated that

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[5] M. Murtoko, Culture-Based Character Education in Modernity Era, *TA'DIB,* 20 (1), 2015, page. 151.

[6] F. H. Weeks, The Quest for a Culture of Learning: a South African Schools Perspective, *South African Journal of Education* Vol.32, 2012, page. 11.

[7] Hemat Purba, The Importance of Including Culture in EFL Teaching, *Journal of English Teaching*, Vol. 1 No. 1, February 2011, page. 51.

problems such as a lack of quality materials, no need to speak English outside the classroom, and parents not being involved in the students' learning create more complexity.[8] One way to minimize this problem is by integrating learning elements into realistic cultural elements through applying textbooks that contain cultural content and communicative teacher learning strategies. This is done to create a natural and fun atmosphere for learning culture and language.

The cultural realistic elements can be learned through class language activity and also the learning source like textbooks. In the textbook *Bahasa Inggris* published by the Ministry of Education and Culture, the realistic elements of culture are provided. For example, in the first chapter of this textbook entitled *Talking About Self*, the learners are taught how to introduce themselves. It can help the learners to express and show themselves in a good attitude. In the other part, this book provides the historical overview through the material in chapter VIII about *The Battle of Surabaya*. Those examples can be proof that the cultural aspect can be learned in textbooks.

Based on the preliminary research, textbook *Bahasa Inggris* for grade X Senior High School published by the Ministry of Education and Culture is a good book to be analyzed. This textbook is widely used in many schools in Indonesia. The interesting things in this textbook are it has many words, sentences, and pictures that are provided in the cultural theme like the tittle *Malin Kundang* in chapter 12. Not only Indonesian culture, but this textbook also provides the culture of the other country, like in page 58 there is a passage entitled Taj Mahal. Cortazzi and Jin stated that both inter- and intra-cultural variations should be represented in order to show learners that English

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[8] B. Tipka, Increasing Cooperation between English Teachers and Young Learners: Some Thoughts and Techniques, *A Paper Presented at the 5th National Conference on English to Young Learners: Why and How?* ITB Bandung Indonesia, 17th - 19th February 2004 In Yuyun Yulia, Teaching Challenges in Indonesia: Motivating Students and Teachers' Classroom Language, *Indonesian Journal of Applied Linguistics*, Vol. 3 No.1, July 2013, page. 3.

users' culture is not monolithic.[9] Besides, the pictures and full-colored pages also give more explanation about the materials and exercises.

B. Research Questions

Based on the background, the problem of this research can be formulated as follow:

1. What cultural categories are found in the textbook *Bahasa Inggris* for grade X Senior High School?

2. How is each cultural category represented in cultural dimensions in the textbook *Bahasa Inggris* for grade X Senior High School?

C. Objectives and Significance of the Research

1. Objective of the Research

   The objective of this research are:

   a. To find out the cultural categories contained in textbook *Bahasa Inggris* for grade X Senior High School.

   b. To explain the cultural categories presented in cultural dimensions in textbook *Bahasa Inggris* for grade X Senior High School.

2. Significance of the Research

   a. Theoretical Significance

      This research is expected to be useful for English language teaching, especially in using a textbook as the learning source in English teaching and learning.

   b. Practical Significance

      1) For English Teacher of Senior High School

         Through this research, teachers are expected to be able to adjust the textbook that is needed in English learning related to the cultural content.

      2) For Textbook Writers

         This research is expected to be able to provide the information needed to help textbook writers related to cultural content.

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[9] Ihsan Nur Iman Faris, Cultural Content Analysis of An English Textbook for Senior High School Grade Three In Cianjur, West Java, *Journal of English and Education, 2(2)*, 2014, page. 18.

3) For Future Studies

The research is expected to gives an overview for future cultural content analysis studies and inspire the other English Education students to conduct similar study in textbook evaluation area.

D. Definition of Key Terms

1. Culture Representation

Culture representation is an essential part of the process by which meaning is produced and exchanged between members of a culture.[10] In this research, the culture representation that is explained are the cultural categories and dimensions contained in the English textbook.

2. Textbook

Textbook is a book on a specific subject used as a teching/learning guide, especially in a school or college.[11] It is one of the learning sources used by teachers and students to support the teaching and learning process in the form of books containing learning materials. It has a role to assist teachers in carrying out the learning activities as well as a learning reference for students.

3. Textbook *Bahasa Inggris* for Grade X Senior High School

Textbook *Bahasa Inggris* for Grade X Senior High School is an English textbook that prepared for the implementation of the 2013 Curriculum.[12] This textbook published by the Ministry of Education and Culture. This book is very widely used to support high school learning process in Indonesia.

E. Review of Relevant Studies

Based on several sources related to this research, there are some previous research related to the topic of this research:

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[10] Stuart Hall, *Representation: Cultural Representations and Signifying Practices*, Milton Keynes: The Open University, 1997, page. 15.

[11] Jack C. Richard and Richard Schmidt, *Longman Dictionary of Language Teaching & Applied Linguistics*, United Kingdom: Licensing Agency Ltd., 2010, page. 595.

[12] Kementerian Pendidikan dan Kebudayaan, *Bahasa Inggris SMA/MA/SMK/MAK Kelas X*, Jakarta: Kementerian Pendidikan dan Kebudayaan, 2017.

1. A research written by Auliana Rahmah et.al in 2018 that globally discussed and analyzed texts and visual images material based on seven elements of culture proposed by Brown. The result of Auliana's research is the content of Indonesian culture that accommodating Indonesian students. The content is highly accommodating Indonesian culture rather than the target culture and the international culture from the analysis through visual images. The difference between Auliana's research and this research is about the elements of culture analyzed. Besides, the textbook used is also in different grade because Auliana used *Buku Bahasa Inggris* for grade XII. The similarity of both two research is about the cultural theme that becomes the concept of the research.

2. A research by Saza Rosella Kasih in 2016 that focused on analyzing the cultural dissemination and senses of cultural content representation in English textbook. The result of Saza's research is there are three categories of culture found in the textbook *English Zone*, those are source culture, target culture, and international culture. Overall, the textbook presented variety of cultural contents that help students to build their awareness about the exposure of cultural content issue in English textbook. The difference between Saza's research and this research is about the textbook analyzed. Saza analyzed textbook "English Zone" published by Erlangga and that book still used KTSP 2006 Curriculum. The similarity of both two research is the cultural content as the topic that will be analyzed.

3. A research written by Ihsan Nur Iman Faris in 2014 that focused on investigating cultural content of English Textbook for grade three Senior High School in Cianjur, West Java. As a result, in Ihsan's research the target culture is predominant with 77.05 % in the textbook. The scope of Ihsan's research is narrower than this research. The data collected were only from reading passages in English textbook. The textbook used was "Look Ahead" published by Airlangga publisher, different from this research. The similarity of both two research is the categories of cultural content analyzed in this research.

F. Research Methodology

1. Research Design

The method used in this research is a content analysis method. According to Cohen, Manion & Morisson[13], content analysis was used as a method to identify appropriate patterns or categories of the cultural content being analyzed of the main texts in the study. Mixed method applied as the approach of this research. The data collection is carried out by a documentary analysis technique.

2. Data Collection Technique

Documentary analysis technique was used to collect the data in this research. According to Corbin and Strauss, document data analysis is a systematic procedure for reviewing or evaluating documents-both printed and electronic (computer-based and internet transmitted) material.[14] The type of information was categorized based on the frameworks that have been created. The data is also analyzed based on the theory used. Therefore, open coding is chosen as data collection procedures.

The main instrument is the researcher herself as this research applied a mixed qualitative and quantitative design. The researcher as a human instrument has the functions to determine the focus of the study, select informant as sources of data, collect the data, assess the data quality, analyze the data, interpret the data and make conclusions on its finding.[15] The theoretical framework used as the tool of this research in order to support the researcher dividing the data into categories and criteria that are used.

In the data collection process, firstly researcher read all contents of the textbook. Then, the data that indicated cultural contents were marked and listed. After that, the data were collected based on Chao's theory in the

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[13] Tzu-chia Chao, *The Hidden Curriculum ...*, page. 193.

[14] Glenn A. Bowen, Document Analysis as A Qualitative Research Method, *Qualitative Research Journal,* Vol. 9 No. 2, 2009, page. 27.

[15] Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*, Bandung: Alfabeta, 2016, page. 222.

form of table. It consists of five categories, those are: source culture, target culture, international culture, intercultural interaction, and universal culture. The codes used for Chao's categories of culture are :

SC   : Source Culture

TC   : Target Culture

IC   : International Culture

ICI   : Intercultural Interaction

UC   : Universality across Culture

The table can be seen below:

Table 1.1 The Example of Cultural Categories Coding

Data	Code
The boat is popularly called *perahu klotok* which is a boathouse that can accommodate four people. The trip by the boat to Camp Leakey takes three days and two nights.	172/CH.04/P.53/SC

Note :

175   : number of data

CH.04   : number of chapter

P.53   : number of page

SC   : code of cultural category

After recording the data of categories of culture, then the data also recorded using Moran's theory who devides the culture into five dimensions: products, practices, perspectives, communities, and persons. The codes of Moran's dimensions of culture are :

PRO   : Products

PRA   : Practice

PERS   : Perspectives

COM   : Communities

PER   : Person

Here the example of table of the culture categories:

Table 1.2 The Example of Cultural Dimension Coding

Data	Code
The boat is popularly called *perahu klotok* which is a boathouse that can accommodate four people. The trip by the boat to Camp Leakey takes three days and two nights	172/CH.04/P.53/SC/PRO

Note :

175   : number of data

CH.04   : number of chapter

P.53   : number of page

SC   : code of cultural categories

PRO   : code of cultural dimension

3. Data Analysis Technique

According to Krippendorff[16], the activities of analyzing data in content analysis are unitizing, sampling, reducing data, recording/coding, inferring, and narrating. The process of data analysis in this research is done with only five steps because the sampling activity was not used.

a. Unitizing

In this first step, the content of the textbook were distinguished systematically with the data that not included into cultural content. All the data that tend into cultural content were summarized, chosen and focused on the important things, finding the theme and pattern. The way that has been done to this step is marking and listing the required data, so it can be seen which data will be analyzed.

b. Reducing data

After all the data were marked and listed, the data then be filtered to determine that only the required data were recorded. This

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[16] Klaus Krippendorff, *Content Analysis An Introduction to Its Methodology*, California: SAGE Publications, 2004, page. 83-86.

step was done to get rid of unnecessary data and make the data more efficient to represent.

c. Recording/Coding

In recording/ coding step, the data were listed into a table. Then the data were coded in accordance with the provisions, that are number of data, number of chapter, number of page, code of cultural category and code of cultural dimension. This coding step was done to bridge the intent of the researcher and the readers' understanding so that a common perception of the data is obtained.

The data coding procedure went into two stages. In the first stage, all the data represented into the categories of culture including *source culture, target culture, international culture, intercultural interaction, and universality across culture* were marked and listed. Then, the data were categorized according to the parts of those categories and remove unnecessary data. In the second stage, the data that already divide into categories of culture also categorized into the dimensions of culture including *products, practices, perspectives, communities, and persons.*

d. Inferring

In this step, the data were displayed with its explanation. This is done to make contextual conclusions based on grouped data. The data were presented into narrative sentences, picture/scheme, matrix and table. Here the example of data display:

Table 1.3 The example of data display

Data	Code	Explanation
The boat is popularly called *perahu klotok* which is a boathouse that can accommodate four people. The trip by the boat to Camp Leakey takes three days and two nights	172/CH.04/P.53/ SC/PRO	Perahu klotok is one of Kalimantan's traditional boat. It is one of source cultural product in the form of tools.

The data that has been displayed along with its explanation then becomes the material for calculating the percentage in each category and cultural dimension. The data were summed according to each cultural category and dimension. Then, the sum is converted into percentage. This percentage become the basis of conclusion making.

e. Narrating

Narrating is the last step of the data analyzing technique. The percentage of data was then narrated and concluded as the answer to the research question. The conclusions are drawn based on the data with the highest and lowest percentages. For this stage, the calculation of data as explained in chapter 4 later was used as the basis of conclusion drawing.

G. Graduating Paper Outline

The researcher discusses the research into the structure as below:

Chapter I presents the introduction, which consists of background of the problem, operational definition, research questions, objectives and significance of the research, review of relevant studies, and research structure.

Chapter II presents the theories of cultural content analysis in English textbook which consists of explanations, those are content analysis, textbook and content analysis in English textbook.

Chapter III presents the research method, which consists of type of research, sources of data, technique of collecting data and technique of analyzing data.

Chapter IV presents the general description of textbook *Bahasa Inggris* for Grade X Senior High School and the cultural content analysis of textbook *Bahasa Inggris* for Grade X Senior High School.

Chapter V presents the conclusion and suggestion of the research.

CHAPTER II
LITERATURE REVIEW

A. Culture

1. Definitions of Culture

The term culture is defined in several different ways. Many experts have their own definition based on their perspectives. In 1952, the American anthropologists, Kroeber and Kluckhohn, critically reviewed concepts and definition of culture, and compiled a list of 164 different definitions.[17] From those various definitions of culture, Patrick Moran defines culture as the evolving way of life of a group of persons, consisting of a shared group of practices associated with a shared set of products, based upon a shared set of perspectives on the worlds, and set within specific social contexts.[18] Besides, John W. Santrock also defines culture as the behavior patterns, beliefs, and all other products of a particular group of people that are passed on from generation to generation.[19] According to Kevin Avruch culture may be defined as socially inherited, shared and learned ways of living possessed by persons by virtue of their membership in social groups.[20] In addition, T. Grandon Gill explained culture as a system of knowledge, beliefs, procedures, attitudes, and artifacts that is shared within a group.[21]

From the above definitions of culture, can be summed up that culture is a way of life of a group that includes the aspects of products, practices, perspectives, communities and persons that describe the group to

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[17] H. Spencer-Oatey, *What Is Culture? A Compilation of Quotations*, GlobalPAD Core Concepts, 2012, Page. 1.

[18] P. Moran, *Language and Culture, In Teaching Culture: Perspectives in Practice*, Boston, MA: Heinle & Heinle, 2001, Page. 24.

[19] John W. Santrock, *Educational Psychology Fifth* ... , page. 142.

[20] Kevin Avruch, *Cross-cultural Conflict*, Encyclopedia of Life Support Systems (EOLSS), Vol. 1, 1998, Page. 4.

[21] T. Grandon Gill, Culture, Complexity, and Informing: How Shared Beliefs Can Enhance Our Search for Fitness, *Informing Science: the International Journal of an Emerging Transdicipline*, Vol. 16, 2013, Page. 71.

distinguish it from other groups and passed down from generation to generation. From those all definitions, it means that culture covers many aspects of life. This makes culture important to be understood and learned as an insights that help in living our life.

2. Categories of Culture

Chao[22] divide the culture into five categories, that are source/local culture, target culture, international culture, intercultural interaction, and universality across culture. Those categories are the development of Cortazzi and Jin's category which only divide into source culture, target culture, and international culture. This development is carried out to explore the types of culture and some intercultural issues in the textbook.[23]

a. Source Culture

Source culture can be understood as the students' own culture. In this case, source culture means Indonesian culture. The reasons why source culture strongly added in such textbook are the need of the learners to talk about their culture with visitors and such materials are usually designed to help the students aware with their own identity.[24] The students' own culture can be integrated with and supported by the students' language learning. There is an emphasis on the use of students' cultural experiences as a great resource for English language learning.[25] For instance, when the students learn about describing something, they can be directed to describe elements of their local culture such as traditional food, tradition, arts, crafts, and so on.

The importance of adding Indonesian local culture in the English textbooks is to increase the students' appreciation to their own

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[22] Tzu-chia Chao, The Hidden Curriculum of Cultural Content in Internationally Published ELT Textbooks: A Closer Look at New American Inside Out, *The Journal of ASIA TEFL*, Vol. 8 No.2, 2011, Page. 196-197.

[23] Tzu-chia Chao, The Hidden Curriculum ..., page. 197

[24] Cortazzi, M., & Jin, L, *Cultural mirrors: Materials and methods in the EFL classroom.* In E. Hinkel, *Culture in The Second Language Teaching and Learning,* England: Cambridge University Press, Page. 205.

[25] Yogi Saputra Mahmud, The Representation of Local Culture in Indonesian EFL Textbooks: Rationales and Implications, *Indonesian EFL Journal*, Vol. 5, Issue 2, 2019, Page. 63.

culture besides understanding the other cultures. The diversity of Indonesian local culture embodied in differences of language, lifestyle, beliefs, and history makes people define themselves locally before nationally.[26] The local culture of Indonesia can be represented as themes, illustrations, texts, and even words and sentences.

b. Target Culture

Target culture means the culture of the language learned by the learners. In the case of English, target culture would mean the USA, Canada, Britain, Ireland, Australia, New Zealand, South Africa, several Caribbean countries and a sprinkling of other territories.[27] English has become the largest number of people learn the language. Many countries encourage their citizens to learn English, including Indonesia. This learning recommendation is intended to facilitate people to communicate and do the activities with people who have different backgrounds. Besides language, the culture of the language learned also needs to be understood to avoid misunderstandings because the practice of language is strongly influenced by its culture.

The target culture understanding needed to give an overview of the native language. In the discussion, culture cannot be avoided because to have a good understanding of the target language background, culture and language must be combined.[28] In textbook, the target culture can be manifested in many ways, such as pictures, illustration, texts, sentences, or even word that describes the culture of its language.

c. International Culture

International culture can be described as the culture of the countries where English is not the first or second language, but used as

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[26] Amanda Moffart, *Indonesian Cultural Profile*, West End: Diversicare, 2012, Page. 7.

[27] David Crystal, *English as a Global Language: Second Edition*, New York: Cambridge University Press, 2003, Page. 4.

[28] Yi-Chun Liu, The Use of Target-Langauge Cultural Contents in EFL Teaching, *International Journal of Humanities and Social Science*, Vol. 4 No. 6, 2014, Page. 244.

an International language. The reason for some international target cultures is there are often international situations where speakers are not people who use that language as their first language.[29] Example of the situation is when the learning process occurs in an International school where the students with different backgrounds and cultures learn together. The interactions between the students and teacher are linked in a language with different ways and styles. English becomes a communication bridge for people with diverse backgrounds so that a community is formed where these people share their ideas and cultural information with a wider audience.[30]

The International culture in textbook plays a role to give a broader understanding to the students that English as the culture learned can be manifested in any different culture. Even so, the role of the textbook in providing an overview of international culture depends on the intensity and the way the textbook is used in the learning process. The introduction of international culture will be maximized when the use of textbooks is supported by the selection of methods and approaches that are suitable for students.

d. Intercultural Interaction

When there are awareness, comparison, and reflection of the differences and similarities between the local/source culture with target/international culture, it can be defined as intercultural interaction. This category of culture can be seen in the joint activity engaged by the members of different cultural groups. Through these intercultural interactions, it is difficult to distinguish the different groups of culture and which culture is needed in the activity but the

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[29] Cortazzi, M., & Jin, L, *Cultural mirrors: Materials ...*, Page. 209.

[30] A. Jhonson, The Rise of English: The Language of Globalization in China and European Union, *Macalester International*, 22(1), 2009, 12. In Ibrahim Alfarhan, English as a Global Language and the Effects on Culture and Identity, *American Research Journal of English and Literature (ERJEL)*, ISSN -2378-9026, 2016, Page.4.

intercultural interactions also enrich the cultural treasures between members of different cultural groups.

e. Universality across Culture

Universal culture means general knowledge/content that is not specific to any particular culture or country. This cultural category is related to the elements and practices without focus on which culture is used. Along with the development of the times, many cultures are used universally. An example of a universal culture is the development of technology that makes the internet used throughout the world. The use of internet is no longer a culture of a particular group, but it applies as a universal culture.

Table 2.1 The main categories of culture by Chao[31]

Cultural Categories	Explanation
Source Culture (SC)	It refers to Indonesian culture
Target Culture (TC)	It includes English-speaking countries (Australia, Canada, Ireland, New Zealand, UK and USA)
International Culture (IC)	It includes cultures of all countries in the world (European countries, countries in Latin America, Africa and Asia) except for Indonesia and English-speaking countries.
Intercultural Interaction (ICI)	It includes the comparison, reflection or awareness of the differences and similarities between local/source and the target/international culture through activities such as case studies, problem solving, and role play to help Ss develop positive attitude, knowledge, skills and awareness in intercultural communication.
Universality across Culture (UC)	It includes general knowledge/content that is not specific to any particular culture or country (The content is mainly related to linguistic knowledge and practice without focusing on any particular culture).

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[31] Tzu-chia Chao, *The Hidden Curriculum ...*, Page. 197.

3. Dimensions of Culture

The cultural dimensions provided in this research are the theory initiated by Moran[32] which divide the culture into five dimensions:

a. Products

Products defined by Moran refers to isolated objects, artifacts, or tools to places, complex social institutions, and other constructions produced by the member of the culture. The process of cultural activities forms any product as a result of those activities. The form of cultural products can be music, architecture, art, and literature. The products of a culture can reflect the potential of the culture itself.

b. Practices

Actions and interactions that always occur in the daily lives of members of a group can be recognized as a form of cultural practice of the group. Such practice always involves language, when people speak, listen, write, and read. These can be verbal or non-verbal, and they frequently indicate appropriate or inapropriate behaviors under specific circumstances.[33]

c. Perspectives

The culture also can be shown in the perspective dimension. We use our perspectives to accept the beliefs, values, attitudes, and perceptions that lead us into our understanding of life. The perspectives are not always clear, especially for the others even though it is always manifested in the form of words, phrases, or sentences[34]

d. Communities

Communities as a category of culture refer to the variations of meaning, forms, and use according to specific groups or community. In many situations, a group may have different products and practices with the others. For instance, in the form of professions or occupations,

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[32] P. Moran, *Language and Culture ...* , Page. 36-38.

[33] Jose F. E. Gonzalez, Analyzing Moran's Dimensions of Culture in an English Conversational Course at UCR, *Revista De Lenguas Modernas*, No. 28, 2018, Page. 346.

[34] P. Moran, *Language and Culture ...* , Page. 37.

the interactional language, vocabulary, and style sometimes especially different between one and another. Specific language in all profession shows their work and interactions with the people in it.[35]

e. Persons

The culture can also be shown personally by individuals. Our own language and style that we use can be a tool to express our ideas and understand the stimulation given by the others. It also becomes the individual identity that has a unique manner of self-expression in the way of communication with others. Culture is an understanding and concept where there are differences between one person and another in the same culture.[36]

Here is a brief summary of the five dimensions of culture proposed by Moran[37]:

Table 2.2 Five dimensions of culture by Moran

Dimensions	Examples
Products	1. *Artifacts*: food, documents, language, money, tools 2. *Places*: buildings, cities, houses 3. *Institutions*: family, law, economy, religion, education, politics 4. *Art forms*: music, clothes, dancing, painting, movie, architecture
Practices	1. *Operations*: manipulation of cultural products 2. *Acts*: ritualized communicative practices 3. *Scenarios*: extended communicative practices 4. *Lives*: stories of member of the culture
Perspectives	They represent the *perceptions, beliefs, values and attitudes* that underlie the products and guide people's behavior in the practice of culture. They can be explicit but often they are implicit, outside conscious awareness.
Communities	They include the specific *cultural contexts* (e.g. national cultures), *circumstances* (e.g. religious ceremonies) and *groups* (e.g. different social clubs) in which members carry out cultural practices
Persons	They refer to *individual members* who embody the culture and its communities in unique ways. Personal

[35] P. Moran, *Language and Culture ...*, Page. 38.
[36] Mike Levy, Culture, Culture Learning ..., Page. 111.
[37] P. Moran, *Language and Culture ...*, Page. 25.

	identity and life history play key roles in the development of a cultural persons.

4. Integrating Culture in English Language Teaching (ELT)

One way to learn language intensively is to learn the culture of its language. By introducing the cultural background of the language, the way of learning a language can be clearer and more directional because the students have been given a view of the language to be learned. Without understanding the culture, learn a language is incomplete and inaccurate. The main purpose of providing cultural background information for students is to allow them to get a view or knowledge, cultural product information, and how to live and think like the real culture in the target language.[38]

In Indonesia that applied Curriculum 2013, the learning materials is presented through the themes related to Indonesian culture and conditions. This adjustment is intended to develop a sense of love for Indonesia and an attitude to protect it, as well as develop a character of loving others.[39] Through this cultural integration, learning is not only a process of delivering materials and knowledge, but also as a medium for cultivating character and attitudes.

The teachers can build students' cultural awareness in the context of intercultural communication through appropriate communicative teaching strategies.[40] The teachers who have a wide knowledge of culture of the target language can strongly help the teacher to send not only the grammatical structures of language but also the meaning contained in the material learned. While practicing the language in front of the students, the

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[38] Trang Thi Thuy Nguyen, Integrating Culture into Language Teaching and Learning: Learner Outcomes, *The Reading Matrix: An Intern ational Online Journal*, Vol. 17 No. 1, 2017, Page. 147.

[39] Kementerian Pendidikan dan Kebudayaan, *Bahasa Inggris SMA/MA/SMK/MAK Kelas X (Buku Siswa)*, Jakarta: Kementerian Pendidikan dan Kebudayaan, 2016, page. iii.

[40] Sheeraz Ali, et.al, The Importance of Culture in Second and Foreign Language Learning, *Dinamika Ilmu*, Vol. 15 No. 1, 2015, Page. 7.

teacher also can give an understanding about values, norms, and culture of the target language.

In integrating culture in language learning, teachers need to be responsive to their students by integrating some elements of learners culture in their teaching.[41] It means that teachers should provide teaching strategies, method, and media which culture is familiar to the students. According to Gay, there are three dimensions within the culturally responsive teaching framework[42]:

a. Academic achievement: Teachers aim to make learning meticulous, exciting and challenging.

b. Cultural competence: Teachers know and facilitate in the learning process the various range of students' cultural and linguistic groups.

c. Sociopolitical consciousness: Teachers need to recognize and assist students in the understanding that education and schooling do not occur in a vacuum.

The enhancement of the students competence depends on the communicative learning strategies conducted by the teachers. The teacher needs to direct the students' orientation that language learning is not only learning its structure or pronunciation, but also how it can convey the message of the language communicatively. This aim can be done through cultural understanding which can help students express their ideas as a whole. One challenge that needs to be realized is the support of other elements in learning, for example the use of learning resources, namely textbooks, which should help and provide reinforcement in teacher learning strategies that integrate culture in language learning. The use of authentic texts and material may encourage the students competence in understanding language.

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[41] Mohammad P. Hesar et. al., Why and How to Apply Culture in an EFL Classroom, *2012 International Conference on Language, Media and Culture IPEDR*, Vol. 33, 2012, page. 69.

[42] G. Gay, Preparing for Culturally Responsive Teaching, *Journal of Teacher Education*, 53 (2), 2002, page. 106-116 in Mohammad P. Hesar et. al., Why and How to Apply …, page. 70.

B. Textbook

1. Definition of Textbook

   Textbook is a book on a specific subject used as a teaching/learning guide, especially in a school or college.[43] Textbooks used in learning foreign languages generally include several skills such as reading, listening, writing, and speaking or only focus on one skill like reading. Textbooks have an important role in learning for both students and teachers. The purpose of the EFL textbook is to provide students with knowledge, language skills, and information about the language learned and prepare them to be able to interact with people from different cultures and backgrounds.[44] It may not be able to give all the needs of learning, but the existence of textbook as a learning source helps a lot in the implementation of teaching and learning activities in the classroom.

2. The Role of Textbook

   As the learning source, textbooks have several roles in the teaching and learning process. In many situations, the textbooks provide the material in balanced skill competence and its exercises. According to Cunningsworth, a textbook or course book has multiple role in ELT[45] as follow:

   a. A resource for presentation material (spoken and written)

   b. A source of activities for learner practice and communicative interaction

   c. A reference source for learners on grammar, vocabulary, pronunciation, etc.

   d. A source of stimulation and ideas for classroom language activities

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[43] Jack C. Richard and Richard Schmidt, *Longman Dictionary of Language …*, page. 595.

[44] Biljana B. Radic-Bojanic & Jagoda P. Tavalov, Textbooks in The EFL Classroom: Defining, Assesing and Analyzing, *Collection of Papers of the Faculty of Philosophy*, Vol. XLVI, No. 3, 2016, Page. 138.

[45] Alan Cunningsworth, *Choosing Your Coursebook*, Thailand: Macmillan Publishers Limited, 2004, page. 7.

e. A syllabus (where they reflect learning objectives which have already been determined)

f. A resource for self-directed learning or self-access work

g. A support for less experienced teachers who have yet to gain in confidence

Although textbooks have a large role in learning, in reality, textbook is not the only determinant of learning success. The integration between the teacher and textbooks can have a profound effect on the achievement of the teacher's teaching goals as well as meeting students' needs in learning a certain material. The balance between the teacher and textbook makes learning objectives easier and more convenient to be conveyed.

3. Textbook Criteria

As already explained, textbooks play an important role in learning process. Gunantar stated that textbook is one of effective learning sources used in teaching and learning process as the reflection of person or nation's values.[46] It means that a textbook become learners' overview of the material learned. Therefore, selecting an appropriate textbook is also important in teaching and learning process, whether for teacher and learner. There are several criteria in selecting a textbook. According to Cunningsworth, there are four guidelines underlie many of more criteria of textbook selection[47]:

a. Textbooks need to match the objectives of language learning programme and they should correspond to learners' need;

b. Textbooks should be chosen to help students use the language effectively for their own purposes;

c. Textbooks should facilitate the learning process without imposing 'rigid' learning methods;

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[46] Devy Angga Gunantar, Textbooks Analysis: Analyzing English as Foreign Language (EFL) Textbooks from The Perspective of Indonesian Culture, *Language Circle: Journal of Language and Literature*, XI/2, 2017, page. 173.

[47] Alan Cunningsworth, *Choosing Your Coursebook*, ..., page. 15-17.

d. Textbook should mediate between learners and the target language thus supporting the learning process.

Those criteria show that the focus of a textbook is the students and their need of language, including getting, learning, and practicing the language. In addition, Sheldon also proposed 17 categories of suggested textbook criteria: rationale, availability, user definition, layout/graphics, accessibility, linkage, selection/grading, physical characteristics, appropriacy, authenticity, sufficiency, cultural bias, educational validity, stimulus/practice/revision, flexibility, guidance and overall value for money. Each category contains two to seven questions that represent "some points around which our thoughts can crystallize".[48] All of those criteria is needed in a textbook although every person may have different concerns. Even though, in the learning process should be a source and guidance for the teacher and learners.

Finally, the success of applying textbook in the classroom is based on the process of the textbook used. Sheldon stated that when a coursebook is selected, its success or failure can only be meaningfully determined during and after its period of classroom use.[49] It means that a good textbook can be successfully applied with the integration of appropriate teaching methods and students' learning interests.

4. English Textbook Analysis

In selecting a textbook that applied in the classroom, teachers should doing analysis and evaluation in order to get the most appropriate guidelines in teaching process. Textbook analysis is useful in teacher development and helps teachers to gain good and useful insights into the nature of the material.[50] There are four steps in selecting English textbook according to Cunningsworth[51]:

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[48] Leslie E. Sheldon, Evaluating ELT Textbooks and Materials, *ELT Journal* Volume 42/4, October 1988, page. 242.

[49] Leslie E. Sheldon, Evaluating ELT Textbooks ..., page. 245.

[50] Alan Cunningsworth, *Choosing Your Coursebook*, ..., page. 14.

[51] Alan Cunningsworth, *Choosing Your Coursebook*, ..., page. 9.

a. Analysis, is searching for the information based on the categories and provides the necessary data for the second stage of the process.

b. Interpretation, is the consideration process based on the analysis carried out and other aspects that need to be taken into account.

c. Evaluation, necessarily involves value judgement on the part of those involved. This process will be subjective based on the views and priorities.

d. Selection, is the process of matching between the previous identification against the requirements of the real situation.

The selection process may have different focus in different situation. The focused aspects can be the content of language features, cultural background, presentation of writing, or others. However, selections that cover more aspects tend to produce satisfactory results.

CHAPTER III
PROFILE OF THE TEXTBOOK

A. Identity of The Textbook

1. Textbook Identity

This research discuss about an English textbook for Senior High School students in grade X entitled *Bahasa Inggris* published by the Ministry of Education and Culture in Jakarta. There are three authors who compiled the textbook, namely Prof. Dr. Zuliati Rohmah, M.Pd., Dr. Furaidah, M.A., and Prof. Utami Widiati, M.A, Ph.D. This book has been published in two copies, that are the first print in 2014 and the revised edition in 2016. This is a textbook prepared by the government in the context of implementing the 2013 curriculum. There are two versions of the textbook those are teacher's book and student's book, but this study only focus in analyzing the student's book.

2. Objective of the Textbook

As learning source that widely use in Indonesia especially in English subject, textbook *Bahasa Inggris* published by the Ministry of Education and Culture has important role to support English teaching and learning process. Cahyani and Perdana stated that the objectives of Curriculum 2013 are translated in textbooks as one of media for the teacher and also students to teach and learn the language.[52] In accordance with the objective of the textbook in Curriculum 2013, this textbook also aims to help students learn English. According to the Ministry of Education and Culture, the purpose of this English textbook for grade X Senior High School is to build students' attitudes, knowledge, and communication skills through learning experiences in the form of a variety

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[52] Siska Cahyani and Satya Perdana, Textbooks Evaluation by Ur's Theory, *Journal of English Language and Pedagogy*, 2 (2), 2019, page. 163.

of active communication activities, both through receptive and productive English language activities.[53]

3. Position of the Textbook

The position of textbooks in learning process is contained in the Regulation of the Minister of National Education number 11 of 2005 in article 2 verses 1-3. The regulation reads:

a. Textbooks are used as mandatory references by teachers and students in the learning process.

b. In addition to the textbooks referred to in paragraph (1), teachers use educators' manuals and can use enrichment books and reference books in the learning process.

c. To increase the knowledge and insight of the students, the teacher can encourage students to read enrichment books and reference books.

Based on these regulations it can be seen that the position of textbooks in the learning process is a mandatory guide for teachers and students that can be supported by other sources such as enrichment books and reference books. This shows that textbook is the main learning resource. As the main learning resource, the selection of textbooks need to be considered in order to meet students needs for the required abilities.

B. **Structure of The Textbook**

Textbook *Bahasa Inggris* for grade X Senior High School consists of 224 pages. There are 15 chapters contained in this textbook for the first and second semesters. Each chapter has a specific theme. The distribution can be seen below:

Chapter 1 Talking About Self

Chapter 2 Congratulating and Complimenting Others

Chapter 3 Expressing Intentions

Chapter 4 Which One is Your Best Getaway?

Chapter 5 Let's Visit Niagara Falls

Chapter 6 Giving Announcement

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[53] Kementerian Pendidikan dan Kebudayaan, *Bahasa Inggris* …, page. iii.

Chapter 7 The Wright Brothers

Chapter 8 My Idol

Chapter 9 The Battle of Surabaya

Chapter 10 B.J. Habibie

Chapter 11 Cut Nyak Dien

Chapter 12 Issumboshi

Chapter 13 Malin Kundang

Chapter 14 Strong Wind

Chapter 15 You've Got a Friend

In this textbook, there are various materials and exercises which are arranged according to the themes in each chapter. The contents in this book are shown in several sections: Warmer, Vocabulary Builder, Pronunciation Practice, Reading, Text Structure, Vocabulary Exercises, Grammar Review, Speaking, Writing, Reflection, and Further Activities. Warmer is presented as preliminary activities which is mostly in the form of game to prepare students for learning. Vocabulary builder is presented to enrich students' vocabulary. The words in this section are taken from the reading texts that are considered as new words for students. After students get new vocabularies, students are then invited to pronounce the words with correct intonation, emphasis, and pronunciation through pronunciation practice. After this section, students are invited to read the text in the reading section.

In reading activities, students practice to understand and absorb the information in the text. The existence of comprehension section also helps students in exploring the contents of the text. There is also text structure section to help students identifying the structure of a text. After understanding the content and structure of the text, students are invited to find and use the vocabulary that has been previously learned in the text through the vocabulary exercise section. Besides, students are also introduced to the grammar used in the text through the grammar review section. In speaking and writing activities, students try to practice communicating message delivery by applying vocabulary, grammar, and steps that have been previously learned. In

addition, at the end of the chapter students will find the reflection section as material for self-assessment of their abilities. There are also a few quotes of wise words from great figures that contain learning motivation for students.

CHAPTER IV
CULTURAL CATEGORIES AND ITS REPRESENTATIONS
IN TEXTBOOK BAHASA INGGRIS FOR GRADE X
SENIOR HIGH SCHOOL

After describing the steps and procedures in chapter three, this chapter explains the cultural categories and its representations in the textbook *Bahasa Inggris* for grade X Senior High School.

A. Cultural Categories Found in the Textbook *Bahasa Inggris* for grade X Senior High School

This section answers the research question about what cultural categories are found in textbook. The data showing cultural categories are discussed in this section. The data is classified into five categories based on Chao's theory, that are source culture, target culture, international culture, intercultural interaction, and universality across culture.

1. Source Culture

Source culture means the culture of the learner's home country. In this study, source culture means Indonesian culture. Source culture is crucial because its purpose is to gain the knowledge of how to know/introduce learners' identity through English.[54] The data of source culture category are recorded 119 times in the textbook. This category takes the highest amount than the other categories. According to Cortazzi and Jin, there are two reasons why source culture features strongly in such textbooks. The reasons are the need of learners to talk about their own culture to visitors and the materials that usually designed to make learners aware with their cultures.[55] There are many source cultural aspects that appear in the textbook. One aspect that is most often found is the name of a place, like the name of the city and tourist spot. The name of city found

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[54] Siti Nurul Zakiyah & Dede Puji Setiono, The Representation of Culture in English Reading Passages of Senior High School National Examination in Indonesia, *3rd International Conferences on Education in Muslim Society*, 2017, page. 69.

[55] Cortazzi and Jin, *Culture in Second ...,* page. 205.

for example Malang, Yogyakarta, Jepara, Raja Ampat, Padang, etc. while Bromo Mountain, Bunaken National Marine Park, Tanjung Puting National Park, and Cuban Rondo Waterfall are the example of source cultural tourist spot. All of those places name are the places that is in Indonesia, so it included into source culture category.

Besides, the source culture is also widely shown in the form of people's names. For Example, Bejo, Bintari, and Slamet are reflect Javanese names while Wayan reflects Balinese name. In addition, names like Rudi, Deni, Ivan, Cita, Rahmi, Riri are also reflects Indonesian name although it does not reflect an specific area. As figures, the names recorded are Afgan (Indonesian singer), Andrea Hirata (a novel author), B.J Habibie (Indonesian third president), and Cut Nyak Dhien (Acehnese heroine).

Source culture category also recorded in dialogue of daily communication. It shows the practice of source culture. The focus of recording dialogue as source culture is the interlocutors and also elements that appear in that dialogue like names, places, or the setting of dialogues. All of data that refers to Indonesian culture, whether it is reflect Indonesian ethnic culture specifically or Indonesian culture nationally, are included into data of source culture.

2. Target Culture

Target culture means the culture of a country which language is studied by the learner. Target culture is the English-speaking countries' culture such as Australia, Canada, Ireland, New Zealand, UK and USA.[56] Target culture category appear 41 times in the textbook. The first data of target culture comes from name of place, Niagara Falls. Some cities' names also appear in the textbook, like London, Minnesota, and Ontario. The other places are shown in names of institutions, that are Thomas Edison High School and McMaster Mini-Med School.

Beside in the name of places, the data of target culture also found in the form of food names, that are chocochips cookies and ginger cookies.

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[56] Tzu-chia Chao, *The Hidden Curriculum* ..., page. 197.

In the textbook, there are some names that tend into target culture. There are only very few names that indicate the target culture as the interlocuters or the subject in a sentence. Names like Caroline, Angelina, Wilbur, and Orville are the example of this categories. Even so, the names listed in some quotes are mostly the names that indicate target culture like Les Brown, Mark Zuckerberg, Joel Brown, Steve Jobs, and Oprah Winfrey.

3. International Culture

When there is a culture that is neither the culture of source language nor the culture of target language, it is an international culture. International culture means the culture of a country that does not use English as a mother tongue but rather as an international language. Cortazzi and Jin stated that international culture include a wide variety of cultures set in English-speaking countries or in other countries where English is not a first or second language, but is used as as international language.[57] It covers the countries in all the world except Indonesia and English-speaking countries. International culture is identified 24 times in the textbook.

There are several countries that shown as international culture in the textbook, those are Thailand, Singapore, Malaysia, and Middle East which are names of places outside Indonesia and English-speaking countries. Indian culture also appear in the description of its famous landmark, Taj Mahal. Besides, Japanese culture shown in the story of Issumboshi, an Japanese folklore. There are also person's names like Siti Nurhaliza who is a famous singer from Malaysia and Lao Tzu who is a philosopher from China. All of those data are examples that reflect the international culture.

4. Intercultural Interaction

Intercultural interaction can be described as the reflection of the similarities and differences between source/local culture and target/international culture. It is important to make the learners be able to

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[57] Cortazzi and Jin, *Culture in Second ...,* page. 209.

compare source/local culture and target/international culture that they learned. Chao stated that the content that design to help learners compare or reflect the similarities or differences between their local and target/international culture is included into intercultural interaction (ICI).[58] The data of intercultural interaction only appear 13 times in the textbook. This is a very small amount when compared with the other cultural data. Some data of intercultural interaction are founded in sentences that compare both source culture and target culture. The comparisons are found in languages, styles, and practical activities.

5. Universality across Culture

This category of culture means the culture that is not specific into any particular culture or country. Usually, the things included in this culture are the cultures that is common or universally applicable throughout the world. The data of universality across culture are recorded 99 times in the textbook. Some data are indicated in a simple form of product and practice dimension of culture like music, song, a birthday gift, e-mail, Whatsapp, scuba diving, pen pals, etc. Some data also recorded as famous quotes which the contents of thought become the guide for all people in the world. It is related to Chao's analysis that the content mainly focused on linguistic knowledge and practice without focusing in any particular culture or country, is recorded as universality across culture (UC).[59]

Based on all the explanation presented and data that already recorded, the presentation of cultural categories can be summed up as the data in the table below.

Table 4.1 Percentage of cultural category in the textbook *Bahasa Inggris* for grade X Senior High School

No	Category of Culture	Frequency	Percentage
1.	Source Culture	119	40 %
2.	Target Culture	41	14 %

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[58] Tzu-chia Chao, *The Hidden Curriculum* ..., page. 199.

[59] Tzu-chia Chao, *The Hidden Curriculum* ..., page. 198.

3.	International Culture	24	8 %
4.	Intercultural Interaction	13	4 %
5.	Universality across Culture	98	34 %
TOTAL		295	100 %

From this percentage, it can be seen that there are significant differences in the representation of cultural categories in the textbook. Source culture dominates as much as 40% in cultural representation in textbooks higher than other culture categories.. Although the percentage are not balanced, it can not be judge that this textbook does not represent culture well. The domination of source culture in this book occurs because the need for the Curriculum 2013 to build students' nationalism and introduce more of the original culture of students, that is Indonesia. It is in accordance with the philosophy of developed Curriculum 2013 as stated in Regulation of The Minister of Education and Culture Republic of Indonesia number 36 of 2018 that the 2013 Curriculum developed based on the diverse cultures of the Indonesian nation, directed towards development present life, and to build a foundation for life better nation in the future.[60]

B. **Representations of Cultural Categories in Cultural Dimensions in textbook Bahasa Inggris for Grade X Senior High School**

This section answers the second research question about how is each cultural category represented in cultural dimensions in the textbook. Data in the form of illustrations, sentences, reading texts, and dialogues are discussed in this section. In analyzing data with more detailed explanation, one texts are divided into some data based on its paragraph. It is because a paragraph describe about one main topic. A text can be recorded into any different dimensions in each paragraph. The data that already divided into five categories of culture are classified again into Moran's five dimensions of culture, those are products, practices, perspectives, communities, and persons.

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[60] *Peraturan Menteri pendidikan dan kebudayaan Republik Indonesia Nomor 36 Tahun 2018*, page. 3.

1. Source Culture

As the category that appears the most in textbook, source culture is represented in five cultural dimensions fully. It means that in source culture category, the data of products, practices, perspectives, communities, and persons are recorded. The distribution of the data can be seen in appendix 2.

a. Products

Product dimensions in source culture are manifested in many forms, such as clothing, cities, and tourist spot. The elements of artifacts, places, and art forms are identified. There were 31 data of product dimension recorded from a total of 119 source culture data collected. The examples of cities that appear in textbook are Malang, Yogyakarta, Jepara, Padang, etc. All of those cities are mentioned without any further explanation and shown only as object in a sentence.

In the textbook, some products with detailed explanation were also found. Those products are described in the form of texts. There are two text that explain product of source culture. First, the text about Tanjung Puting National Park. It is a ecotourism located in the southwest of Central Kalimantan peninsula. The text tells about some destinations and activities that can be enjoyed in Tanjung Puting National Park. Second, the text without a tittle but clearly explain about Cuban Rondo waterfall. This text mostly describe about the interesting thing that can be enjoyed in Cuban Rondo waterfall. The further explanation can be seen in table 4.1 below.

Table 4.2 Example of product of source culture in texts

Data	Code	Explanation
Tanjung Puting National Park is an internationally famous ecotourism destination, which is located in the	167/CH.04/P.53/ SC/PRO	The location of Tanjung Puting National Park in Kalimantan indicate that it can be included into source culture. Beside, Tanjung Puting National Park as a

southwest of Central Kalimantan peninsula.		place is recorded into product dimension, as Moran said that product is located and organized in physical places.[61]
If you go to Batu city in East Java, do not forget to visit Cuban Rondo. Cuban Rondo is a must-see waterfall because of it spectacular scenery.	182/CH.04/P.65/ SC/PRO	Cuban Rondo waterfall is a tourist destination in Batu city. It recorded as source culture because it is located in East Java, Indonesia. It also reflect a name of place that indicate that it is product dimension data.

The data of source culture product also described as supporting information in a texts. Those product are explained in sentences as part of a text. The data are found in text Tanjung Puting National Park. The further explanation can be seen below.

Table 4.3 The example of product of source culture as supporting information in the text

Data	Code	Explanation
Orangutans, which literally mean the man of the forest, are the largest arboreal animal on the planet. Most of their lives are spent in trees where orangutans travel from branch to branch by climbing or swinging with their long arms.	169/CH.04/P.53/ SC/PRO	The sentences explain about Orangutans as the product of Indonesian culture. It recorded as product dimension because it reflect the environment of the culture in the form of animal. As stated by Moran, products is including the environment, such as plants and animals.[62]
The boat is popularly called *perahu klotok* which is a boathouse that can accommodate four people. The	172/CH.04/P.53/ SC/PRO	Perahu klotok is one of Kalimantan's traditional boat. It is one of source cultural product in the form of tools.

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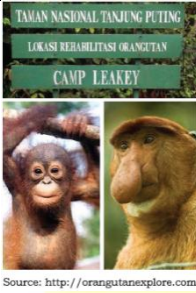
[61] Moran P, *Defining Culture ...*, Page. 25.
[62] P. Moran, *Defining Culture ...,* page. 25.

trip by the boat to Camp Leakey takes three days and two nights		

Beside the data of source culture in product dimensions are mentioned as a simple form and a data with detailed explanation, the product dimensions also found in the picture or visual elements. Some pictures that included into product dimensions are presented to support the description of the product in the texts. Some other pictures as data of product dimensions also recorded as the support of a dialogue, a sentence, or even without any explanation. The example can be seen below.

Table 4.4 The example of product of source culture in pictures

Data	Code	Explanation
Source: http://orangutanexplore.com	174/CH.04/P.53/ SC/PRO	In the left column, the picture illustrate the welcome board in Tanjung Puting National Park and Indonesian animals called Orangutans. These pictures shown the product dimension because product dimension is not only the artifacts that produced by the member of culture, but also including those environment, such as plants and animals.[63]
Source: http://nugrohorino81.student. umm.ac.id/2012/08/02/kabupaten-malang/	189/CH.04/P.65/ SC/PRO	It is the picture of Cuban Rondo Waterfall located in Batu city, East Java. This picture indicates product of source culture because it illustrates a place (product dimension) that located in Indonesia (source culture category).

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[63] Moran P, *Defining Culture* ..., Page. 25.

	158/CH.03/P.39/ SC/PRO	This picture found without any explanation in the textbook's excercise. It is the picture of Mount Semeru, a volcano in East Java. It includes into the data of source culture product because it reflect Indonesian place.
Source: http://wildan220688.files.wordpress.com/2012/1p/01-gunung-semeru.jpg		

In addition, product of source culture also shown as tangible object in the form of tools, clothing, written documents and buildings.[64] In the textbook, the data show clothing, written document, and building are found in the form of pictures. That are the picture of a man who use *batik*, the announcement of a club in Malang, and the picture of *rumah Gadang*. More detailed explanation are shown below.

Table 4.5 The example of product of source culture as tangible object in pictures

Data	Code	Explanation
	48/CH.01/ P.17/ SC/PRO	This picture show a man who wear batik. Batik is fabric that is painted with various motifs with certain meanings. Batik is Indonesian cultural products and has been established by UNESCO as a cultural heritage.
ANNOUNCEMENT To All Members of Riza's Club Please be informed that Riza Regional Games 2013 will be on May 5 – 12, 2013 at Malang City. Please pay your 2nd smester contributions on or before April 30, 2013. All checks will be payed to the order of Rizas Club with account # 02051527. Thank you for your attention. Managemen of Riza's Club	214/CH.06/ P.92/ SC/PRO	The announcement included into source culture because it take place in Malang, Indonesia and Riza's club refers to Indonesian name. It is included into product dimension as it is a written document.

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[64] Moran P, *Defining Culture ...*, Page. 25.

	278/CH.13/ P.170/ SC/PRO	Rumah Gadang is traditional house of Minangkabau in West Sumatra. It recorded as the example of product dimension, because it is a cultural product in the form of building.
Source: http://mastreano15.blogspot. com/2012/04/rumah-gadang-rumah-adat-minangkabau.html		

Product of source culture is an element that often appear in the textbook. It is represented through words in a simple form, texts, supporting information in the texts, and also pictures. Those data reflect the name of place, animals, tools, clothing, written document, and also building.

b. Practices

Practice dimensions refer to activity or action carried out by the member of a group culture individually or with others. The practice dimensions in source culture were identified as people's common activity, like introducing oneself, greeting, expressing attention, and doing games. In the textbook, data of practice dimensions in source culture recorded 20 times.

One way to show the activity in the textbook was through dialogues. One example of dialogue related with practical communication is the dialogue between Slamet and Edo who introduce each others. Beside, the example also appear in the dialogue between Ami and Riza who talk about the remembrance of Heroes Day. The data and its explanation is seen below.

Table 4.6 The example of practice of source culture in dialogue

Data	Code	Explanation
Edo : Hello, I am Edo. May I know your name please? **Slamet** : Sure, I am Slamet. I am from Jepara. What about you?	49/CH.01/P.17/ SC/PRA	This is the dialogue between Edo and Slamet when they introduce themselves to each other. This dialogue included into

Edo : I am from Raja Ampat. I work in a tourism resort. **Slamet** : I work for a furniture company. Have you heard about ukir Jepara? **Edo** : Yes, and I want to know more about that. **Slamet** : It's a specific carving pattern created in Jepara.		practice dimension because it shows a communicative practice. This is in accordance with what conveyed by Moran that practice comprise the full range of actions and interactions that members of the culture carry out, individually or with others.[65]
Ami : Riza, look! That heroic monument stands high and strong. **Riza** : Hmm…. It is a remembrance for us to our heroes' struggle on this country. **Ami** : Yeah, many of them became casualties of the war. **Riza** : I had an unforgettable experience there. **Ami** : Really? What was it? **Riza** : When I was in Junior High School, my school held a program called "Keep our city clean and green!" **Ami** : What did you do? **Riza** : My schoolmates, my teachers, and I rallied in the monument area at 6 a.m and began to clean the area around the monument until it's clean and tidy. **Ami** : That's a very good program. **Riza** : Yes, it was. We	243/CH.09/P.129/ SC/PRA	This dialogue clearly discuss about the remembrance of Indonesia Heroes Day. Riza done the cleaning program to celebrate the Day when he was in Junior High School. This dialogue shown the practical communication and practical activity, so this dialogue recorded as practice dimension in source culture.

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[65] P. Moran, *Defining Culture ...,* page. 25.

also planted some trees around it.		

Practice dimension of culture also found in some paragraphs of a text as a supporting details of the theme of the text. The paragraph tells about the action or activities carried out by people under the certain condition. This reason makes those paragraphs recorded as data of practice dimension. The example can be seen in table 4.6 below.

Table 4.7 The example of practice of source culture in paragraph

Data	Code	Explanation
Finally, after about 40 or 50 minutes wait, Afgan showed up from inside the radio station. He smiled and waved to all Afganism who had been waiting excitedly saying, "Good morning. How are you all?" The crowd went crazy. The shouts sounded like a mix of "Fine, thank you" and screams of Afgan's name.	233/CH.08/P.111/SC/PRA	The paragraph describe the interaction between Afgan and his fans in his concert. It covers some greeting expressions and its responses. Related with this data, Moran stated that practices include language and other forms of communication and self expression as well as actions assosiated with social groups and use of products.[66] This paragraph show act communication practice, so it can be included into data of practice dimension.
In the early morning of 10 November 1945, British troops began to advance into Surabaya with cover from both naval and air bombardment. Although the Indonesians defended the city heroically, the city was conquered	241/CH.09/P.123/SC/PRA	This paragraph provides an overview of the 10 November war in Surabaya. It shows the actions that carried out by British and Indonesian troops in the war, so it reflects the practical action and included into practical dimension in source

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[66] P. Moran, *Defining Culture ...,* page. 25.

within 3 days and the whole battle lasted for 3 weeks. In total, between 6,000 and 16,000 Indonesians died while casualties on the British side were about 600 to 2000.		culture.

Beside the dialogue and the paragraph that already explained, the data of practice dimensions were also recorded in some visual images. The image show people's activities related to their daily life. One data was recorded in a picture with the image of some Senior High School students doing games. The data can be seen below.

Table 4.8 The example of practice of source culture in picture

Data	Code	Explanation
Source: Dokumen Kemdikbud	151/CH.02/P.36/SC/PRA	In the picture, some Senior High School students (it can be indicates from their white grey uniform) are doing the ball throwing game. It reflects one of the students' practical activity in the school. This data related to Moran statement of the actions associated with the use of products.

All the explanation above shows that practice dimensions in source culture were represented in many ways. The data were represented through dialogues, texts, and also pictures. All of those data were shown the action or activity carried out by Indonesian people or even the activity contain Indonesian cultural elements.

c. Perspectives

In source culture category, dimension of perspective only take a little place in the textbook. There are 11 data refers to perspective dimension related to source culture category. Most of the data recorded

were shown in the text as supporting details of the main theme of the text. Perspective dimensions which include perceptions, beliefs, values, and attitudes mostly shown as the response of the text explanation. Here the example of the data.

Table 4.9 The example of perspective of source culture in texts

Data	Code	Explanation
When the sunlight shine through the cold tiny droplets, you will see rainbows on the earth, not in the sky, that seems close enough to you the scenery is breathtaking. End the trip with something that can warm you up.	185/CH.04/P.65/ SC/PERS	This paragraph is taken from Cuban Rondo Waterfall text. In this paragraph, the author gives his perception of the beauty of Cuban Rondo. This is in line with what Gonzalez said that the perspective dimension also includes the concept of the deep nature of things.[67]
Battle of Surabaya caused Indonesia to lose **weaponry** which **hampered** the country's independence struggle. However, the battle **provoked** Indonesian and international mass to rally for the country's independence which made this battle especially important for Indonesian national revolution.	242/CH.09/P.124/ SC/PERS	In Gonzalez's study, it also cited from Olive that perspectives stand for the universal and historical particular description of phenomena.[68] It is related with this paragraph that explain the values in history of Battle of Surabaya in Indonesia.
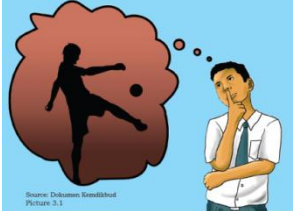
In addition, the data of perspective dimensions in source culture also shown in the form of picture. There is one picture reflect

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[67] Jose F.E. Gonzalez, *Analyzing Moran's Dimensions* ..., page. 347.
[68] Olive, J., Reflecting on the Tensions Between Emic and Etic Perspectives in Life History Research: Lessons Learned, Forum: Qualitative Social Research, 15 (2), 2014, in Jose F. E. Gonzalez, Analyzing Moran's Dimensions of Culture in an English Conversational Course at UCR, *Revista De Lenguas Modernas*, No. 28, 2018, Page. 347.

the perspective dimension. It is the picture of a student who think about his dream. The picture can be seen below.

Table 4.10 The example of perspective of source culture in pictures

Data	Code	Explanation
Source: Dokumen Kemdikbud Picture 3.1	154/CH.03/P.38 /SC/PERS	The picture show the dream of an Indonesian student. It can be conclude from his white grey uniform. The student has a dream to be a football player. This picture describe the students beliefs and outlook toward his dream, so this data recorded as perspective dimension.

Perspective dimensions in the category of source culture in not too much raised in the textbook. The data commonly explain the perceptions and beliefs of person or group related to Indonesian culture. Most of these dimensions are represented through texts and one data shows its representation through picture.

d. Communities

According to Moran, communities refers to the specific social contexts, circumtances, and groups that the members doing the culture practically.[69] In the textbook, the data which shown communities dimensions in source cultural category only recorded 6 times. The data were described in various form. First, the data shown in groupings' club names. It is in line with Moran statement that to more narrowly, communities defined groupings: a local political party, a social club, a sports team, a charity organization, coworkers, or family.[70] More detailed explanation were displayed in the table below.

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[69] P. Moran, *Defining Culture ...*, page. 25.
[70] P. Moran, *Defining Culture ...*, page. 25.

Table 4.11 The example of communities of source culture in
groupings' club names

Data	Code	Explanation
Jepara Ukir Company	113/CH.02/P.30/SC/ COM	This grouping's name reflect the community of Jepara carving artists and people who are active in the field. This become data of communities dimension because it reflects the social and job community.
PMI (the Indonesia Red Cross)	121/CH.02/P.30/SC/ COM	As we know that PMI is organization enganged in the humanitarian social field. It is a community of volunteer who have their own rules and regulations. It is a social organization, so it is indluded into communities dimension data.

Second, dimension of communities also appear in the form of
texts. Two data of communities dimension in texts are found. One text
tells about the community of Afganism which the club of Afgan's fans.
The other is the text about Cut Nyak Dhien family. The data can be
seen below.

Table 4.12 The example of communities of source culture in texts

Data	Code	Explanation
On that bright and sunny Saturday morning, the radio station was full of Afganism (that's how Afgan's fans are called). They sat on the chairs prepared inside the radio station's lobby. Some stood in rows in the front yard of the radio station. A spot inside a lobby was prepared	232/CH.08/P.111/ SC/COM	This paragraph tells about a fans club of Afgan. It reflects one of Indonesian people's community who have same idol and favorite activity. This paragraph include into communities dimension because it

with a mini stage for Afgan's singing performance and a table for Afgan to sign Afganism's memorabilia.		explain a social club communities.
Cut Nyak Dhien was born into an Islamic aristocratic family in Aceh Besar. Her father, Teuku Nanta Setia, was a member of the ruling Ulèë Balang aristocratic class in VI *mukim*, and her mother was also from an aristocratic family. She was educated in religion and household matters. She was renowned for her beauty, and many men proposed to marry her. Finally, she married Teuku Cik Ibrahim Lamnga, the son of an aristocratic family, when she was twelve.	256/CH.11/P.145/ SC/COM	In Moran theory of cultural dimension, family is included into community dimension. The paragraph tells about Cut Nyak Dhien family and her family's background in Aceh Besar. It can be concluded that this paragraph recorded as community dimension in source culture.

Third, the communities dimension also found in a visual images. An image can show a community through the people, clothes, or activities that reflects into specific community. The example can be seen in table 4.10 below.

Table 4.13 The example of communities of source culture in pictures

Data	Code	Explanation
Source: Dokumen Kemdikbud	281/CH.13/P.179/ SC/COM	This is the picture of some students and their activity. Based on Moran's theory, one elements including communities dimension is generations. This picture show the Indonesian students generation so it is included into community dimension in source

	287/CH.14/P.190/ SC/COM	This is an image of a theater group who plays Indonesian characters. It can be seen from their clothes and the background. This images shows a data of community dimension because it reflect a social club as Moran theory of cultural dimensions.

Although the community dimensions only appear in a very little frequency, but it represented in various ways. The community dimensions were represented through names of group, texts, and also pictures. All of those representations explained community dimensions shown in textbook.

e. Persons

Person dimension refers to individual members who reflect the group and its culture in unique way. This dimensions can be indicated from someone's background, identity, communication styles, habit, and expression. In the textbook dimension of person in source culture appear 51 times. This is a large amount if it compared with the other dimensions in the source culture category.

The person dimension is most represented by the names of person. These names were shown as subjects in a sentence or interlocuters in dialogues. The names can reflect a certain geographical location such as the name of a Balinese like Wayan. Besides, there are also Javanese names such as Sinta, Bejo, Slamet, Bayu, and Bintari. In addition, Indonesian names without reflecting geographical location also many found. The example of the names are Rahmi, Rani, Alia, Cita, Alif, Eny, Dina, Yuni, and others.

The names of Indonesian public figure also found in the texts as one of the discussion material. Those name are Andrea Hirata and

Ahmad Fuadi, two famous novel authors. Furthermore, the data of person dimension also found with detailed explanation in the form of texts. There are three texts that focus on explaining a person. First, the text with the tittle *Meeting My Idol* which explain Afgan, an Indonesian singer. Second, a text about B.J Habibie, Indonesia's third president. The last is the text about Cut Nyak Dhien, an Indonesian heroine from Aceh. The detailed explanation can be seen below.

Table 4.14 The example of person dimensions of source culture in texts

Data	Code	Explanation
Afgan has always been my favorite singer. I had always been thinking of how I would feel when I met him. Then I was suddenly hit by lightning when I found out Afgan was coming to town for a concert in a local auditorium. A day before the concert, there would be a meet and- greet event at a local radio station. Feeling excited, I packed all my Afgan's CDs to get his signature at the event.	231/CH.08/P.110/ SC/PER	This text explain the writer's favorite singer, Afgan. As a singer, Afgan is unique and different with the other people in self expression. It is in line with what Moran said that each of us has unique manner of self expression.[71] It become the reason this paragraph is one of person dimension data.
Bacharuddin Jusuf Habibie known as BJ. Habibie was born on 25 June 1936. He was the Third President of the Republic of Indonesia (1998–1999). Habibie was born in Parepare, South Sulawesi Province to Alwi Abdul Jalil Habibie and R.A. Tuti Marini Puspowardojo. His father was an agriculturist from Gorontalo 1of Bugis	246/CH.10/P.134/ SC/PER	Moran said that factors such as age, gender, race, ethnicity, social class, religion, education, profession, all play into individual differences, as do the life experiences and outlooks of person.[72] This text tells about the background of B.J Habibie. In the

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[71] P. Moran, *Language and Culture* ..., page. 38.
[72] P. Moran, *Defining Culture* ..., page. 27.

descent and his mother was a Javanese noblewoman from Yogyakarta. His parents met while studying in Bogor. When he was 14 years old, Habibie's father died.		text, we can know his complete name, when and where he was born, who his parents is, what his profession is, and also his education, so it can include into person dimension.
Cut Nyak Dhien was a leader of the Acehnese guerrilla forces during the Aceh War. She was born in Lampadang in 1848. Following the death of her husband Teuku Umar, she led guerrilla actions against the Dutch for 25 years. She was awarded the title of Indonesian National Hero on 2 May 1964 by the Indonesian government.	255/CH.11/P.145/ SC/PER	This text as a whole tells about Cut Nyak Dhien, Acehnese heroine. This paragraph give detailed background of Cut Nyak Dhien. As a woman hero who decended into the battle, she showed a uniqueness of herself that was different from other individuals. This is the reason for including this paragraph as a person dimension.

In each text already mentioned above, there is a picture as a supporting illustration for the texts. Those pictures also included into person dimension because it specifically reflects the figures that embody their own unique ways. The further explanation can be seen in the table below.

Table 4.15 The example of person dimensions of source culture in pictures

Data	Code	Explanation
Source: http://www.mataberita.com/ profil-dan-foto-afgan-syah-reza.html	230/CH.08/P.110SC//PER	This picture shows Afgan, Indonesian famous singer. This picture become the illustration of text "Meeting My

		Idol".
Source: http://peperonity.com/go/sites/mview/effendy/26817732/26817810	245/CH.10/P.134/SC/PER	This is picture of B.J Habibie, whose story life explained in a text with the same tittle in the textbook.
Source: Dokumen Kemdikbud	254/CH.11/P.143/SC/PER	This is the illustration of Cut Nyak Dhien, a brave Acehnese heroine in the text entittled Cut Nyak Dhien..

In the textbook, person dimensions appears most in the source culture category. Person dimensions are represented as person's names, texts about public figure's background and stories, and also the illustration pictures. Those data were reflect person's name based on geographical location, persons backgrounds, and the individual uniqueness.

Based on all the explanation and data that already presented, the amount of source culture category can be summed up as the data in the table below.

Table 4.16 Summary of source culture data amount

No	Dimension of Culture	Frequency
1.	Products	31
2.	Practices	20
3.	Perspectives	11
4.	Communities	6
5.	Persons	51
TOTAL		**119**

2. Target Culture

In the textbook, target culture category only indicated in four cultural dimension, those are product, practice, perspective, and person. Communities dimension is not appear in this category. The data that show

the target culture is 42 data in the textbook. More detailed information about those data can be seen in appendix 3.

a. Products

Product dimension in target culture category appear 19 times in the textbook. Some product dimension data is indicated by place names such as Minneapolis, London, and the UK. There are also the names of institutions namely Mc Master Mini-Med School and Thomas Edison School. One text explain about place name in target culture category is founded. That is a text about Niagara Falls. This text mostly tells about some places that can be visited in Niagara Falls and some tours that can be done there. The explanation is shown in the table 4.17 below.

Table 4.17 The example of product dimension of target culture in texts

Data	Code	Explanation
Niagara Falls is the collective name for three waterfalls that cross the international border between the Canadian province of Ontario and the USA's state of New York. They form the southern end of the Niagara Gorge.	193/CH.05/P.72 /TC/PRO	This paragraph give the information about location of Niagara Falls. All location mentioned by the paragraph indicate a place in the English-speaking country. This is in accordance with Moran's statement that the range of cultural product are from isolated objects, artifacts, or tools to **places**, complex social institutions, and other constructions.[73]

Another product represented through text is a song lyrics with the tittle *You've Got A Friend* by James Taylor. This song tells about true friendship that always accompanies under any circumtances. Snippets of the song's lyrics is shown in the following table.

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[73] P. Moran, *Language and Culture ...,* page. 36.

Table 4.18 The example of product dimension of target culture in song lyrics

Data	Code	Explanation
"You've Got A Friend" When you're <u>down</u> and <u>troubled</u> And you need a <u>helping hand</u> And nothing, nothing is going right Close your eyes and think of me And soon I will be there To <u>brighten</u> <u>up</u> even your darkest night You just <u>call</u> <u>out</u> my name And you know wherever I am I'll <u>come</u> <u>running</u> to see you again <u>Winter</u>, <u>spring</u>, <u>summer</u> or <u>fall</u> All you have to do is call And I'll be ther<u>e</u>, <u>yeah</u>, yeah, yea<u>h</u>. You've got a <u>friend</u>	294/CH.15/P.196/ TC/PRO	This song lyrics is a song by James Taylor about friendship. The lyrics of this song are included in the product dimension because it is a kind of artifact. Besides, song lyrics are part of music that is categorized by Moran as a product dimension. According to Moran, a culture range from isolated objects, **artifacts**, or tools to places, complex social institutions, and other constructiond, like art, literature, architecture, and **music**.[74] In addition, because this song comes from English-speaking county, it include into data of target culture.

The data of product in target culture category also found in some pictures. Those pictures were the illustrations for give clearer overview about some places explained in the text "*Visiting Niagara Falls*". More detailed explanation are shown in the table below.

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[74] P. Moran, *Language and Culture* ..., page. 36.

Table 4.19 The example of product dimension of target culture in pictures

Data	Code	Explanation
Source: Dokumen Kemdikbud	192/CH.05/P.69/TC/PRO	This is an illustration of Niagara Falls in USA. Niagara falls included into product dimension in target culture category because it is a place in English-spekaing country, namely USA.
a. source: www.niagara-usa.com	201/CH.05/P.74/TC/PRO	It is the picture of Niagara Science Museum. As Moran stated that products range from tangible objects, such as tools, clothing, written documents, or **buildings**[75], this data is included into product dimension.
e. source: www.niagara-usa.com	204/CH.05/P.74/TC/PRO	This is the picture of one statue in Niagara Wax Museum of History. A statue is one of art product, so according with Moran theory, this data included into product dimension.

Based on all explanation above, it can be concluded that product culture in target culture category represented in several ways. First, it represented through the names of places that appear without any explanation. Second, the product dimensions represented through two texts, descriptive text about Niagara Falls and song lyrics by James Taylor. The last, representation of product dimensions in target culture category are shown in some pictures as the illustration of the text.

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[75] P. Moran, *Defining Culture* ..., page. 25.

b. Practice

Practice dimension was also indicated in target culture category. The data shown practical activities or action in target culture appear 5 times in the textbook. The data of this dimension found as a supporting paragraph in a text. The paragraph was indicated in text "*Visiting Niagara Falls*" which tells about some tours that can be done in Niagara. The data and its explanation are shown in the table below.

Table 4.20 The example of practice dimension of target culture in paragraphs

Data	Code	Explanation
The second charm is *Maid of the Mist Boat Tour.* It is a world-famous scenic boat tour of the American and Canadian Falls for about a half-hour ride. People may access the tour via the Observation Tower elevator at Prospect Point in the state park. The boat operates mid-May until late October.	195/CH.05/P.73 /TC/PRA	This paragraph tells about an activity that can be done when we go to Niagara Falls, namely maid of the mist boat tour. The data show a practice dimensions because it covers people action in the form of tour. It is in line with Moran's theory that practices comprise the **full range of actions and interactions** that members of the culture carry out, individually or with others.[76]
Finally, people can also enjoy *Rainbow Air Helicopter Tours* above and around the American and Canadian Falls. The tours start from downtown, next to the entrance to the Rainbow Bridge, and open from 9am to dusk when weather permits. The tours operate every day from second weekend in May until October 31st.	199/CH.05/P.73 /TC/PRA	This paragraph tells about a kind of tour that can be enjoyed in visiting Niagara Falls just same with the previous paragraph. The diffenece is only in the kind of the tour. Because this paragraph also explain about people's activity, is included into practice dimension.

[76] P. Moran, *Defining Culture ...*, page. 25.

There are also two data represented in the form of sentences. Those data are found as a part of a paragraph. So, it is different with the representation of practice dimension in a paragraph which fully explain about an activity. The further explanation can be seen below.

Table 4.21 The example of practice dimension of target culture in sentences

Data	Code	Explanation
... perhaps work for the National Parks Service.	10/CH.01/P.04/TC/PRA	This data show that the writer perhaps work in National Park Service in the future. It shows the action of the writer, so it includes into practice dimension.
The teacher tells us to make friends with students from English speaking countries so that (we) can improve our English.	45/CH.01/P.16/TC/PRA	According to Moran, cultural practices almost always require language, the language of participation.[77] This sentence shows the invitation to learn English, so it included into practice dimension.

The last representation of practice dimension in target culture category is through a dialogue. This dialogue is happen in a TV Talkshow between the host and The Wright Brothers, the inventor of the plane. Here the dialogue and its explanation in the table 4.17.

Table 4.22 The example of practice dimension of target culture in dialogue

Data	Code	Explanation
Host : Oohhh, is it like a flying car? How did you get the inspiration? **Orville** : Our dad gave us a toy helicopter that flew with the help of	221/CH.07/P.97/TC/PRA	This data show the dialogue between host and The Wright Brothers. In this dialogue, they talk about the process of The Wright Brothers invent the

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[77] P. Moran, *Language and Culture ...,* page. 37.

rubber bands. We've been interested in the idea since then. **Wilbur** : Orville has always liked to build kites, so, we have experimented with making our own helicopters for a while now. **Host** : But that was only a toy, what about the actual plane? **Wilbur** : Orville made the first flight with our first plane at Kitty Hawk on December 14, 1903.		plane. It become one of practice dimension data because it is in accordance with Moran's theory that practices are both verbal and non verbal and include interpretations of time, space, and the context of communication in social situations.

In the textbook, practice dimensions in target culture category were represented in three ways. First, they represented as a supporting paragraph in the text. Second, the data shown as supporting sentence in a paragraph. The last, they described in the dialogue that tells about the practical process of an activity.

c. Perspective

Perspectives dimension means perceptions, beliefs, values, and attitudes followed by the member of group of a culture. In target culture category, there are 3 data that shown perspectives dimensions. One data is found in a paragraph of a text. This paragraph explain the writer's response about visiting Niagara Falls. Further explanation is shown below.

Table 4.23 The example of perspective dimension of target culture in paragraph

Data	Code	Explanation
The Niagara Falls are renowned both for their beauty and as a valuable source of hydroelectric power. Managing the balance	200/CH.05/P.73 /TC/PERS	This paragraph tells about the writer's perceptions and outlooks about Niagara Falls. He gives his own opinion and tells it in a unique way because he compliments by

between recreational, commercial, and industrial uses has been a challenge for the stewards of the falls since the 19th century.		mentioning the chalenges in the stewards of Niagara Falls. This data is in line with Moran's perspective dimension which provide meaning and constitute a unique outlook or orientation toward life-a worldview.[78]

The data of perspective dimension in target culture category also found in a dialogue. This is an interview of The Wright Brother in inventing a plane. In the dialogue, two data that show The Wright Brother's perspectives were recorded. More explanation can be seen below.

Table 4.24 The example of perspective dimension of target culture in dialogue

Data	Code	Explanation
Host : Why did you choose Kitty Hawk? **Orville** : Kitty Hawk had a hill, good breezes, and was sandy. The condition would help soften the landings in case of a crash. The first flight lasted 12 seconds and they flew for 120 feet. **Wilbur** : We have worked and experimented with gliders to perfect the wing design and controls since then.	222/CH.07/P.97 /TC/PERS	From the dialogue, we know the reason why The Wright Brother choose Kitty Hawk as the place for their first flight. As Moran stated that perspectives represent the perceptions, beliefs, values, and attitudes thet underlie the products and guide persons and communities in the practice of the culture[79], this dialogue is included into perspective dimension because it reflects The Wright Brother's perceptions and beliefs in choosing Kitty Hawk as the place for their first flight.
Host : How amazing! I think this invention will	224/CH.07/P.97 /TC/PERS	This dialogue show The Wright Brother's beliefs

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[78] P. Moran, *Defining Culture ...*, page. 25.

[79] P. Moran, *Defining Culture ...,* page.25.

be a big thing soon. **Wilbur** : Our father has asked us not to fly together. He said it's for the safety reason. **Orville** : Yes, we will continue making more experiment so that airplane will be available for everyone soon. **Host** : Okay, we wish you good luck with the next experiments.		in their father's words about not flying together. It reflect a perspective dimension because it contains persons' beliefs in their practice.

From all those explanation, it can be known that perspective dimensions in target culture category were represented in two ways. One way through a paragraph in a text. The other is the data represented through dialogue. Those two ways show the representation of perspective of target culture in the textbook.

d. Persons

Culture also can be reflected by the member of the culture individually. It makes person become one topic in dimensions of culture. In target culture category, person dimensions were represented 14 times through some ways. Some person's names refers to a name that tends to be in the English-speaking country. The example for this representation is names Caroline, Angelina, and Raymond. They appear in the textbook as the subject of a sentence or dialogue.

Besides, some names of public figures were also identified. There is the name of a famous boyband, One Direction. The names of J.K. Rowling (a novelist from England) and Tom Cruise (a famous American actor) were also found in the textbook. Some names were identified as people whose quotations are mentioned in the textbook, such as Les Brown, Mark Zuckerberg, Steve Job, and Oprah Winfrey. Person dimension also represented through the picture of public figures, that is The Wright Brothers. The pictures and its explanation can be seen below.

Table 4.25 The example of person dimension of target culture in pictures

Data	Code	Explanation
	216/CH.07/P.95 /TC/PER	This is the pictures of The Wright Brothers, a plane inventors. They introduced the name of Indiana in their unique ways, that is the invention of a plane. They do it as the inventors through their beliefs, knowledge and experiences. It is in line with Moran's description of person dimension that each person is a distinct mix of communities and experiences, and all persons take on a particular cultural identity that both links them to and separates them from other members of the culture.[80]

Two forms were identified as the way to represent person dimension in target culture category. The representation of person dimension carried out by mentioning some names that tends into English-speaking countries. It include a common name or a public figures name. The person dimension also represent through picture of The Wright Brothers from Indiana which invent a plane.

Based on all the explanation and data that already presented, the amount of target culture category can be summed up as the data in the table below.

Table 4.26 Summary of target culture data amount

No	Dimension of Culture	Frequency
1.	Products	19

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[80] P. Moran, *Defining Culture ...,* page. 25.

2.	Practices	5
3.	Perspectives	3
4.	Communities	0
5.	Persons	14
TOTAL		**41**

3. International Culture

Cultures from countries other than the source and target language countries are international cultures. In this study, it refers the cultures of all countries around the world except Indonesia and English-speaking countries. All dimensions of culture are represented in the textbook except communities dimension. Each dimension appear in small amount. Total data shown international culture in the textbook are 24 data. Detailed list of the data can be seen in appendix 4.

a. Product

Dimension of product in international culture category found in 11 data in the textbook. The data were represented in three ways, those are simple form of place names, text, and picture. Some place names appear in the textbook are the countries in Southeast Asia like Singapore, Malaysia, and Thailand. Besides, the other countries were also recorded such as India, Japan, Netherland, and Middle East. Those some places are in line with the range of product culture according to Moran, those are isolated objects, artifacts, or tools to places, complex social institutions, and other constructions.[81]

Besides the representation through some place names, product dimension in international culture category also represent through text. There is one descriptive text refers to international culture entitled *Taj Mahal*. As we know that Taj Mahal is a landmark located in India, so it included into international culture category.

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[81] P. Moran, *Language and Culture* ..., page. 36.

Table 4.27 The example of product dimension of international culture
in text

Data	Code	Explanation
Taj Mahal, an epitome of love, is actually a mausoleum. Standing majestically on the banks of River Yamuna, the Taj Mahal is synonymous to love and romance. Taj Mahal was constructed by Mughal Emperor Shah Jahan in the memory of his beloved wife and queen.	176/CH.04/P.58 /IC/PRO	This paragraph tells about the location and the story behind the construction of Taj Mahal. It explains that Taj Mahal is a bulding that was built by people as historical evidence. It is in accordance with product dimension by Moran which is the greatest achievements of a people as reflected in their history, social institutions, works of art.[82]
Taj Mahal represents the finest architectural and artistic achievement. The mausoleum was constructed of pure white marble. The white marble is inlaid with semi-precious stones (including jade, crystal, lapis lazuli, amethyst and turquoise) that form the intricate designs. Its central dome reaches a height of 240 feet (73 meters). The dome is surrounded by four smaller domes. Four slender towers, or minarets, stand at the corners. Inside the mausoleum, an octagonal marble chamber adorned with carvings and semi-precious stones house the false tomb of	180/CH.04/P.58 /IC/PRO	Moran stated that products of culture range from isolated objects, artifacts, or tools to places, complex social institutions, and other constructions like art, literature, architecture, and music.[83] Related to that theory, this paragraph describe two of product culture range, that are art and architecture of Taj Mahal building.

[82] Jose F.E.Gonzalez, *Analyzing Moran's Dimensions* ..., page. 346.
[83] P. Moran, *Language and Culture* ..., page. 36.

Data		Code	Explanation
Mumtaz Mahal. Her actual remains lie below, at garden level.			

In addition, product dimension in international culture category is also represented through a picture. This picture is an illustration of Taj Mahal building. The picture and its explanations are shown in the table below.

Table 4.28 The example of product dimension of international culture in picture

Data	Code	Explanation
Taken from: http://www.santabanta.com/photos/tajmahal/9012035.htm	175/CH.04/P.58/IC/PRO	This picture illustrate Taj Mahal which located in India, so it is included into international culture. In the other hand, this picture also reflect a building, so it is one of product dimension.

In the international culture category, one representation of product dimension is through mentioning some names of place. The other way to represent product dimension is through text which describe about Taj Mahal in India. The picture of Taj Mahal building also become one representation of product of international culture in textbook.

b. Practice

In the textbook, the data shown action and activity carried out by the members of international culture only found 3 times. All those three data were found in a text entitled *Issumboshi*, a folklore from Japan. The data were represented as supporting paragraph of the text to give the plot of the main character. One of the paragraph become the example in the table below.

Table 4.29 The example of practice dimension of international culture
in paragraph

Data	Code	Explanation
At last Issumboshi reached the capital city and anchored under the bridge. Then he climbed up to the railing and viewed the town. "There is a fine palace over there. I shall ask them at once." At long last Issumboshi arrived at the palace. "Excuse me, but I want to meet the feudal lord." The lord came to the door, "What? Who's there?" "Here I am, at your feet." "Oh. How small! Why do you want to meet me?" "Please let me be your retainer." "I wonder if your very small body can do anything." "I'll stay in your pocket and guard you from all harm." When Issumboshi said so, a bee came buzzing by. "Yhaa!" Issumboshi yelled, stabbing the bee. "Bravo! I employ you. It would be good if you became the Princess's man." "Oh! What a cute fellow he is!" said the Princess, putting Issumboshi on her palm. "I will defend you upon my life," said Issumboshi.	269/CH.12/P. 157/IC/PRA	Moran said that practices comprise the full range of actions and interactions that members of the culture carry out, individually or with others.[84] This paragraph desctibe about the action and interactions of Issumboshi as the member of Japanese culture. The action found in the part when Issumboshi climbed up to the railing and viewed the town. The interactions was clearer shown in the dialogue between Issumboshi and The lord.

c. Perspective

According to Moran, perspective dimension refers to perceptions, beliefs, values, and attitudes that underlie the products and

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[84] P. Moran, *Defining Culture ...,* page. 25.

that guide persons and communities in the practice of the culture. Perspective dimension in international culture category shown only 2 times in the textbook. This dimension represent in two form, those are a paragraph of text *Taj Mahal* and an announcement of a concert in Singapore. Further explanations were provided in the table below.

Table 4.30 The examples of perspective dimension of international culture

Data	Code	Explanation
Taj Mahal shows shades of magnificent beauty at different time during the day. At dawn when the first rays of the sun hits the dome of this epic monument, it radiates like a heavenly pinkish palace. At daytime, when the sky is bright and clear, the Taj looks milky white. At a moonlit night when the full moon rays fall on the glistening white marble, the cool moon rays reflect back from the white marble and give the Taj Mahal a tinge of blue color. It's simply breathtaking! With such beauty, no wonder that Taj Mahal becomes one of the the Seven Wonders of the World.	181/CH.04/P. 59/IC/PERS	This paragraph tells about the writer's perceptions and outlooks about Taj Mahal. It can be seen from the metaphors that show the author's unique description of Taj Mahal. This data is in line with Moran's perspective dimension which provide meaning and constitute a unique outlook or orientation toward life-a worldview.[85]
Cancellation of JYJ Concert in Singapore + Write a Note by Faith & D Entertainment on Monday, March 28, 2011 at 5:19am. Dear Fans and Media. This is an official announcement to inform everyone that we have just been notified by CJes Entertainment, the artiste agency of JYJ that they have decided to cancel JYJ World Tour Concert in Singapore which is scheduled on 23 April 2011 at Singapore Indoor Stadium. It is with utmost regret that we have to accept this cancellation notice from the artiste agency at this point in time. We have submitted the final plans for stage, seating and ticketing for the agency's approval so as to proceed with the official announcement on ticket sale. These plans are in accordance with the regulations required by the authorities in Singapore and the budget allocated for the concert. It is most unfortunate that the plans are not approved by CJes and their decision is to cancel the concert. We respect the agency's decision and, with great regret, we are unable to change their mind but to accept this unforeseen circumstance that is beyond our control. We understand the disappointment as well as the inconvenience caused due to the cancellation and we sincerely apologize – especially to the fans of JYJ. The Management Faith & D Entertainment (Taken from *http://www.dbsknights.net/2011/03/info-faith-d-entertainment-*)	211/CH.06/P. 83/IC/PERS	Based on Moran's theory, perspective dimension include the perceptions and attitudes that guide the members of culture in doing their practice. In this announcement, the perception appear as the reason of the concert concellation while the attitude appear from the management attitude

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[85] P. Moran, *Defining Culture ...*, page. 25.

		in expressing apologies to fans of JYC.

d. Person

The data shown the reflection of a culture by individual members in a unique way found 9 times in the textbook. In representing person dimension of international culture, the textbook mentioned some names who tend into international culture. There are Siti Nurhaliza (a singer from Malaysia), Lao Tzu (a philosopher from China), and Shah Jahan (a Mughal Emperor from India). Those names are mentioned as a part of sentence or text in the textbook.

Person dimension is also represented through text. There is a text which entirely tells about a character in Japanese folklore, called Issumboshi. This main character reflect the culture of the story. Further explanation is provided in the table 4.31 below.

Table 4.31 The examples of person dimension of international culture in text

Data	Code	Explanation
They raised Issumboshi with much care, but Issumboshi never grew bigger. "Hey, Issumboshi, do you want to be eaten by a frog?" Issumboshi was always being bullied by the children of the village and often went home feeling unhappy. Grandmother would make some big rice balls and encourage him. "Eat a lot, and grow up quickly," Grandmother said.	267/CH.12/P.157/ IC/PER	This text tells about Issumboshi as the main character. Issumboshi is a small human who then as an adult he becomes a warrior. In Japan, this story become a folklore. The character, Issumboshi, ia in line with Moran's statement that said persons of the culture have a history with the phenomenon and incorporate it - or choose to not incorporate it - into their lives in their own ways.[86]

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[86] P. Moran, *Defining Culture ...,* page. 27.

In addition, the last way to represent person dimensions in international culture is through pictures. Some pictures are indicated as the illustration of international culture's member. The pictures were provided below.

Table 4.32 The examples of person dimension of international culture in pictures

Data	Code	Explanation
Source: http://prettywallpapershd. com/wp-content/uploads/2016/01/ lionel_messi_wallpapers_new_fr5.jpg	229/CH.08/P.109/ IC/PER	This is a picture of Lionel Messi, a famous football player who plays for Barcelona FC in Spain. Messi has chosen his career in the world of football and became a public figure in this field. It is in accordance with person dimension proposed by Moran. Moran stated that culture resides both in the individual members of the culture and in the various social groups or communities that these person form to carry out their way of life.[87]
	265/CH.12/P.157/ IC/PER	This is the illustration of Issumboshi's grandmother. In the picture, it can be seen that grandmother wear Kimono, a traditional cloth from Japan which represent the member of traditional community in that time. It is in line with Moran's person dimension which constitute the individual members who embody the culture and its communities in unique ways.[88]

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[87] P. Moran, *Defining Culture ...,* page. 25.
[88] P. Moran, *Defining Culture ...,* page. 25.

The representation of person dimension in international culture is shown through several ways. There are some names in a simple form which reflect the names from some countries, like Malaysia, China, and India. Besides, a text entitled Issumboshi also represent person dimension as a character of this Japanese folklore. The last, person dimension is represented through some illustration pictures.

Based on all the explanation and data that already presented, the amount of international culture category can be summed up as the data in the table below.

Table 4.33 Summary of international culture data amount

No	Dimension of Culture	Frequency
1.	Products	10
2.	Practices	3
3.	Perspectives	2
4.	Communities	0
5.	Persons	9
TOTAL		**24**

4. Intercultural Interaction

The awareness, reflections, similarities and differences between source culture and target/international culture are called intercultural interaction. The category of intercultural interaction is the least category found in the textbook. There are only 13 data show this category from the total of 295 data recorded. The list of the data is provided in appendix 5.

a. Product

Product dimension of intercultural interaction is infrequently found in the textbook. There are only two data were recorded into this product dimension. One data is shown in a sentence while the other shown in a picture. Detailed explanation can be seen below.

Table 4.34 The representation of product dimension of intercultural interaction

Data	Code	Explanation
Alia in her letter wrote that her (mother tongue) is Batakese, but she can also speak other languages, like Madurese, Indonesian, and English.	26/CH.01/P.09/ ICI/PRO	In the sentence, Alia can speak many languages. It reflect that in a person, different languages can be practiced together. It is the reason for record it as intercultural interaction data. Besides, the main topic of this sentence is language. The language is reflect product dimension as Moran stated that language is a cultural product in and of itself.[89]
Source: Dokumen Kemdikbud	112/CH.02/P.30/ ICI/PRO	This is a greeting card to congratulate someone who get promotion from Jepara Ukir Company in London. The intercultural interaction was indicated from Jepara Ukir Company (source culture) which located in London (target culture). As a thing, this greeting card was included into product dimension.

From all those explanation, it can be concluded that product dimensions in intercultural interaction were represented through two

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[89] P. Moran, *Language and Culture ...,* page. 36.

ways. One of the representation is through a sentence which explains a person's ability to mastering some languages. The other way is through a picture of a greeting card.

b. Practice

There are 8 data shown practice dimension in intercultural interaction category. According to Moran, practice dimension can be described as action or activity carried out by the members of a culture, individually or with others.[90] The data of practice dimension were represented through two ways. One of the way is paragraphs. More detailed explanation can be seen in the table below.

Table 4.35 The representation of practice dimension of intercultural interaction through paragraphs

Data	Code	Explanation
In the next letter to Caroline, Alia wrote: "I like scuba diving. So if some day you visit Indonesia, I will take you to scuba diving in Bunaken National Marine Park. The place is amazingly beautiful. Doesn't that (sound) cool?"	24/CH.01/P.09 /ICI/PRA	It is a paragraph which refers to a text of pen pals betweeen Alia (an Indonesian) and Caroline (an American). In this paragraph, Alia plans to take Caroline scuba diving in Bunaken National Marine Park. It shows the activity (practice dimension) carried out by Indonesian and American persons together (intercultural interaction).
In 1962, Habibie returned to Indonesia for three months on sick leave. During this time, he was reacquainted with Hasri Ainun, the daughter of R. Mohamad Besari. The two married on 12 May 1962, returning to Germany shortly afterwards.	248/CH.10/P. 135/ICI/PRA	This paragraph explained the activity of Habibie and his wife in Indonesia and their returning into Germany. It shows Habibie as person of source culture and his activity (practice dimension) in Germany which included into international culture. This interaction made this

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[90] P. Moran, *Defining Culture* ..., page. 25.

Data	Code	Explanation
Habibie and his wife settled in Aachen for a short period before moving to Oberforstbach. In May 1963 they had their first son, Ilham Akbar Habibie, and later another son, Thareq Kemal Habibie.		paragraph was recorded into practice dimension in intercultural interaction.

Practice dimension is also represented through dialogues. There are two dialogues shown the intercultural interaction in practical communication. First a dialogue carried out by some people who plan the activities to spent a long weekend. Second, a dialogue talking about Habibie. The dialogues and its explanation is provided below.

Table 4.36 The representation of practice dimension of intercultural interaction through dialogues

Data	Code	Explanation
Riri : I have made a plan with my mother about what to do on this long weekend. We are going to practice baking cookies. Santi : That sounds like a very good plan! Bayu : Are you going to bake **choco chips cookies** like the last time? Riri : Well, yes. That is my favorite. But we will also try to make **ginger cookies**. Santi : Lucky you. Your mom is a real baker, isn't she? Bayu : Ha ha, ha. Do you still want to stay home alone? Riri : Or, would you like to join me to learn baking	159/CH.03/P.41/ICI/PRA	In this dialogue, all names of the characters refers to source culture. The product they make is choco chips and ginger cookies which indicate target culture. It can be seen that this dialogue shows the intercultural interaction when source culture people learn to make products of target culture. Besides, this dialogue occur as communication of some people. It is in line with Moran's practice dimension. Moran stated that when people come together and

cookies? You can come to my house. Bayu : It's a good idea! Or will you go fishing with me and my dad? Santi : I think I **would like** to bake cookies with Riri. Thanks for inviting me, Riri.		engange in cultural practices, they talk.[91]
Nadia : Who is your idol, Rima? Rima : My parents. What about you? Nadia : BJ Habibie. I like him very much. Rima : He is one of geniuses from Indonesia. He studied in Germany. Nadia : You're right. Rima : He worked and stayed in Germany, right? Nadia : He did. But he never forgets his country. He once made us proud for his achievement in making planes avowed by the world. Rima : He relinquished his good job in Germany to develop his own country. Nadia : He promised that he would share his knowledge to everyone needing it. Rina : Now, he seems to enjoy his retirement with family. Nadia : That's why I love him.	253/CH.10/P.140/ ICI/PRA	As a dialogue, this data is shown people interactions which reflect practice dimension. The thing makes this data indicate as intercultural interaction is the topic of the dialogue, The dialogue talk about Habibie and his life in Germany. It shown the reflection of interaction between source culture person and international culture place.

Practice dimensions in intercultural interaction category were represented in two ways. First, it shown as a paragraph of a text, like in an example of a letter and the text entitled B.J. Habibie. Second, the practice dimension represented through dialogues which reflected

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[91] P. Moran, *Language and Culture ...,* page. 37.

about the interaction between source culture person and product of target and international culture.

c. Perspective

Perspective dimension explain about person or community's beliefs, perceptions, values, and attitudes which guide the member of the culture. This dimension is in very small amount found in the textbook. There is only one data reflect perspective dimension in intercultural interaction category. This data appear as a sentence in the textbook's exercise. The data can be seen below.

Table 4.37 The representation of perspective dimension of intercultural interaction

Data	Code	Explanation
I like history very much; it helps me know more how different countries existed in the past.	14/CH.01/P.05/ICI/PERS	This sentence explain the writer's reason like history because it give the knowledge of the different countries in the past. This sentence tells the **writer's perception** about the **differences of some countries** (including many aspects of the countries, and of course culture) in the past.

d. Person

There are only two data show the reflection of a culture in personal background in intercultural interaction category. One data found in the name of a famous singer, Agnes Mo. Agnes Mo was originally an Indonesian singer named Agnes Monica. In her career, she then go international and changed her name to Agnes Mo. Now, her achievements are at international level. It shows the cultural interaction between Agnes Mo as Indonesian and her singing career at an international level. Besides, Agnes Mo as a unique individual with

her identity and experiences reflects a person dimension. Moran stated that each person is a distinct mix of communities and experiences, and all persons take on a particular cultural identity that both links them to and separates them from other members of the culture.[92]

The data of person dimension in intercultural interaction also found in a picture. The picture show the differences between one person and the other in reflecting their culture. Those differences can be indicate form cloths and the expressions. Here the explanation of intercultural interaction in picture.

Table 4.38 The example person dimension of intercultural interaction in picture

Data	Code	Explanation
Source: Dokumen Kemdikbud	132/CH.02/P.33/ ICI/PER	According to Moran, factors suvh as age, gender, race, ethnicity, social class, religion, education, profession, all play into individual differences, as do the life experiences and outlooks of persons.[93] This is the picture of the difference between Indonesian student (in white and grey uniform) and student from outside Indonesia (seen from her blond hair). The differences is seen in the style of their dress where Indonesian student dress formally while foreign student dress in casual style. In addition, the expression of Indonesian student looks more calm, while foreign student is more relaxed.

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[92] P. Moran, *Defining Culture ...*, page. 25.
[93] P. Moran, *Defining Culture ...*, page. 27.

Based on all the explanation and data that already presented, the amount of intercultural interaction category can be summed up as the data in the table below.

Table 4.39 Summary of intercultural interaction data amount

No	Dimension of Culture	Frequency
1.	Products	2
2.	Practices	8
3.	Perspectives	1
4.	Communities	0
5.	Persons	2
TOTAL		**13**

5. Universality across culture

Universality across culture is the second largest category found in the textbook after source culture category. It is because a lot of the data found did not show a specific category and tends to be a general thing that everyone does. In the textbook, there are 98 data showing this category and fully reflecting the 5 dimensions of culture.

a. Product

Product dimension in universality across culture category refers to the things that commonly used, made, and built by people without specifically tends into a culture category. Product dimension in universality across culture category found 25 times in the textbook. According to Moran, products range from tangible objects such as tools, clothing, written documents, or building – including other constructions such as written and spoken language, music, or complex institutions of family, education, economy, politics and religion.[94]

The data of its dimension were represented in various way. One way to represented this product dimension was through simple forms

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[94] P. Moran, *Defining Culture* ..., page. 25.

of things name. Some names of things recorded in the textbook refers to a place name and clothing. The examples of place name were like food stall, market, and lake. The clothing names recorded such as black jacket, new bag, blouse and skirt. Those data were in line with Moran's product dimension which the examples are clothing, buildings, language, music, education, and religion.[95]

The other way to represent product dimension is through sentences. Some sentences in the textbook were indicated product dimension of universality across culture category. The examples were provided in the table below.

Table 4.40 The examples of product dimension of universality across culture category in sentences

Data	Code	Explanation
I'm really into songs and music.	22/CH.01/P.05/UC/PRO	Song and music in this sentence included into product category like what Moran mentioned that product of culture were included art, literature, architecture, and music.[96]
(We) keep in touch via e-mail and WhatsApp	44/CH.01/P.15/UC/PRO	E-mail and WhatsApp are applications used by almost all people in te world, so it is not tend into any specific culture. These intangible objects were included into product dimensions as Moran stated that products, both tangible and intangible, are located and organized in phisical places.[97]

The representation of product dimension also found in a dialogue. The dialogue is an interview with The Wright Brothers in a

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[95] Jose F.E. Gonzalez, *Analyzing Moran's Dimensions* ..., page. 346.
[96] P. Moran, *Language and Culture* ..., page. 36.
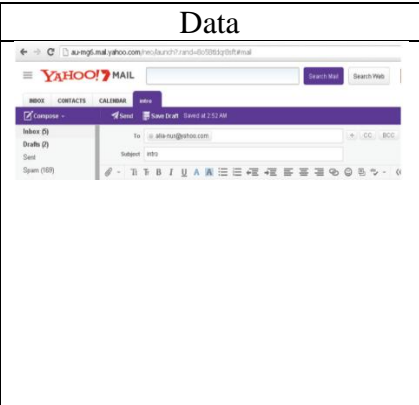[97] P. Moran, *Defining Culture* ..., page. 25.

TV Talk show. This dialogue recorded as product dimension because the topic of their discussion. The dialogue can be seen below.
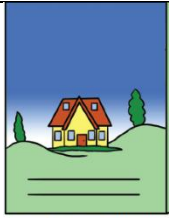
Table 4.41 The examples of product dimension of universality across culture category in dialogue

Data	Code	Explanation
Host : Hello and welcome to our talk show tonight, Great Inventors! Today we have very special guests, Orville and Wilbur Wright. We are going to ask them about their revolutionary inventions.What do you call your invention? Orville : We invented airplane. Host : Airplane? What is the tool for? Wilbur : It's a tool that will help human being to fly!	220/CH.07/P.97/ UC/PRO	The topic of this discussion is the invention of airplane. Airplane not specifically tends into a culture because it is a common product. In this dialogue, the airplane were described. The airplane is one of product dimension because it is a tool and tools included into Moran's product dimension.

In addition, many product dimension were represented through pictures. Some pictures were found to represent universality across culture category. The examples of pictures and its explanation were shown in the table below.

Table 4.42 The examples of product dimension of universality across culture category in pictures

Data	Code	Explanation
	04/CH.01/P.04/ UC/PRO	This is an email display that is used by many people in the world as a virtual communication medium. It was recorded as product dimension because it includes the intangible objects that

		people create.
 Source: Dokumen Kemdikbud	123/CH.02/P.31/ UC/PRO	It is an illustration of a house. It reflects a product dimension in the form of building. It also represent universality across culture because house is common people's residence.
	218/CH.07/P.95/ UC/PRO	Plane is a public vehicle produced and used by various countries in the world. It shows that a plane is a product of universal culture.

Based on all the explanation above, it can be known that product dimension in universality across culture category were represented in four ways. Simple form of things' names was one way of the representation. The other representation was through sentences that reflect a product of culture. One dialogue also represented a product dimension through its discussion topic. The last, pictures were also represent product of universality across culture category.

b. Practice

In this category, practice dimension can be described as actions or activities carried out by people without specifically reflect a culture category. Practice dimensions in universal culture category were the most prevalent compared to the practice dimensions in other categories. The data showing this dimensions were found 50 times in universal culture category. It caused a variety of product dimension representations.

Some simple forms reflected people activities were recorded as practice dimension representation. Some activites like shaking hands, sending birthday gifts, and having lunch together reflect the activities commonly carried out by people. Besides, the reflection of practice

dimension also shown in some sentences. Further explanation can be seen below.

Table 4.43 The examples of practice dimension of universality across culture category in sentences

Data	Code	Explanation
Alice told her pen pal that she admired J.K Rowling and collected (her) novels.	38/CH.01/P.15/ UC/PRA	Collecting novels is an activity commonly carried out by many people and found in many places. This is in line with what Moran stated that practices comprise the full range of actions and interactions that members of the culture carry out, individually or with others.[98]
Riza is working really hard. Ami compliments Riza. Riza responds to the compliment happily.	138/CH.02/P.35 /UC/PRA	This sentence shown the compliments in person's interaction. Complimenting is a participation language in people's interaction. As Moran said that cultural practices almost always require language, the language of participation, this sentence was included into practice dimension.

The form of representation mostly found in the practice of universal culture are dialogues. The dialogues takes daily activities as the topics. Some dialogue also show the topics in certain situations. The examples of the dialogues can be seen below.

Table 4.44 The examples of practice dimension of universality across culture category in dialogues

Data	Code	Explanation
Tuti : How is your business, Ria? **Ria** : Wonderful (4) I've sold 100 items these two	87/CH.02/P.27/ UC/PRA	This dialogue shown a practical communication in business activity. They reflect practice dimension

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[98] P. Moran, *Defining Culture* ..., page. 25.

Data	Code	Explanation
days. **Tuti** : Congratulations! That's a <u>popular business</u> (5) right now. **Ria** : <u>I'm glad you think so</u> (6).		through talking. Moran stated that when people come together and engage in a cultural practices, they talk.[99]
Dika : Hi, Mida, You look so happy. Mida : Hi, Dika. You're right. I'm really happy. Dika : Really? Why? Mida : I met my favorite idol, Agnes Mo yesterday. Dika : Wow…, it sounds interesting.	236/CH.08/P.112/ UC/PRA	This dialogue also shown a practical communication but in different topic. The topic in this dialogue is meeting idol. They talk each other so they reflect a practice dimension.

Texts also become one way of practice dimension representation. There are two paragraphs in text *Meeting My Idol* reflect practice dimension in universality across culture category. The paragraphs and its explanation can be seen below.

Table 4.45 The examples of practice dimension of universality across culture category in paragraphs

Data	Code	Explanation
Finally, after about 40 or 50 minutes wait, Afgan showed up from inside the radio station. He smiled and waved to all Afganism who had been waiting excitedly saying, "Good morning. How are you all?" The crowd went crazy. The shouts sounded like a mix of "Fine, thank you" and screams of Afgan's name.	233/CH.08/P.111/ UC/PRA	The paragraph describe the interaction between Afgan and his fans in his concert. It covers some greeting expressions and its responses. Moran stated that cultural practices almost require language, language of participation.[100] This paragraph show act communication practice, so it can be

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[99] P. Moran, *Language and Culture …*, page. 37.

[100] P. Moran, *Language and Culture …*, page. 37.

		included into data of practice dimension.
Then, he started the event by singing his hit single "Dia dia dia". Afganism went even crazier; they sang along with him throughout the song. Of course, I did too. I couldn't take my eyes off this amazing singer who had released three albums. When he was finished with the song, the host announced that it was time for autographing the memorabilia. I prepared my CD's and began to stand in the line.	234/CH.08/P.111/ UC/PRA	This paragraph describe the atmosphere of the concert when Afgan started to sing. In this concert, there are practices of speaking and listening. It is in line with what Moran said that te interactions between and among members of the culture demand speaking and listening and, in literate cultures, reading or writing.[101]

The last way of representing practice dimension of universality across culture category is through pictures. The illustration of some activities carried out by people can be indicated as the examples of representation of practice dimension. The examples of pictures and its explanation were provided below.

Table 4.46 The examples of practice dimension of universality across culture category in pictures

Data	Code	Explanation
 Source: Dokumen Kemdikbud	90/CH.02/P.27/ UC/PRA	All cultures in the world have wedding traditions even though the details of the marriage procession are different. In wedding process, there are a lot of interactions among people. As Gonzalez stated that practices refer to actions and interactions among the members of a culture, this picture can be included into

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[101] P. Moran, *Language and Culture …*, page. 37.

		practice dimension.
	166/CH.04/P.50 /UC/PRA	This picture shows two persons who is doing mountain climbing. Mountain climbing is a hobby that common in many people around the world. This picture explains the practical action carried out by people in doing their hobbies.

There are several ways of practice dimension representation in universality across culture category. One of the way is representing practice dimension through simple forms of practical activity. Some sentences also indicated as representation of this dimension. Dialogues of dialy activities were also represented practical communication. Besides, some paragraph in a text also reflect a practical interaction. In addition, some pictures were also illustrate activities carried out by people.

c. Perspective

Beliefs, perceptions, values and attitudes by members of cultural groups is the description of perspective dimensions. Besides the perspectives that refers to a culture, there are also perspectives that are held by people in general, without referring to specific cultures. This perspective dimensions that falls into the universality across culture category. There are 13 data shown perspective dimensions of this category in the textbook.

The data shown perspective dimensions were represented in two ways. One of the data with code 206/CH.05/P.76/UC/PERS was represented through sentence as an example in the textbook material. The sentence "People see peace in family as essential for spiritual growth" was included into perspective dimension because it reflects the perception and outlook of family as spiritual growth. It is in line

with Moran's perspective dimension which provide meaning and constitute a unique outlook or orientation toward life – a worldview.[102]

The other way of representing perspective dimension data is through some quotations mentioned in the textbook. These are quotes from wise words of some public figures. The quotations contain learning motivations and the values of life accordance with what Moran stated that we use language to name and understand the perceptions, values, attitudes and beliefs that govern our way of life.[103] Further explanation can be seen below.

Table 4.47 The examples of perspective dimension of universality across culture category in quotations

Data	Code	Explanation
"Accept responsibility for your life. Know that is you who will get you where you want to go, no one else." Les Brown	55/CH.01/P.19/ UC/PERS	The quote explains the attitude on the responsibilty in ourselves. Attitudes refers to perspective dimension.
"The biggest risk ia not taking any risk. In a world that's changing really quickly the only strategy that is guaranteed to fail is not taking risks." Mark Zuckerberg	58/CH.02/P.22/ UC/PERS	This quote also shows the attitude which explain the courage to taking risks.
"My philosophy is that not only are you responsible for your life, but doing the best at this moment puts you in the best place for the next moment." Oprah Winfrey	289/CH.14/P.192/ UC/PERS	Oprah Winfrey through her quote believe that the best work will puts us in the best place. It is the example of belief as perspective dimension.

Perspective dimensions in the universality across culture category were reflected in two ways. One of the representation is

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[102] P. Moran, *Defining Culture* ..., page. 25.
[103] P. Moran, *Language and Culture* ..., page. 37.

through sentence which only contain one data. Besides, the other data were represented as quotations of wise words by some public figures.

d. Community

According to Moran, communities can be described as specific social contexts, circumtances, and groups in which members carry out cultural practices.[104] In universality across culture category, community dimension refers to a group of people who carried out their activity without tends into any cultural categories. The data of community dimension in this category shown 7 times in the textbook including two phrases *choir club* and *head scarf* as simple form of communities representation. Choir club explain a group of people who doing practical activity together while head scarf refers to clothing style of a religion namely *Islam*.

Not only appear as clothing style, two other data also indicated sentences explained about *Islam*. *Islam* is a religion and reflect a big community which its values and beliefs followed by many people around the world. The data that shown this can be seen below.

Table 4.48 The examples of community dimension of universality across culture category in sentences

Data	Code	Explanation
Assalamu'alaikum Alia,	12/CH.01/P.05/ UC/COM	*Assalamu'alaikum* is a greeting expression among *muslims*. *Muslims* said this expression when they meet each others. This greeting is specific into Islam and different with non-*Muslims'* greeting expression. It is in accordance with Moran's community dimension that communities develop distinct language to describe and carry out the particular practices and products

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[104] P. Moran, *Defining Culture* ..., page. 25.

		associated with their group and its activities.[105]
Muslims perform prayers at least five times a day.	207/CH.05/P.76/ UC/COM	This sentence reflect *Muslims*' practice in their dialy. It also included into community dimension because it explain the practice of *Muslims*.

Besides, community dimension in this category also represented by pictures. The pictures give the illustration of a community and its activity. One example of the pictures were provided in the table 4.49 below.

Table 4.49 The examples of community dimension of universality across culture category in pictures

Data	Code	Explanation
 Source: http://icexams.ru/images/meeting2.gif	288/CH.14/P.191/ UC/COM	Moran stated that this dimension range from broad, amorphous communities such as national culture, language, gender, race, religion, socioeconomic class, or generation – to more narrowly defined groupings – a local political party, a social club, a sports team, a charity organization, coworkers, or family.[106] In this image, there are four person with formal clothes are doing meeting. This shows the activity of a group of employees so it was included into community dimension data.

From all the explanations, it can be understood that community dimension in universality across culture category represented through three ways. First, a simple form of communities representation.

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[105] P. Moran, *Language and Culture* ..., page. 38.
[106] P. Moran, *Defining Culture* ..., page. 25.

Second, the sentences that reflect language and practice of a community. The last, community dimension represented through pictures.

e. Person

The data that shown the reflection of culture in individual members found 4 times in the universality across culture category. This person dimension is represented by some names that used in various countries in the world. The names Hannah, Sofia, Ben and Samuel are universally become names of many people in any different countries. This reason made those names included into person dimension of universality across culture.

Based on all the explanation and data that already presented, the amount of universality across culture category can be summed up as the data in the table below.

Table 4.50 Summary of universality across culture data amount

No	Dimension of Culture	Frequency
1.	Products	25
2.	Practices	50
3.	Perspectives	13
4.	Communities	7
5.	Persons	4
TOTAL		**99**

Based on the analysis conducted in this research, the dominant culture category raised in the textbook is source culture. It is depicted in various ways that reflect Indonesian culture, such as people names, place names, product names, or in texts. Most data of source culture appear as products and persons dimensions. Perspectives, practice, and communities dimensions are also recorded as source culture category but not too much. Universal culture become the second place in cultural category because there are many data that not reflect into any specific culture. Those data refers to things that commonly

used or practiced by all people. Universal culture is displayed in all dimensions but more often in the dimensions of practice as dialogues.

In the third place, researcher found the target culture. The target culture is presented in texts, dialogues, people's names, place names and also some picture. It means that the target culture in the textbook covers product, practice, perspective, and person dimensions. As the culture of language that learners learn, it is better to increase the frequency of target culture presentations so the learners can better understand and be aware of the culture of target language that they are learn about.

International culture become the fourth place in the presentation of cultural category in the textbook. All the dimension of culture were indicated except communities dimension. This category appear in two texts that is *Taj Mahal* and *Issumboshi*. Beside, the category of international culture also presented as some names of place and institutions and very little data in people's names. International culture is introduced in only a few Asian countries and one data shows the Middle East. To open the learners' insights about cultures outside of source and target culture, international culture needs to be introduced more broadly.

As the last category, intercultural interaction needs to be improved in the textbook. The lack of the presentation of this category is due to the large amount of data that has entered into certain cultural specifications, so the data that show the interaction among several cultures is very limited. In intercultural category, the dimensions of culture indicated were product, practice, perspective, and communities. The data of intercultural interactions only founded in the form of sentences and pictures.

To summed up the explanation about cultural categories, the textbook is dominated by source culture in various variations. On the other hand, the category of intercultural interactions is very poorly raised. It can be modified by providing some description of the interaction of various culture in a context. For example, the dialogue conducted between Indonesians with native speakers or people from international cultures (Philipines, China, Russia,

Germany, Middle East, etc). In addition, the description of the conditions of cultural interaction in daily life through sentences, texts, and images can also be done so the textbook is not dominated or lacks in certain cultural categories.

The about explanation about cultural categories and its representations can be summarized in the following table.

Table 4.51 Summary table of cultural categories and its representations in textbook *Bahasa Inggris* for grade X Senior High School

CC/CD	PRO	PRA	PERS	COM	PER	Representations
Source Culture	√	√	√	√	√	- Simple forms (clothing, places' name, grouping names, and person's names - Texts - Paragraphs (as supporting information in the text) - Pictures - Dialogues
Target Culture	√	√	√	-	√	- Simple forms (places' name, grouping names, and person's names - Song lyrics - Pictures - Sentences - Dialogues - Paragraphs (as supporting information in the text) - Texts
International Culture	√	√	√	-	√	- Simple forms (places' name, grouping names, and person's names - Texts - Pictures - Paragraphs (as supporting information in the text)
Intercultural Interaction	√	√	√	-	√	- Simple form (person's name) - Sentences - Pictures - Paragraphs (as supporting information in the text) - Dialogues
Universality	√	√	√	√	√	- Simple forms (clothing,

across Culture						places' name, grouping names, and person's names) - Sentences - Dialogues - Pictures - Paragraphs (as supporting information in the text) - Quotations

CHAPTER V
CONCLUSION

A. Conclusion

Based on the result of the data analysis of cultural categories and its representation in textbook *Bahasa Inggris* for grade X Senior High School, the conclusion is the textbook serves a rich cultural content. It can be seen from the cultural categories that fully found in the textbook. Unfortunately, the cultural category in the textbook is in imbalance percentage. The data shown the domination of source culture category and lack of intercultural interaction category. Source culture is the highest presentation with 40%. The second place, universality across culture in 34%. The target culture becomes the third place with 14%. After target culture, the next is international culture with 8% and the last is intercultural interaction with only 4%. Source culture helps learners to show their knowledge and identity to people with different cultures. Target, international, and universal culture give the learners knowledge about the culture outside of them. Intercultural interaction support with giving an overview for the learners about the similarities, differences, and also interaction among cultures.

Besides, the representation of cultural dimensions differ in each cultural category. There are two categories that completely present the five dimensions of culture, namely source culture and universal culture. In the source culture, the dimension that appears the most is person dimension. In universal across culture, the dimension that emerges most is practice dimension. Whereas, in target culture, international culture, and intercultural interaction the communities dimension is not found at all. The forms of representations found in textbooks include simple forms indicated in words, sentences, paragraphs, texts, dialogues, pictures, song lyrics, and quotations.

B. Suggestion

Regarding with the cultural presentations in the textbook, some suggestions are suggested to several parties. For textbook writers who designed the textbook, the suggestion is the balance portion of each cultural category. The textbook is expected to present the cultural content in a balanced manner, or at least no reduce the difference in presenting cultural categories too far. This is intended to provide a balanced knowledge of intercultural awareness for the learners. In addition, the author also suggested adding more cultural communities context to built the learners' awareness of togetherness.

For the English teachers of Senior High School, the use of textbooks must also be adjusted to the right strategies and methods in learning process in order to obtain good results. Besides, a textbook certainly has shortcomings, especially in presenting cultural categories and dimensions. Therefore, the teachers must to be able to provide additional information from other sources so that the learners can obtain maximum cultural knowledge.

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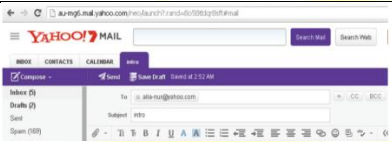
APPENDICES

Appendix 1

Data Coding

Recording Unit	Coding
	01/CH.01/P.01/UC/COM
	02/CH.01/P.02/UC/PRA
	03/CH.01/P.03/SC/PRA
	04/CH.01/P.04/UC/PRO
Hannah	05/CH.01/P.04/UC/PER
Caroline	06/CH.01/P.04/TC/PER
Pen pals	07/CH.01/P.04/UC/PRA
I'm 16 years old and I attend Thomas Edison High School here in Minneapolis, Minnesota, USA.	08/CH.01/P.04/TC/PRO
Alia	09/CH.01/P.04/SC/PER
... perhaps work for the National Parks Service.	10/CH.01/P.04/TC/PRA
Saidah	11/CH.01/P.05/SC/PER
Assalamu'alaikum Alia,	12/CH.01/P.05/UC/COM
I'm a sixteen-year-old school student from Johor Bahru in Malaysia. Actually I attend an Islamic boarding school just outside the city but my family live in Kuala Lumpur.	13/CH.01/P.05/IC/PRO
I like history very much; it helps me know more how different	14/CH.01/P.05/ICI/PERS

countries existed in the past.	
... boy band is One Direction.	15/CH.01/P.05/TC/PER
... Malay singer is, of course, Siti Nurhaliza.	16/CH.01/P.05/IC/PER
J.K Rowling	17/CH.01/P.05/TC/PER
Andrea Hirata	18/CH.01/P.05/SC/PER
Ahmad Fuadi	19/CH.01/P.05/SC/PER
Tom Cruise	20/CH.01/P.05/TC/PER
... Raja Ampat in Papua.	21/CH.01/P.05/SC/PRO
I'm really into songs and music.	22/CH.01/P.05/UC/PRO
 Source: Dokumen Kemdikbud Picture 1.4	23/CH.01/P.07/UC/PRA
In the next letter to Caroline, Alia wrote: "I like scuba diving. So if some day you visit Indonesia, I will take you to scuba diving in Bunaken National Marine Park. The place is amazingly beautiful. Doesn't that (sound) cool?"	24/CH.01/P.09/ICI/PRA
Bunaken National Marine Park	25/CH.01/P.09/SC/PRO
Alia in her letter wrote that her (mother tongue) is Batakese, but she can also speak other languages, like Madurese, Indonesian, and English.	26/CH.01/P.09/ICI/PRO
(I) come to **Yogyakarta** every month.	27/CH.01/P.14/SC/PRO
(We) plan to visit **Thailand** next year.	28/CH.01/P.14/IC/PRO
(We) can climb **Bromo Mountain** together on July.	29/CH.01/P.14/SC/PRO
.... my pen pals in **Malaysia**.	30/CH.01/P.14/IC/PRO
Lolita	31/CH.01/P.14/SC/PER
... she wanted to send a birthday gift ...	32/CH.01/P.14/UC/PRA
Papua	33/CH.01/P.14/SC/PRO
Marina	34/CH.01/P.14/SC/PER
... to visit Malang ...	35/CH.01/P.14/SC/PRO
She is sixteen and (her) school is in Minneapolis	36/CH.01/P.14/TC/PRO
... a state vocational school in my region.	37/CH.01/P.15/SC/PRO

Alice told her pen pal that she admired J.K Rowling and collected (her) novels.	38/CH.01/P.15/UC/PRA
Sofia told me that you would like to have more pen pals from Netherlands	39/CH.01/P.15/UC/PRA
Sofia	40/CH.01/P.15/UC/PER
Netherland	41/CH.01/P.15/IC/PRO
I have several pen pals from **UK**.	42/CH.01/P.15/TC/PRO
(She) join a choir club in her school.	43/CH.01/P.15/UC/COM
(We) keep in touch via e-mail and WhatsApp	44/CH.01/P.15/UC/PRO
... English speaking countries so that (we) can improve our English.	45/CH.01/P.16/TC/PRA
Task 1: Guessing Games – Who Am I?	46/CH.01/P.16/UC/PRO
Source: http://www.spazioblendtower.it/spazio-blend-tower-sala-eventi/ Picture 1.5	47/CH.01/P.17/UC/PRA
	48/CH.01/P.17/SC/PRO
Edo : Hello, I am Edo. May I know your name please? Slamet : Sure, I am Slamet. I am from Jepara. What about you? Edo : I am from Raja Ampat. I work in a tourism resort. Slamet : I work for a furniture company. Have you heard about ukir Jepara? Edo : Yes, and I want to know more about that. Slamet : It's a specific carving pattern created in Jepara.	49/CH.01/P.17/SC/PRA
Edo	50/CH.01/P.17/SC/PER
Slamet	51/CH.01/P.17/SC/PER
Jepara	52/CH.01/P.17/SC/PRO

Raja Ampat	53/CH.01/P.17/SC/PRO
Ukir Jepara	54/CH.01/P.17/SC/PRO
"Accept responsibility for your life. Know that is you who will get you where you want to go, no one else." Les Brown	55/CH.01/P.19/UC/PERS
Les Brown	56/CH.01/P.19/TC/PER
	57/CH.02/P.20/UC/PRA
"The biggest risk ia not taking any risk. In a world that's changing really quickly the only strategy that is guaranteed to fail is not taking risks." Mark Zuckerberg	58/CH.02/P.22/UC/PERS
Mark Zuckerberg	59/CH.02/P.22/TC/PER
Samuel : Alif, congratulations. You deserved it, Man. Alif : Thank you very much. This is because you always help me. Sinta : I am very happy for you, Alif. Now, that you are the director of the company, I believe the company will develop even faster. Alif : (*replies with a happy tone*) Thank you. I cannot forget your collaboration with me, and I will still need your help.	60/CH.02/P.23/UC/PRA
Samuel	61/CH.02/P.23/UC/PER
Alif	62/CH.02/P.23/SC/PER
Sinta	63/CH.02/P.23/SC/PER
Other friends shake his hands and congratulate him too. Deni : That's wonderful, Alif. Alif : Oh, thanks. Santi : Good for you. Good luck. Alif : Thank you very much. Bejo : Well done. Alif : Thank you for saying so. Ivan : That was great. You must be very proud of your	64/CH.02/P.23/UC/PRA

achievement. Alif : Thanks. I'm glad you think so. But I still have to learn a lot.	
Deni	65/CH.02/P.23/SC/PER
Bejo	66/CH.02/P.23/SC/PER
Ivan	67/CH.02/P.23/SC/PER
... shake his hands ...	68/CH.02/P.23/UC/PRA
His staff also congratulate him. Eny : Please accept my warmest congratulations, Sir. Alif : It's very kind of you to say so. Thank you. Bintari : I must congratulate you on your success. Alif : Thank you very much for saying so. *They all celebrate Alif's success by having lunch together in a simple food stall next to their office. Everybody is happy.*	69/CH.02/P.23/UC/PRA
Eny	70/CH.02/P.23/SC/PER
Bintari	71/CH.02/P.24/SC/PER
... by having lunch together in a simple food stall ...	72/CH.02/P.24/UC/PRA
A simple food stall	73/CH.02/P.24/UC/PRO
Cita has won the first winner of the story telling competition in her school. Her best friend congratulated her. Ditto : Cita, congratulations for being the first winner of the school story telling competition! Excellent. You really did it well. Cita : Thanks, Ditto. Ditto : I heard that you will be the representative of our school in the story telling competition of our regency. Is it true? Cita : Yes, you're right. Ditto : I hope you will win as well in the next competition. Cita : I hope so. But I'm nervous. Ditto : Don't worry, you're a very good story teller. Good luck. Cita : Thanks. I'll do my best. Wish me luck.	74/CH.02/P.24/UC/PRA
Cita	75/CH.02/P.24/SC/PER
Ditto	76/CH.02/P.24/SC/PER

In congratulating, people may make more than one move, for example, "Congratulations! You deserved it, Man." Similarly, in responding to congratulating expressions, people do not only make one move, like "Thank you very much." Usually they also say something else such as "This is because you're always with me".	77/CH.02/P.26/UC/PERS
Source: Dokumen Kemdikbud Picture 2.2	78/CH.02/P.26/UC/PRA
Dina : Hi, Yuni. What's your daughter doing these days? **Yuni** : Oh, she's in college. In fact, she plans to graduate this June. **Dina** : That's_____! (1) You must be very proud of her.	79/CH.02/P.26/UC/PRA
Dina	80/CH.02/P.26/SC/PER
Yuni	81/CH.02/P.26/SC/PER
TURN LEFT… Source: Dokumen Kemdikbud	82/CH.02/P.27/UC/PRA
Fuad :Hi Abdel. _____? (2) **Abdel** : Oh, I'm going to take the driving test tomorrow. **Fuad** : That's great, Abdel _____! (3)	83/CH.02/P.27/UC/PRA
Fuad	84/CH.02/P.27/SC/PER
Abdel	85/CH.02/P.27/SC/PER
KERAJINAN SEPATU KERAJINAN KRAMIK Source: Dokumen Kemdikbud	86/CH.02/P.27/SC/PRO
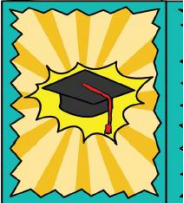
Tuti : How is your business, Ria? **Ria** : _____ (4) I've sold 100 items these two days. **Tuti** : Congratulations! That's a _____ (5) right now. **Ria** :_____(6).	87/CH.02/P.27/UC/PRA
Tuti	88/CH.02/P.27/SC/PER
Ria	89/CH.02/P.27/SC/PER
 Source: Dokumen Kemdikbud	90/CH.02/P.27/UC/PRA
Rudi : You look gorgeous in this wedding dress! _____ (7). **Ian** : Thank you very much, _____ (8) so.	91/CH.02/P.27/UC/PRA
Rudi	92/CH.02/P.27/SC/PER
Ian	93/CH.02/P.27/SC/PER
 Source: Dokumen Kemdikbud	94/CH.02/P.27/UC/PRA
Ihsan : You look so cute in the_____ (9) **Ali** : Oh, thanks for _____ (10) that. By the way,	95/CH.02/P.27/UC/PRA

congratulations for the 1st prize. Great job, Man! **Ihsan** : Thanks.	
Ihsan	96/CH.02/P.27/SC/PER
Ali	97/CH.02/P.27/SC/PER
Conversation 1 Rani : Hi, Anisa. Anisa : Hi, you look great in that pink head scarf. What a nice scarf! Rani : _____ (1) to say that. Anisa : I've never seen you in that hat. Where did you buy it? Rani : My mom bought it for me when she went to the market. Anisa : I see. Rani : Look. The teacher is coming! Anisa : Pak Sultoni. Mr. Sultoni : Hi, how are you? Rani : We're good. Thanks. Anisa : Excellent. Rani : _____ (2) hair cut, Pak Sultoni. Anisa : Yes, you're looking good with your hair	98/CH.02/P.28/UC/PRA

style.

Mr. Sultoni : Thanks a lot. Rani, I heard you won the Math

Olympiad. Is it true?

Rani : Yes, I won the second prize last week.

Anisa : _____ (3)

Mr. Sultoni : _____ (4) to hear that.

Rani : Thank you very much for saying so.

Rani	99/CH.02/P.28/SC/PER
Anisa	100/CH.02/P.28/SC/PER
Pak (Mr.) Sultoni	101/CH.02/P.28/SC/PER
... that pink head scarf ...	102/CH.02/P.28/UC/COM
The market	103/CH.02/P.28/UC/PRO
Conversation 2 Rudi : Hi Ben. How are you? Ben : Hi, you look great in that black jacket. Rudi : _____ (1) saying so. Ben : I've never seen you in that outfit. Is it new? Rudi : My sister bought it for me when she went to Singapore. Ben : Oh, I see. Rudi : Look. What a nice new hair style! Where did you have a	104/CH.02/P.28/UC/PRA

haircut? I like it a lot. Ben : _____ (2) think so. My brother did it. I can ask him to do yours if you want to. Rudi : Yes, please. Look! Andi is coming. Ben : Hi Andi, I heard you won the Speech Contest last month. Congratulations! _____ (3) Rudi : Fantastic! It's a great job, bro! Andi : Oh, thanks. It's _____ (4) actually.	
Rudi	105/CH.02/P.28/SC/PER
Ben	106/CH.02/P.28/UC/PER
... that black jacket.	107/CH.02/P.28/UC/PRO
... when she went to Singapore.	108/CH.02/P.28/IC/PRO
Let's play rock, paper, and scissors. Work in pairs. Play scissors, rock, and paper. The winner chooses for himself/herself a situation. The partner makes an expression of congratulations. For example, the winner chooses situation 5. He/She says, "I just bought a new bag." The partner says, "Congratulations. Your new bag is gorgeous." Then develop, a conversation based on	109/CH.02/P.29/UC/PRA

that. After that, start all over again by doing the scissors, rock, and paper again, and so forth. Continue doing that with all the situations provided in the table below.	
... new bag ...	110/CH.02/P.29/UC/PRO
Tomy has just been promoted to be the branch manager of Jepara Ukir Company in London.	111/CH.02/P.30/ICI/PRA
	112/CH.02/P.30/ICI/PRO
Jepara Ukir Company	113/CH.02/P.30/SC/COM
	114/CH.02/P.30/TC/PRO
Zettira	115/CH.02/P.30/IC/PER
Your sister has graduated from a culinary arts program in Padang, West Sumatra. She wants to be the best chef and plans to open her own restaurant.	116/CH.02/P.30/SC/PRA
Padang, West Sumatra.	117/CH.02/P.30/SC/PRO
	118/CH.02/P.30/UC/PRO

Santi has got a sugar glider from her parents. Her parents are happy because she has been brave enough to donate her blood to PMI (the Indonesia Red Cross).	119/CH.02/P.30/UC/PRA
A sugar glider	120/CH.02/P.30/UC/PRO
PMI (the Indonesia Red Cross)	121/CH.02/P.30/SC/COM
 Source: Dokumen Kemdikbud	122/CH.02/P.30/UC/PRO
 Source: Dokumen Kemdikbud	123/CH.02/P.31/UC/PRO
 Source: Dokumen Kemdikbud	124/CH.02/P.31/UC/PRO
Your aunt has got married to a man she loves. They met when they were involved in a medical mission in the Middle East.	125/CH.02/P.31/UC/PRA
The Middle East	126/CH.02/P.31/IC/PRO
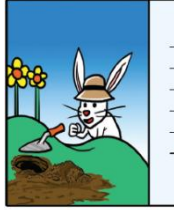
	127/CH.02/P.32/UC/PRO
Rahmi : Hello. How are things going on, Sinta? Sinta : Hi. Good, and you? Rahmi : I'm feeling great today. How was your weekend with your family in Batu? Sinta : Excellent! We had a lovely time there. You should have gone there with us. Rahmi : Really? Hey, what a beautiful skirt you are wearing. It matches your blouse. Sinta : Thanks a lot. My sister bought it for me last month. Rahmi : Wow! That's wonderful. Sinta : Oh, Rahmi, can I ask you something? Rahmi : Oh, sure. Please. Sinta : Have you finished writing the book we discussed two months ago? Rahmi : Yes. Come to my room. Look at this. What do you think?	128/CH.02/P.32/UC/PRA

Sinta : Terrific. I like the cover. Let me see the contents. This book is excellent. You really did a great job. Rahmi : Thanks a lot. You've inspired me to do this. Sinta : Your publisher should send it to all bookstores here. Rahmi : Yes, you're right. The publisher will do it for me. Sinta : Well, that's great. I am proud of you, Rahmi. By the way, I've got to go now. Have a nice day! Rahmi : You, too.	
Rahmi	129/CH.02/P.32/SC/PER
... a beautiful skirt ...	130/CH.02/P.32/UC/PRO
... your blouse.	131/CH.02/P.32/UC/PRO
Source: Dokumen Kemdikbud	132/CH.02/P.33/ICI/PER
Source: Dokumen Kemdikbud	133/CH.02/P.34/UC/PRA

 Source: Dokumen Kemdikbud	134/CH.02/P.34/UC/PRA
 Source: Dokumen Kemdikbud	135/CH.02/P.34/UC/PRA
 Source: Dokumen Kemdikbud	136/CH.02/P.34/UC/PRA
 Source: Dokumen Kemdikbud	137/CH.02/P.34/UC/PRA
Riza is working really hard. Ami compliments Riza. Riza responds to the compliment happily.	138/CH.02/P.35/UC/PRA
Riza	139/CH.02/P.35/SC/PER
Ami	140/CH.02/P.35/SC/PER
Firda is showing a very nice drawing. Fadhil compliments Firda. Firda responds to the compliment.	141/CH.02/P.35/UC/PRA
Firda	142/CH.02/P.35/SC/PER
Fadhil	143/CH.02/P.35/SC/PER
Wayan is wearing a new pair of shoes. Angelina	144/CH.02/P.35/UC/PRA

compliments Wayan. Wayan responds to the compliment.	
Wayan	145/CH.02/P.35/SC/PER
Angelina	146/CH.02/P.35/TC/PER
Siti looks beautiful in her new skirt. Raymond compliments Siti. Siti responds to the compliment.	147/CH.02/P.35/UC/PRA
Raymond	148/CH.02/P.35/TC/PER
Siti	149/CH.02/P.35/SC/PER
Source: Dokumen Kemdikbud	150/CH.02/P.35/UC/PRA
Source: Dokumen Kemdikbud	151/CH.02/P.36/SC/PRA
"The only thing that stands between you and your dream is the will to try and the belief that it is actually possible." Joel Brown	152/CH.02/P.37/UC/PERS
Joel Brown	153/CH.02/P.37/TC/PER
Source: Dokumen Kemdikbud Picture 3.1	154/CH.03/P.38/SC/PERS

 	155/CH.03/P.39/SC/PRO
 	156/CH.03/P.39/SC/PRO
 	157/CH.03/P.39/SC/PRO
 	158/CH.03/P.39/SC/PRO
Santi : So, what about you Bayu? Do you have any plans? Bayu : Definitely! **My dad and I are going to** go fishing. Santi : Fishing? Are you going to go fishing in the river near your house?	159/CH.03/P.41/ICI/PRA

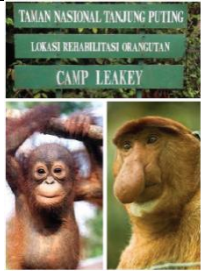|	
Bayu : No. We plan to go fishing in a lake near my uncle's house. **Would you like** to come with us? Santi : Fishing? That sounds great. But I would rather stay at home than go fishing. Bayu : What about you, Riri? **What would you like** to do on the long weekend? Riri : I have made a plan with my mother about what to do on this long weekend. We **are going to** practice baking cookies. Santi : That sounds like a very good plan! Bayu : **Are you going to** bake choco chips cookies like the last time? Riri : Well, yes. That is my favorite. But we will also try to make ginger cookies. Santi : Lucky you. Your mom is a real baker, isn't she? Bayu : Ha ha, ha. Do you still want to stay home alone?	

Riri : Or, **would you like** to join me to learn baking cookies? You can come to my house. Bayu : It's a good idea! Or will you go fishing with me and my dad? Santi : I think I **would like** to bake cookies with Riri. Thanks for inviting me, Riri. Riri : No problem. I will tell you the time on Friday.	
Riri	160/CH.03/P.41/SC/PER
Ginger cookies	161/CH.03/P.41/TC/PRO
... a lake near my uncle's house.	162/CH.03/P.41/UC/PRO
... to bake choco chips cookies.	163/CH.03/P.41/TC/PRO
"The only way to do great work is to love what you do. If you haven't found it yet, keep looking. Don't settle." Steve Job	164/CH.03/P.49/UC/PERS
Steve Job	165/CH.03/P.49/TC/PER
	166/CH.04/P.50/UC/PRA
Tanjung Puting National Park is an internationally famous ecotourism destination, which is located in the southwest of Central	167/CH.04/P.53/SC/PRO

Kalimantan peninsula.	
Visitors from foreign countries come to this park because of its amazing nature. This is called a park, but unlike any park that you have seen in your city, this is a jungle! It is a real jungle, which is home to the most interesting animal in the world: orangutans.	168/CH.04/P.53/SC/PERS
Orangutans, which literally mean the man of the forest, are the largest arboreal animal on the planet. Most of their lives are spent in trees where orangutans travel from branch to branch by climbing or swinging with their long arms.	169/CH.04/P.53/SC/PRO
To see orangutans, we should go to Camp Leakey, which is located in the heart of Tanjung Puting National Park.	170/CH.04/P.53/SC/PRA
Camp Leakey is a rehabilitation place for ex-captive orang utans and also a preservation site. It is also a famous center for research about orangutans which has been conducted by the famous primatologist Dr. Birute Galdikas since 1971.	171/CH.04/P.53/SC/PRO

The boat is popularly called perahu klotok which is a boathouse that can accommodate four people. The trip by the boat to Camp Leakey takes three days and two nights	172/CH.04/P.53/SC/PRO
The traveling in the boat offers an unforgettable experience. In daylight, on your way to Camp Leakey, you can see trees filled with proboscis monkeys, monkeys that have enormous snout which can only be found in Kalimantan.	173/CH.04/P.53/SC/PERS
	174/CH.04/P.53/SC/PRO
	175/CH.04/P.58/IC/PRO
Taj Mahal, an epitome of love, is actually a mausoleum. Standing majestically on the banks of River Yamuna, the Taj Mahal is synonymous to love and romance. Taj Mahal was constructed by Mughal Emperor Shah Jahan in the memory of his beloved wife and queen.	176/CH.04/P.58/IC/PRO
A mauseloum	177/CH.04/P.58/UC/PRO
River Yamuna	178/CH.04/P.58/IC/PRO
Mughal Emperor Shah Jahan	179/CH.04/P.58/IC/COM

Taj Mahal represents the finest architectural and artistic achievement. The mausoleum was constructed of pure white marble. The white marble is inlaid with semi-precious stones (including jade, crystal, lapis lazuli, amethyst and turquoise) that form the intricate designs. Its central dome reaches a height of 240 feet (73 meters). The dome is surrounded by four smaller domes. Four slender towers, or minarets, stand at the corners. Inside the mausoleum, an octagonal marble chamber adorned with carvings and semi-precious stones house the false tomb of Mumtaz Mahal. Her actual remains lie below, at garden level.	180/CH.04/P.58/IC/PRO
Taj Mahal shows shades of magnificent beauty at different time during the day. At dawn when the first rays of the sun hits the dome of this epic monument, it radiates like a heavenly pinkish palace. At daytime, when the sky is bright and clear, the Taj looks milky white. At a moonlit night when the full moon rays fall on the glistening white marble, the cool moon rays reflect	181/CH.04/P.59/IC/PERS

back from the white marble and give the Taj Mahal a tinge of blue color. It's simply breathtaking! With such beauty, no wonder that Taj Mahal becomes one of the the Seven Wonders of the World.	
If you go to Batu city in East Java, do not forget to visit Cuban Rondo. Cuban Rondo is a must-see waterfall because of it spectacular scenery. The first amazing natural charm to enjoy is the huge greenish rock. The gigantic rock and its vegetation that surrounds the waterfal soar high into the sky. The top of the rock bends inward so that when we stand close to the waterfal, we will feel as if we were inside of a gigantic cave or a Bowl Giant. The greatness of the nature will make you feel very small and price God The second scenery to enjoy is the charm of the waterfall itself.	182/CH.04/P.65/SC/PRO
From the top of the soaring rock, huge amount of water continuously falls down, splash on the large black stones at the bottom of the waterfall, and forms a shallow small lake and stream. The water	183/CH.04/P.65/SC/PERS

in the lake and stream crystal clear and icy cold. The wind that blow the falling water and the splash produce millions of tiny droplets of water. The wind can blow your boat. The droplets covers the small lake and visitors in mist. Yes, you will get wet.	
But you can go to the mall	184/CH.04/P.65/SC/PRA
When the sunlight shine through the cold tiny droplets, you will see rainbows on the earth, not in the sky, that seems close enough to you the scenery is breathtaking. End the trip with something that can warm you up.	185/CH.04/P.65/SC/PERS
In the rest area, you can buy roasted sweet corns. If that is not enough, you can also buy drinks hot delicious and meatball soup hot. When you go home, leave nothing in the area but your footsteps	186/CH.04/P.65/SC/PRO
… and bring home only your memory unforgettable about the beautiful Cuban Rondo Waterfall.	187/CH.04/P.65/SC/PERS
A Bowl Giant	188/CH.04/P.65/SC/PRO

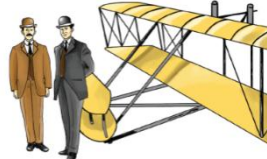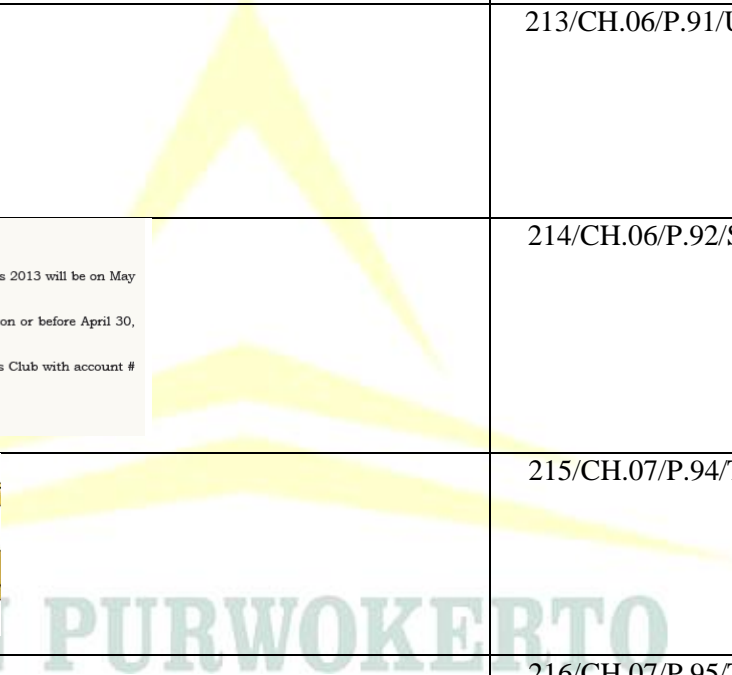|	
 	189/CH.04/P.65/SC/PRO
"A journey of a thousand miles begins with a single step." Lao Tzu	190/CH.04/P.68/UC/PERS
Lao Tzu	191/CH.04/P.68/IC/PER
 Source: Dokumen Kemdikbud	192/CH.05/P.69/TC/PRO
Niagara Falls is the collective name for three waterfalls that cross the international border between the Canadian province of Ontario and the USA's state of New York. They form the southern end of the Niagara Gorge. From largest to smallest, the three waterfalls are the Horseshoe Falls, the American Falls and the Bridal Veil Falls. The Horseshoe Falls lie on the Canadian side and the American Falls on the American side. They are separated by Goat Island. The smaller Bridal Veil Falls are also located on the American side, separated from the other waterfalls by Luna	193/CH.05/P.72/TC/PRO

Island. There are various attractions that people can enjoy in Niagara Falls, six of them are described here.	
The first to enjoy in Niagara Falls is *Cave of the Winds*. This attraction helps people get closer to the falls and go face-to-face with the pounding waters of the Falls. People can get soaked on the Hurricane Deck where they are just feet from the thundering waters. Waterproof clothing and sandals are provided. A trip at night when the Falls are illuminated in a rainbow of color is really amazing.	194/CH.05/P.72/TC/PRO
The second charm is *Maid of the Mist Boat Tour*. It is a world-famous scenic boat tour of the American and Canadian Falls for about a half-hour ride. People may access the tour via the Observation Tower elevator at Prospect Point in the state park. The boat operates mid-May until late October.	195/CH.05/P.73/TC/PRA
The next to visit in Niagara Falls is *Niagara Adventure Theater*. Here tourists may enjoy the most powerful and involving film experience that	196/CH.05/P.73/TC/PRO

brings reality to life on a 45 foot screen. Audience members are given the priviledge to discover the thundering Falls from a completely new and exhilarating perspective, and plunge over them. The theater shows hourly and free multi-language headsets are made available.	
Niagara Science Museum is another place to visit. It is a sanctuary for the preservation and appreciation of old science instruments and philosophical apparatus.	197/CH.05/P.73/TC/PRO
The fifth point of interest is *Niagara's Wax Museum of History*. Here, life-size wax figures portraying dramatic history of Niagara Falls are presented to guests. They can see Fort Niagara Scene, Indian Village, old store, blacksmith and barber shop scenes and how electricity is made. Wax figures of Julia Roberts, Princess Diana and many more are displayed here, too.	198/CH.05/P.73/TC/PRO
Finally, people can also enjoy *Rainbow Air Helicopter Tours* above and around the American and Canadian Falls. The tours start from downtown, next to the entrance to the Rainbow	199/CH.05/P.73/TC/PRA

Bridge, and open from 9am to dusk when weather permits. The tours operate every day from second weekend in May until October 31st.	
The Niagara Falls are renowned both for their beauty and as a valuable source of hydroelectric power. Managing the balance between recreational, commercial, and industrial uses has been a challenge for the stewards of the falls since the 19th century.	200/CH.05/P.73/TC/PERS
source: www.niagara-usa.com	201/CH.05/P.74/TC/PRO
source: www.niagara-usa.com	202/CH.05/P.74/TC/PRO
source: www.niagara-usa.com	203/CH.05/P.74/UC/PRO
source: www.niagara-usa.com	204/CH.05/P.74/TC/PRO

 source: www.niagara-usa.com	205/CH.05/P.74/TC/PER
People see peace in family as essential for spiritual growth.	206/CH.05/P.76/UC/PERS
Muslims perform prayers at least five times a day.	207/CH.05/P.76/UC/COM
 Source: Dokumen Kemdikbud	208/CH.05/P.77/SC/PRA
 Source: http://www.ecoliteracy.org/sites/default/files/uploads/shared_files/rethinkers_circle.jpg	209/CH.05/P.79/UC/COM
 Source: Dokumen Kemdikbud	210/CH.06/P.81/UC/PRA
Cancellation of JYJ Concert in Singapore + Write a Note by Faith & D Entertainment on Monday, March 28, 2011 at 5:19am Dear Fans and Media This is an official announcement to inform everyone that we have just been notified by CJes Entertainment, the artiste agency of JYJ that they have decided to cancel JYJ World Tour Concert in Singapore which is scheduled on 23 April 2011 at Singapore Indoor Stadium. It is with utmost regret that we have to accept this cancellation notice from the artiste agency at this point in time. We have submitted the final plans for stage, seating and ticketing for the agency's approval so as to proceed with the official announcement on ticket sale. These plans are in accordance with the regulations required by the authorities in Singapore and the budget allocated for the concert. It is most unfortunate that the plans are not approved by CJes and their decision is to cancel the concert. We respect the agency's decision and, with great regret, we are unable to change their mind but to accept this unforeseen circumstance that is beyond our control. We understand the disappointment as well as the inconvenience caused due to the cancellation and we sincerely apologize – especially to the fans of JYJ. The Management Faith & D Entertainment (Taken from http://www.dbsknights.net/2011/03/info-faith-d-entertainment-	211/CH.06/P.83/IC/PRO

	212/CH.06/P.84/TC/PRO
	213/CH.06/P.91/UC/PRO
	214/CH.06/P.92/SC/PRO
	215/CH.07/P.94/TC/PER
	216/CH.07/P.95/TC/PER
	217/CH.07/P.95/UC/PRO

	218/CH.07/P.95/UC/PRO
In 1905, there was a TV talkshow that interview great inventors at that time. Below is a script of interview with The Wright brothers.	219/CH.07/P.97/TC/PRO
Host : Hello and welcome to our talkshow tonight, Great Inventors! Today we have very special guests, Orville and Wilbur Wright. We are going to ask them about their revolutionary inventions.What do you call your invention? Orville : We invented airplane. Host : Airplane? What is the tool for? Wilbur : It's a tool that will help human being to fly!	220/CH.07/P.97/UC/PRO
Host : Oohhh, is it like a flying car? How did you get the inspiration? Orville : Our dad gave us a toy helicopter that flew with the help of rubber bands. We've been interested in the idea since then. Wilbur : Orville has always liked to build kites, so, we have experimented with making our own	221/CH.07/P.97/TC/PRA
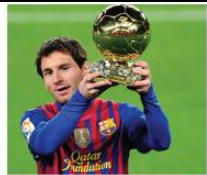
helicopters for a while now. Host : But that was only a toy, what about the actual plane? Wilbur : Orville made the first flight with our first plane at Kitty Hawk on December 14, 1903.	
Host : Why did you choose Kitty Hawk? Orville : Kitty Hawk had a hill, good breezes, and was sandy. The condition would help soften the landings in case of a crash. The first flight lasted 12 seconds and they flew for 120 feet. Wilbur : We have worked and experimented with gliders to perfect the wing design and controls since then.	222/CH.07/P.97/TC/PERS
Host : I see. So you've had the newest version of your airplane? Wilbur : Yes. Recently, I took a newly designed airplane that we called the Flyer II for the first flight lasting over 5 minutes.	223/CH.07/P.97/TC/PRO
Host : How amazing! I think this invention will be a big thing soon. Wilbur : Our father has asked us not to fly together. He said it's for the safety reason.	224/CH.07/P.97/TC/PERS

Orville : Yes, we will continue making more experiment so that airplane will be available for everyone soon. Host : Okay, we wish you good luck with the next experiments.	
"The best revenge is massive success." Frank Sinatra	225/CH.07/P.107/UC/PERS
Frank Sinatra	226/CH.07/P.107/TC/PER
	227/CH.08/P.108/SC/PER
 Source: https://upload.wikimedia. org/wikipedia/commons/5/59/ Anggun_-_Trianon_Paris_-_juin_2012_ (7386536046).jpg	228/CH.08/P.109/SC/PER
 Source: http://prettywallpapershd. com/wp-content/uploads/2016/01/ lionel_messi_wallpapers_new_fr5.jpg	229/CH.08/P.109/IC/PER
 Source: http://www.mataberita.com/ profil-dan-foto-afgan-syah-reza.html	230/CH.08/P.110/SC/PER
Afgan has always been my favorite singer. I had always been thinking of how I would feel when I met him. Then I was suddenly hit by lightning when I found out Afgan was coming	231/CH.08/P.110/SC/PER

to town for a concert in a local auditorium. A day before the concert, there would be a meet and- greet event at a local radio station. Feeling excited, I packed all my Afgan's CDs to get his signature at the event.	
On that bright and sunny Saturday morning, the radio station was full of Afganism (that's how Afgan's fans are called). They sat on the chairs prepared inside the radio station's lobby. Some stood in rows in the front yard of the radio station. A spot inside a lobby was prepared with a mini stage for Afgan's singing performance and a table for Afgan to sign Afganism's memorabilia.	232/CH.08/P.111/SC/COM
Finally, after about 40 or 50 minutes wait, Afgan showed up from inside the radio station. He smiled and waved to all Afganism who had been waiting excitedly saying, ''Good morning. How are you all?'' The crowd went crazy. The shouts sounded like a mix of ''Fine, thank you'' and screams of Afgan's name.	233/CH.08/P.111/UC/PRA
Then, he started the event by singing his hit single ''Dia dia dia''. Afganism went even crazier; they sang along with him throughout the song. Of course, I did too. I couldn't take my eyes off this	234/CH.08/P.111/UC/PRA

amazing singer who had released three albums. When he was finished with the song, the host announced that it was time for autographing the memorabilia. I prepared my CD's and began to stand in the line.	
When I arrived at the table, I was speechless. It was unreal just seeing him that close. I thought it was really cool seeing him like that because he really just felt like a normal person, which was awesome. He asked my name so that he could write it on the CD to say "To Mia, Love Afgan". He was also very friendly, so I didn't feel too nervous when I had a chance to take pictures with him. He was just an amazing person. That was one of the best days in my personal life history.	235/CH.08/P.111/SC/PERS
Dika : Hi, Mida, You look so happy. Mida : Hi, Dika. You're right. I'm really happy. Dika : Really? Why? Mida : I met my favorite idol, Agnes Mo yesterday. Dika : Wow…, it sounds interesting. Mida : I was so e_____. She was really awesome	236/CH.08/P.112/UC/PRA

and f_____. Dika : Did you meet her in a concert? Mida : No, I didn't. It's a meet-and-greet event with Agnes Mo in Plaza Indonesia. Big c_____, hundreds of her fans! Dika : Did you meet her directly? Mida : Yes, I did. I took some pictures with her. I also got her a_____ on her last CD Album. Dika : It's a_____. How did you feel at that time? Mida : I felt n_____ and s_____. Dika : Anyway, how did you meet other fans? Mida : I met them in a fan meeting. Dika : It must be a memorable experience for you. Mida : Yeah, indeed. I will never forget it.	
Mida	237/CH.08/P.112/SC/PER
Agnes Mo	238/CH.08/P.112/ICI/PER
	239/CH.09/P.120/SC/PER
On 10 November, Indonesia celebrates Hari Pahlawan or Heroes Day in **remembrance** of the	240/CH.09/P.123/SC/PERS

Battle of Surabaya which started on that very date in the year 1945.	
The bloody battle took place because Indonesians refused to **surrender** their weaponry to British army. British Army at that time was part of the Allied Forces. The **defiant** Bung Tomo is the well-known revolutionary leader who played a very important role in this battle. It all started because of a misunderstanding between British troops in Jakarta and those in Surabaya, under the command of Brigadier A.W.WS. Mallaby. Brigadier Mallaby already had an agreement with Governor of East Java Mr. Surya. The agreement stated that British would not ask Indonesian troops and militia to surrender their weapons. However, a British plane from Jakarta dropped leaflets all over Surabaya. The leaflet told Indonesians to do otherwise on 27 October 1945. This action **angered** the Indonesian troops and militia leaders because they felt betrayed.	241/CH.09/P.123/SC/PRA

On 30 October 1945, Brigadier Mallaby was killed as he was approaching the British troops' post near Jembatan Merah or Red Bridge, Surabaya. There were many reports about the death, but it was widely believed that the Brigadier was murdered by Indonesian militia. Looking at this situation, Lieutenant General Sir Philip Christison brought in **reinforcements** to **siege** the city. In the early morning of 10 November 1945, British troops began to advance into Surabaya with cover from both naval and air bombardment. Although the Indonesians defended the city heroically, the city was conquered within 3 days and the whole battle lasted for 3 weeks. In total, between 6,000 and 16,000 Indonesians died while casualties on the British side were about 600 to 2000.	
Battle of Surabaya caused Indonesia to lose **weaponry** which **hampered** the country's independence struggle. However, the battle provoked Indonesian and international mass to	242/CH.09/P.124/SC/PERS

rally for the country's independence which made this battle especially important for Indonesian national revolution.	
Ami : Riza, look! That heroic monument stands high and strong. Riza : Hmm…. It is a remembrance for us to our heroes' struggle on this country. Ami : Yeah, many of them became casualties of the war. Riza : I had an unforgettable experience there. Ami : Really? What was it? Riza : When I was in Junior High School, my school held a program called "Keep our city clean and green!" Ami : What did you do? Riza : My schoolmates, my teachers, and I rallied in the monument area at 6 a.m and began to clean the area around the monument until it's clean and tidy. Ami : That's a very good program. Riza : Yes, it was. We also planted some trees around it.	243/CH.09/P.129/SC/PRA

 	244/CH.10/P.132/SC/PER
 Source: http://peperonity.com/go/sites/ mview/effendy/26817732/26817810	245/CH.10/P.134/SC/PER
Bacharuddin Jusuf Habibie known as BJ. Habibie was born on 25 June 1936. He was the Third President of the Republic of Indonesia (1998–1999). Habibie was born in Parepare, South Sulawesi Province to Alwi Abdul Jalil Habibie and R.A. Tuti Marini Puspowardojo. His father was an agriculturist from Gorontalo 1of Bugis descent and his mother was a Javanese noblewoman from Yogyakarta. His parents met while studying in Bogor. When he was 14 years old, Habibie's father died.	246/CH.10/P.134/SC/PER
Following his father's death, Habibie continued his studies in Jakarta and then in 1955 moved to Germany. In 1960, Habibie received a degree in	247/CH.10/P.134/ICI/PRA

engineering in Germany, giving him the title *Diplom-Ingenieur*.	
In 1962, Habibie returned to Indonesia for three months on sick leave. During this time, he was reacquainted with Hasri Ainun, the daughter of R. Mohamad Besari. The two married on 12 May 1962, returning to Germany shortly afterwards. Habibie and his wife settled in Aachen for a short period before moving to Oberforstbach. In May 1963 they had their first son, Ilham Akbar Habibie, and later another son, Thareq Kemal Habibie.	248/CH.10/P.135/ICI/PRA
When Habibie's minimum wage salary forced him into part-time work, he found employment with the Automotive Marque Talbot, where he became an advisor. Habibie worked on two projects which received funding from Deutsche Bundesbahn. Due to his work with Makosh, the head of train constructions offered his position to Habibie upon his retirement three years later, but Habibie refused.	249/CH.10/P.135/ICI/PRA
Habibie did accept a position with Messerschmitt-	250/CH.10/P.135/ICI/PRA

Bölkow-Blohm in Hamburg. There, he developed theories on thermodynamics, construction, and aerodynamics known as the Habibie Factor, Habibie Theorem, and Habibie Method, respectively. He worked for Messerschmit on the development of the Airbus A-300B aircraft. In 1974, he was promoted to vice president of the company.	
In 1974, Suharto requested Habibie to return to Indonesia as part of Suharto's drive to develop the country. Habibie initially served as a special assistant to Ibnu Sutowo, the CEO of the state oil company Pertamina. Two years later, in 1976, Habibie was made Chief Executive Officer of the new state-owned enterprise Industri Pesawat Terbang Nusantara (IPTN). In 1978, he was appointed as Minister of Research and Technology. Habibie was elected vice president in March 1998. On 21 May 1998, Suharto publicly announced his resignation and Habibie was immediately sworn in as president. Habibie's government stabilized the economy in the face of the Asian financial crisis	251/CH.10/P.135/SC/PRA

and the chaos of the last few months of Suharto's presidency.	
Since relinquishing the presidency, Habibie has spent more time in Germany than in Indonesia. However, he has also been active as a presidential adviser during Susilo Bambang Yudoyono's presidency. In September 2006, he released a book called *Detik-Detik Yang Menentukan: Jalan Panjang Indonesia Menuju Demokrasi* (Decisive Moments: Indonesia's Long Road Towards Democracy). The book recalled the events of May 1998.	252/CH.10/P.135/SC/PERS
Nadia : Who is your idol, Rima? Rima : My parents. What about you? Nadia : BJ Habibie. I like him very much. Rima : He is one of geniuses from Indonesia. He studied in Germany. Nadia : You're right. Rima : He worked and stayed in Germany, right? Nadia : He did. But he never forgets his country. He once made us proud for his achievement in making planes avowed by the world.	253/CH.10/P.140/ICI/PRA

Rima : He relinquished his good job in Germany to develop his own country. Nadia : He promised that he would share his knowledge to everyone needing it. Rina : Now, he seems to enjoy his retirement with family. Nadia : That's why I love him.	
    Source: Dokumen Kemdikbud	254/CH.11/P.143/SC/PER
Cut Nyak Dhien was a leader of the Acehnese guerrilla forces during the Aceh War. She was born in Lampadang in 1848. Following the death of her husband Teuku Umar, she led guerrilla actions against the Dutch for 25 years. She was awarded the title of Indonesian National Hero on 2 May 1964 by the Indonesian government.	255/CH.11/P.145/SC/PER
Cut Nyak Dhien was born into an Islamic aristocratic family in Aceh Besar. Her father, Teuku Nanta Setia, was a member of the ruling Ulèë Balang aristocratic class in VI *mukim*, and	256/CH.11/P.145/SC/COM

her mother was also from an aristocratic family. She was educated in religion and household matters. She was renowned for her beauty, and many men proposed to marry her. Finally, she married Teuku Cik Ibrahim Lamnga, the son of an aristocratic family, when she was twelve.	
On 26 March 1873, the Dutch declared war on Aceh. In November 1873, during the Second Aceh Expedition, the Dutch successfully captured VI mukim in 1873, followed by the Sultan's Palace in 1874. In 1875, Cut Nyak Dhien and her baby, along with other mothers, were evacuated to a safer location while her husband Ibrahim Lamnga fought to reclaim VI mukim. Lamnga died in action on June 29, 1878. Hearing this, Cut Nyak Dhien was enraged and swore to destroy the Dutch.	257/CH.11/P.145/SC/PRA
Some time later, Teuku Umar proposed to marry her. Learning that Teuku Umar would allow her to fight, she accepted his proposal. They were married in 1880. This greatly boosted the morale	258/CH.11/P.146/SC/PRA

of Aceh armies in their fight against Dutch. Teuku Umar and Cut Nyak Dhien had a daughter, Cut Gambang.	
The war continued, and the Acehnese declared Holy War against the Dutch, and were engaged in guerrilla warfare. Undersupplied, Teuku Umar surrendered to the Dutch forces on September 30, 1893 along with 250 of his men. The Dutch army welcomed him and appointed him as a commander, giving him the title of Teuku Umar Johan Pahlawan. However, Teuku Umar secretly planned to betray the Dutch. Two years later Teuku Umar set out to assault Aceh, but he instead deserted with his troops taking with them heavy equipment, weapons, and ammunition, using these supplies to help the Acehnese. This is recorded in Dutch history as "Het verraad van Teukoe Oemar" (the treason of Teuku Umar).	259/CH.11/P.146/SC/PRA
The Dutch general Johannes Benedictus van Heutsz sent a spy to Aceh. Teuku Umar was killed during a battle when the Dutch launched a surprise attack on him in Meulaboh. When Cut	260/CH.11/P.146/SC/PRA

Gambang cried over his death, Cut Nyak Dhien slapped her and then she hugged her and said: "As Acehnese women, we may not shed tears for those who have been martyred."	
After her husband died, Cut Nyak Dhien continued to resist the Dutch with her small army until its destruction in 1901, as the Dutch adapted their tactics to the situation in Aceh. Furthermore, Cut Nyak Dhien suffered from nearsightedness and arthritis as she got older. The number of her troops was also decreasing and they suffered from lack of supplies.	261/CH.11/P.146/SC/PRA
One of her troops, Pang Laot, told the Dutch the location of her headquarters in Beutong Le Sageu. The Dutch attacked, catching Dhien and her troops by surprise. Despite desperately fighting back, Dhien was captured. Her daughter, Cut Gambang, escaped and continued the resistance. Dhien was brought to Banda Aceh and her myopia and arthritis slowly healed, but in the end she was exiled to Sumedang, West Java because	262/CH.11/P.146/SC/PRA

the Dutch were afraid she would mobilize the resistance of Aceh people. She died on 6 November 1908.	
"All our dreams can come true if we have the courage to pursue them." Les Brown	263/CH.11/P.154/UC/PERS
	264/CH.12/P.155/UC/PRO
	265/CH.12/P.157/IC/PER
Once upon a time there was an old couple who didn't have a child. They lived in a small house near the village forest. "Please give us a child," they asked God everyday. One day, from the household Shinto altar, they heard a cute cry, "Waa! Waa!" They looked and saw a crying baby who looked just like a little finger. "This child must be a gift from God. Thanks to God!" "We will call this child 'Issumboshi'," they said.	266/CH.12/P.157/IC/PER
They raised Issumboshi with much care, but Issumboshi never grew bigger. "Hey, Issumboshi,	267/CH.12/P.157/IC/PER

do you want to be eaten by a frog?'' Issumboshi was always being bullied by the children of the village and often went home feeling unhappy. Grandmother would make some big rice balls and encourage him. "Eat a lot, and grow up quickly," Grandmother said.	
One day, Issumboshi said, "I will go to the capital to study and become a respectable person. Then I will come back." Grandfather and Grandmother were worried about him, but Issumboshi's mind would not be changed. At once they began to prepare for his trip. Issumboshi sheathed a needle sword in a straw case, put on a cup for a sedge hat, and started out with a chopstick staff, in high spirits. "I'm going now," Issumboshi said. "Is he safe? With such a small body?" Grandfather and Grandmother asked as they saw him off. Issumboshi went on the trip with a big wish in a small body.	
At last Issumboshi reached the capital city and anchored under the bridge. Then he climbed up to the railing and viewed the town.	

"There is a fine palace over there. I shall ask them at once."

At long last Issumboshi arrived at the palace.

"Excuse me, but I want to meet the feudal lord."

The lord came to the door, "What? Who's there?"

"Here I am, at your feet."

"Oh. How small! Why do you want to meet me?"

"Please let me be your retainer."

"I wonder if your very small body can do anything."

"I'll stay in your pocket and guard you from all harm." When Issumboshi said so, a bee came buzzing by. "Yhaa!" Issumboshi yelled, stabbing the bee.

"Bravo! I employ you. It would be good if you became the Princess's man."

"Oh! What a cute fellow he is!" said the Princess, putting Issumboshi on her palm.

"I will defend you upon my life," said Issumboshi.

 	270/CH.12/P.158/IC/PER
The Princess liked Issumboshi, and she taught him reading, writing, and various studies. Further, Issumboshi practiced fencing very hard in order to be strong. One day the Princess went out to worship at the Kiyomizu Temple. Suddenly there was a strong wind, and some demons appeared. The leader of the demons tried to grab the Princess. "Help me!" she screamed. Issumboshi tried to help her, but the demon caught him and threw him into his mouth. Issumboshi, who was swallowed, jabbed and jabbed the demon's stomach. The demon rolled over and spat out Issumboshi. Issumboshi jumped at the demon and stabbed his eyes. The remaining demons were frightened. They ran away in great haste, but one demon, who was left behind, trembled while holding the magic hammer. "Do you want me to stab your eyes, too?"	271/CH.12/P.159/IC/PRA

Issumboshi asked.	
"Please, don't. This is the magic hammer that will grant you a wish. I give it to you, so please spare me." And saying this, he ran off in a hurry.	
"Thank you, Issumboshi. You have saved my life," the Princess said.	
"Princess, please wave this magic hammer and make a wish that I may become big," said Issumboshi. The Princess waved it and asked, "May Issumboshi become big!"	
And then, strangely, before her eyes, Issumboshi began to grow. He grew into a nice young man. They went back to the palace, and the Princess asked the King to let her marry Issumboshi.	
The Princess and Issumboshi then got married, and they invited Grandfather and Grandmother to live with them in the palace. They lived happily ever after.	
Kanchil, the small and clever mousedear, had many enemies in the forest. fortunately, he was quick-witted, so that every time his life was threatened, he managed to escape. One of his	272/CH.12/P.167/SC/PERS

greatest enemies was Crocodile, who lived in the river that bordered the forest. many times Crocodile had tried to capture Kanchil. Crocodile was big, but he was not very clever. Kanchil was able to trick him every time.	
One day it was very hot. There was no wind at all to refresh the thirsty plants and trees of the forest. it was in the middle of the dry season. For many weeks no rain had fallen, so the little creeks where the small animals used to drink had dried up. Kanchil was walking alone in the forest. he was very thirsty. He had walked a long way, looking for a brook where he could quench his thirt.	273/CH.12/P.167/SC/PRA
"We don't see things the way they are. We see them the way we are." Talmud	274/CH.12/P.168/UC/PERS
	275/CH.13/P.169/SC/PRO

 Source: http://www.kumpulansejarah. com/2012/10/sejarah-kisah-cerita-batu-malin- kundang.html	276/CH.13/P.170/SC/PRO
 Source: http://www.pelaminanminang. com/	277/CH.13/P.170/SC/PRO
 Source: http://mastreano15.blogspot. com/2012/04/rumah-gadang-rumah-adat- minangkabau.html	278/CH.13/P.170/SC/PRO
A long time ago, in a small village near the beach in West Sumatra lived a woman and her son, Malin Kundang. Malin Kundang and his mother had to live hard because his father had passed away when he was a baby. Malin Kundang was a healthy, dilligent, and strong boy. He usually went to sea to catch fish. After getting fish he would bring it to his mother, or sell the caught fish in the town.	279/CH.13/P.172/SC/PER
One day, when Malin Kundang was sailing, he saw a merchant's ship being raided by a band of	280/CH.13/P.172/SC/PRA

pirates. With his bravery, Malin Kundang helped the merchant defeat the pirates. To thank him, the merchant allowed Malin Kundang to sail with him. Malin Kundang agreed in the hope to get a better life. He left his mother alone.

Many years later, Malin Kundang became wealthy. He had a huge ship and a lot of crews who worked loading trading goods. He was also married to a beautiful woman. When he was sailing on his trading journey, his ship landed on a coast near a small village. The local people recognized that it was Malin Kundang, a boy from the area. The news ran fast in the town; ''Malin Kundang has become rich and now he is here''.

An old woman, who was Malin Kundang's mother, ran to the beach to meet the new rich merchant. She wanted to hug him to release her sadness of being lonely after a long time. When his mother came near him, Malin Kundang who was with his beautiful wife and his ship crews denied that she was his mother. She had pleaded Malin Kundang to look at her and admit that she was her

mother. But he kept refusing to do it and yelling at her. At last Malin Kundang said to her ''Enough, old woman! I have never had a mother like you, a dirty and ugly woman!'' After that he ordered his crews to set sail to leave the old woman who was then full of sadness and anger. Finally, feeling enraged, she cursed Malin Kundang that he would turn into a stone if he didn't apologize to her. Malin Kundang just laughed and set sail. Suddenly a thunderstorm came in the quiet sea, wrecking his huge ship. He was thrown out to a small island. It was really too late for him to avoid his curse; he had turned into a stone.	
Source: Dokumen Kemdikbud	281/CH.13/P.179/SC/COM
''I hated every minute of training, but I said,' don't quit. Suffer now and live the rest of your life as a champion.'' Muhammad Ali	282/CH.13/P.180/UC/PERS

	283/CH.14/P.182/UC/PRA
 Source: Dokumen Kemdikbud	
Once there was a great warrior named Strong Wind. He lived with his sister in a tent by the sea. Strong Wind was able to make himself _____(1). His sister could see him, but no one else could. He had said he would marry the first woman who could see him as he came at the end of the day.	284/CH.14/P.183/UC/PRO
Many women came up to his tent to watch for him. When his sister saw him coming, she would ask, "Do you see him?" Each girl would answer, "Oh, yes! I see him!" Then Strong Wind's sister would ask, "What is he pulling his sled with?" And then the girls would answer, "with a _____ (2)" or "with a wooden pole." Then Strong Wind's sister would know that they were lying, because their guesses were	285/CH.14/P.184/UC/PRA

wrong. A chief lived in a village. His wife had died, and he had three daughters.

One was much younger than the other two. She was gentle, kind and beautiful, but her sisters were _____ (3) of her and treated her badly. They cut off her long black hair and they made her wear rags. They also burned her face with coals so that she would be ugly. They lied to their father that she did these things to herself. But she remained calm and _____ (4).

The two older sisters also went to try and see Strong Wind. When he was coming, Strong Wind's sister asked them, "Do you see him?"

"Oh, yes! I see him!" Each of them answered.

"What is his bow made out of?" asked Strong Wind's sister.

"Out of iron," answered one. "Out of wood," answered the other.

"You have not see him," said Strong Wind's

sister. Strong Wind himself heard them and knew that they had lied. They went into the tent, but still they could not see him. They went home very sad.	
One day the youngest daughter went to try and see Strong Wind. She was wearing _____ (5), and burn covered her face. People laughed at her, but she kept going. When she got to Strong Wind's tent she waited.	
When Strong Wind was coming, his sister asked the girl, "Do you see him?"	
"No," the girl answered. "I don't see him."	
Strong Wind's sister was surprised because the girl had told the truth. "Now do you see him?" asked Strong Wind's sister.	
"Yes," answered the girl. "Now, I do see him. He is very wonderful."	
"What is his _____ (6) made of?" asked Strong Wind's sister.	286/CH.14/P.184/UC/PRA

"The rainbow," answered the girl.

"And what is the bowstring made of?" asked Strong Wind's sister.

"Of Stars," answered the girl. Then Strong Wind's sister knew that the girl could really see him. He had let her see him because she had told the truth.

"You really have seen him," said Strong Wind's sister. Then the sister washed the girl, and all the burns went away. Her hair grew _____(7) and black again. The sister dressed the girl in _____ (8) clothes. Strong Wind came and the girl became his wife.

The girl's two older sisters were very angry, but Strong Wind turned them into aspen trees. Ever since that day, the leaves of the aspen tree always _____ (9) with fear wherever he comes near, because

they know he remembers their _____

(10) and meanness.	
Source: http://1.bp.blogspot.com/-Nj2ervYk2zM/VUBDy_mXZeI/AAAAAAAAACA/CZi7sSpXoTM/s1600/cip2.jpg	287/CH.14/P.190/SC/COM
Source: http://icexams.ru/images/meeting2.gif	288/CH.14/P.191/UC/COM
''My philosophy is that not only are you responsible for your life, but doing the best at this moment puts you in the best place for the next moment.'' Oprah Winfrey	289/CH.14/P.192/UC/PERS
Source: Dokumen Kemdikbud	290/CH.15/P.193/UC/PRA
Source: Dokumen Kemdikbud	291/CH.15/P.194/SC/PRA
Source: Dokumen Kemdikbud	292/CH.15/P.194/SC/PRA

	293/CH.15/P.194/UC/PRA
"You've Got A Friend" When you're <u>down</u> and <u>troubled</u> And you need a <u>helping hand</u> And nothing, nothing is going right Close your eyes and think of me And soon I will be there To <u>brighten</u> <u>up</u> even your darkest night You just <u>call</u> <u>out</u> my name And you know wherever I am I'll <u>come</u> <u>running</u> to see you again <u>Winter</u>, <u>spring</u>, <u>summer</u> or <u>fall</u> All you have to do is call And I'll be there, yeah, yeah, yeah. You've got a <u>friend</u> If the <u>sky</u> above you Should <u>turn</u> <u>dark</u> and full of <u>clouds</u>	294/CH.15/P.196/TC/PRO

And that old north wind should begin to blow

Keep your head together

And call my name out loud yeah

Soon I'll be knocking upon your door

You just call out my name

And you know wherever I am

I'll come running, oh yes I will

To see you again

Winter, spring, summer or fall

All you have to do is call

And I'll be there, yeah, yeah, yeah.

Ain't it good to know that you've got a friend

When people can be so cold

They'll hurt you, and desert you

And take your soul if you let them

Oh yeah, but don't you let them

You just call out my name

And you know wherever I am

I'll come running to see you again

Winter, <u>spring</u>, <u>summer</u> or <u>fall</u> All you have to do is call And I'll be there, yes I will. You've got a <u>friend</u> You just <u>call</u> <u>out</u> my name And you know wherever I am I'll <u>come</u> <u>running</u> to see you again (oh baby don't you know) Winter, <u>spring</u>, <u>summer</u> or <u>fall</u> All you have to do is call Lord, I'll be there yes I will. You've got a <u>friend</u> Oh, you've got a <u>friend</u>. Ain't it good to know you've got a <u>friend</u>. Ain't it good to know you've got a <u>friend</u>. You've got a <u>friend</u>.	
"Accept responbility for your life. Know that it is you who will get you where you want to go, no one else." Les Brown	295/CH.15/P.204/UC/PERS

Appendix 2

DATA DIMENSIONS OF CULTURE IN SOURCE CULTURE CATEGORY

No.	Product	Practice	Perspectives	Communities	Persons
1.	21/CH.01/P.05/SC/PRO	03/CH.01/P.03/SC/PRA	154/CH.03/P.38/SC/PERS	113/CH.02/P.30/SC/COM	09/CH.01/P.04/SC/PER
2.	25/CH.01/P.09/SC/PRO	49/CH.01/P.17/SC/PRA	168/CH.04/P.53/SC/PERS	121/CH.02/P.30/SC/COM	11/CH.01/P.05/SC/PER
3.	27/CH.01/P.14/SC/PRO	116/CH.02/P.30/SC/PRA	173/CH.04/P.53/SC/PERS	232/CH.08/P.111/SC/COM	18/CH.01/P.05/SC/PER
4.	29/CH.01/P.14/SC/PRO	151/CH.02/P.36/SC/PRA	183/CH.04/P.65/SC/PERS	256/CH.11/P.145/SC/COM	19/CH.01/P.05/SC/PER
5.	33/CH.01/P.14/SC/PRO	170/CH.04/P.53/SC/PRA	185/CH.04/P.65/SC/PERS	281/CH.13/P.179/SC/COM	31/CH.01/P.14/SC/PER
6.	35/CH.01/P.14/SC/PRO	184/CH.04/P.65/SC/PRA	187/CH.04/P.65/SC/PERS	287/CH.14/P.190/SC/COM	34/CH.01/P.14/SC/PER
7.	37/CH.01/P.15/SC/PRO	241/CH.09/P.123/SC/PRA	240/CH.09/P.123/SC/PERS		50/CH.01/P.17/SC/PER
8.	48/CH.01/P.17/SC/PRO	243/CH.09/P.129/SC/PRA	242/CH.09/P.124/SC/PERS		51/CH.01/P.17/SC/PER
9.	52/CH.01/P.17/SC/PRO	251/CH.10/P.135/SC/PRA	252/CH.10/P.135/SC/PERS		62/CH.02/P.23/SC/PER
10.	53/CH.01/P.17/SC/PRO	257/CH.11/P.145/SC/PRA	272/CH.12/P.167/SC/PERS		63/CH.02/P.23/SC/PER
11.	54/CH.01/P.17/SC/PRO	258/CH.11/P.146/SC/PRA	235/CH.08/P.111/SC/PERS		65/CH.02/P.23/SC/PER
12.	86/CH.02/P.27/SC/PRO	259/CH.11/P.146/SC/PRA			66/CH.02/P.23/SC/PER
13.	117/CH.02/P.30/SC/PRO	260/CH.11/P.146/SC/PRA			67/CH.02/P.23/SC/PER
14.	155/CH.03/P.39/SC/PRO	261/CH.11/P.146/SC/PRA			70/CH.02/P.23/SC/PER
15.	156/CH.03/P.39/SC/PRO	262/CH.11/P.146/SC/PRA			71/CH.02/P.24/SC/PER
16.	157/CH.03/P.39/SC/PRO	273/CH.12/P.167/SC/PRA			75/CH.02/P.24/SC/PER
17.	158/CH.03/P.39/SC/PRO	280/CH.13/P.172/SC/PRA			76/CH.02/P.24/SC/PER
18.	167/CH.04/P.53/SC/PRO	291/CH.15/P.194/SC/PRA			80/CH.02/P.26/SC/PER
19.	169/CH.04/P.53/SC/PRO	292/CH.15/P.194/SC/PRA			81/CH.02/P.26/SC/PER
20.	171/CH.04/P.53/SC/PRO	208/CH.05/P.77/SC/PRA			84/CH.02/P.27/SC/PER
21.	172/CH.04/P.53/SC/PRO				85/CH.02/P.27/SC/PER
22.	174/CH.04/P.53/SC/PRO				88/CH.02/P.27/SC/PER
23.	182/CH.04/P.65/SC/PRO				89/CH.02/P.27/SC/PER
24.	186/CH.04/P.65/SC/PRO				92/CH.02/P.27/SC/PER
25.	188/CH.04/P.65/SC/PRO				93/CH.02/P.27/SC/PER

26.	189/CH.04/P.65/SC/PRO			96/CH.02/P.27/SC/PER
27.	214/CH.06/P.92/SC/PRO			97/CH.02/P.27/SC/PER
28.	275/CH.13/P.169/SC/PRO			99/CH.02/P.28/SC/PER
29.	276/CH.13/P.170/SC/PRO			100/CH.02/P.28/SC/PER
30.	277/CH.13/P.170/SC/PRO			101/CH.02/P.28/SC/PER
31.	278/CH.13/P.170/SC/PRO			105/CH.02/P.28/SC/PER
32.				129/CH.02/P.32/SC/PER
33.				139/CH.02/P.35/SC/PER
34.				140/CH.02/P.35/SC/PER
35.				142/CH.02/P.35/SC/PER
36.				143/CH.02/P.35/SC/PER
37.				145/CH.02/P.35/SC/PER
38.				149/CH.02/P.35/SC/PER
39.				160/CH.03/P.41/SC/PER
40.				227/CH.08/P.108/SC/PER
41.				228/CH.08/P.109/SC/PER
42.				230/CH.08/P.110/SC/PER
43.				231/CH.08/P.110/SC/PER
44.				237/CH.08/P.112/SC/PER
45.				239/CH.09/P.120/SC/PER
46.				244/CH.10/P.132/SC/PER
47.				245/CH.10/P.134/SC/PER
48.				246/CH.10/P.134/SC/PER
49.				254/CH.11/P.143/SC/PER
50.				255/CH.11/P.145/SC/PER
51.				279/CH.13/P.172/SC/PER

Appendix 3

DATA DIMENSIONS OF CULTURE IN TARGET CULTURE CATEGORY

No.	Product	Practice	Perspectives	Communities	Persons
1.	08/CH.01/P.04/TC/PRO	10/CH.01/P.04/TC/PRA	200/CH.05/P.73/TC/PERS		06/CH.01/P.04/TC/PER
2.	36/CH.01/P.14/TC/PRO	45/CH.01/P.16/TC/PRA	222/CH.07/P.97/TC/PERS		15/CH.01/P.05/TC/PER
3.	42/CH.01/P.15/TC/PRO	195/CH.05/P.73/TC/PRA	224/CH.07/P.97/TC/PERS		17/CH.01/P.05/TC/PER
4.	114/CH.02/P.30/TC/PRO	199/CH.05/P.73/TC/PRA			20/CH.01/P.05/TC/PER
5.	161/CH.03/P.41/TC/PRO	221/CH.07/P.97/TC/PRA			56/CH.01/P.19/TC/PER
6.	163/CH.03/P.41/TC/PRO				59/CH.02/P.22/TC/PER
7.	192/CH.05/P.69/TC/PRO				146/CH.02/P.35/TC/PER
8.	193/CH.05/P.72/TC/PRO				148/CH.02/P.35/TC/PER
9.	194/CH.05/P.72/TC/PRO				153/CH.02/P.37/TC/PER
10.	196/CH.05/P.73/TC/PRO				165/CH.03/P.49/TC/PER
11.	197/CH.05/P.73/TC/PRO				215/CH.07/P.94/TC/PER
12.	198/CH.05/P.73/TC/PRO				216/CH.07/P.95/TC/PER
13.	201/CH.05/P.74/TC/PRO				226/CH.07/P.107/TC/PER
14.	202/CH.05/P.74/TC/PRO				205/CH.05/P.74/TC/PER
15.	204/CH.05/P.74/TC/PRO				
16.	212/CH.06/P.84/TC/PRO				
17.	219/CH.07/P.97/TC/PRO				
18.	223/CH.07/P.97/TC/PRO				
19.	294/CH.15/P.196/TC/PRO				

Appendix 4

DATA DIMENSIONS OF CULTURE IN INTERNATIONAL CULTURE CATEGORY

No.	Product	Practice	Perspectives	Communities	Persons
1.	13/CH.01/P.05/IC/PRO	268/CH.12/P.157/IC/PRA	181/CH.04/P.59/IC/PERS		16/CH.01/P.05/IC/PER
2.	28/CH.01/P.14/IC/PRO	269/CH.12/P.157/IC/PRA	211/CH.06/P.83/IC/PERS		115/CH.02/P.30/IC/PER
3.	30/CH.01/P.14/IC/PRO	271/CH.12/P.159/IC/PRA			191/CH.04/P.68/IC/PER
4.	41/CH.01/P.15/IC/PRO				265/CH.12/P.157/IC/PER
5.	108/CH.02/P.28/IC/PRO				266/CH.12/P.157/IC/PER
6.	126/CH.02/P.31/IC/PRO				267/CH.12/P.157/IC/PER
7.	175/CH.04/P.58/IC/PRO				270/CH.12/P.158/IC/PER
8.	176/CH.04/P.58/IC/PRO				229/CH.08/P.109/IC/PER
9.	178/CH.04/P.58/IC/PRO				179/CH.04/P.58/IC/PER
10.	180/CH.04/P.58/IC/PRO				

Appendix 5

DATA DIMENSIONS OF CULTURE IN INTERCULTURAL INTERACTION CATEGORY

No.	Product	Practice	Perspectives	Communities	Persons
1.	26/CH.01/P.09/ICI/PRO	24/CH.01/P.09/ICI/PRA	14/CH.01/P.05/ICI/PERS		132/CH.02/P.33/ICI/PER
2.	112/CH.02/P.30/ICI/PRO	111/CH.02/P.30/ICI/PRA			238/CH.08/P.112/ICI/PER
3.		159/CH.03/P.41/ICI/PRA			
4.		253/CH.10/P.140/ICI/PRA			
5.		247/CH.10/P.134/ICI/PRA			
6.		248/CH.10/P.135/ICI/PRA			
7.		249/CH.10/P.135/ICI/PRA			
8.		250/CH.10/P.135/ICI/PRA			

Appendix 6

DATA DIMENSIONS OF CULTURE IN UNIVERSALITY ACROSS CULTURE CATEGORY

No.	Product	Practice	Perspectives	Communities	Persons
1.	04/CH.01/P.04/UC/PRO	07/CH.01/P.04/UC/PRA	55/CH.01/P.19/UC/PERS	01/CH.01/P.01/UC/COM	05/CH.01/P.04/UC/PER
2.	22/CH.01/P.05/UC/PRO	23/CH.01/P.07/UC/PRA	58/CH.02/P.22/UC/PERS	12/CH.01/P.05/UC/COM	40/CH.01/P.15/UC/PER
3.	44/CH.01/P.15/UC/PRO	32/CH.01/P.14/UC/PRA	77/CH.02/P.26/UC/PERS	43/CH.01/P.15/UC/COM	61/CH.02/P.23/UC/PER
4.	46/CH.01/P.16/UC/PRO	38/CH.01/P.15/UC/PRA	152/CH.02/P.37/UC/PERS	102/CH.02/P.28/UC/COM	106/CH.02/P.28/UC/PER
5.	73/CH.02/P.24/UC/PRO	39/CH.01/P.15/UC/PRA	164/CH.03/P.49/UC/PERS	207/CH.05/P.76/UC/COM	
6.	103/CH.02/P.28/UC/PRO	47/CH.01/P.17/UC/PRA	190/CH.04/P.68/UC/PERS	209/CH.05/P.79/UC/COM	
7.	107/CH.02/P.28/UC/PRO	57/CH.02/P.20/UC/PRA	206/CH.05/P.76/UC/PERS	288/CH.14/P.191/UC/COM	
8.	110/CH.02/P.29/UC/PRO	60/CH.02/P.23/UC/PRA	225/CH.07/P.107/UC/PERS		
9.	118/CH.02/P.30/UC/PRO	64/CH.02/P.23/UC/PRA	295/CH.15/P.204/UC/PERS		
10.	120/CH.02/P.30/UC/PRO	68/CH.02/P.23/UC/PRA	263/CH.11/P.154/UC/PERS		
11.	122/CH.02/P.30/UC/PRO	69/CH.02/P.23/UC/PRA	274/CH.12/P.168/UC/PERS		
12.	123/CH.02/P.31/UC/PRO	72/CH.02/P.24/UC/PRA	282/CH.13/P.180/UC/PERS		
13.	124/CH.02/P.31/UC/PRO	74/CH.02/P.24/UC/PRA	289/CH.14/P.192/UC/PERS		
14.	127/CH.02/P.32/UC/PRO	78/CH.02/P.26/UC/PRA			
15.	130/CH.02/P.32/UC/PRO	79/CH.02/P.26/UC/PRA			
16.	131/CH.02/P.32/UC/PRO	82/CH.02/P.27/UC/PRA			
17.	162/CH.03/P.41/UC/PRO	83/CH.02/P.27/UC/PRA			
18.	177/CH.04/P.58/UC/PRO	87/CH.02/P.27/UC/PRA			
19.	203/CH.05/P.74/UC/PRO	90/CH.02/P.27/UC/PRA			
20.	213/CH.06/P.91/UC/PRO	91/CH.02/P.27/UC/PRA			
21.	217/CH.07/P.95/UC/PRO	94/CH.02/P.27/UC/PRA			
22.	218/CH.07/P.95/UC/PRO	95/CH.02/P.27/UC/PRA			
23.	220/CH.07/P.97/UC/PRO	98/CH.02/P.28/UC/PRA			
24.	264/CH.12/P.155/UC/PRO	104/CH.02/P.28/UC/PRA			
25.	284/CH.14/P.183/UC/PRO	119/CH.02/P.30/UC/PRA			

26.		125/CH.02/P.31/UC/PRA		
27.		128/CH.02/P.32/UC/PRA		
28.		133/CH.02/P.34/UC/PRA		
29.		134/CH.02/P.34/UC/PRA		
30.		135/CH.02/P.34/UC/PRA		
31.		136/CH.02/P.34/UC/PRA		
32.		137/CH.02/P.34/UC/PRA		
33.		138/CH.02/P.35/UC/PRA		
34.		141/CH.02/P.35/UC/PRA		
35.		144/CH.02/P.35/UC/PRA		
36.		147/CH.02/P.35/UC/PRA		
37.		166/CH.04/P.50/UC/PRA		
38.		210/CH.06/P.81/UC/PRA		
39.		233/CH.08/P.111/UC/PRA		
40.		234/CH.08/P.111/UC/PRA		
41.		236/CH.08/P.112/UC/PRA		
42.		283/CH.14/P.182/UC/PRA		
43.		285/CH.14/P.184/UC/PRA		
44.		290/CH.15/P.193/UC/PRA		
45.		293/CH.15/P.194/UC/PRA		
46.		02/CH.01/P.02/UC/PRA		
47.		109/CH.02/P.29/UC/PRA		
48.		150/CH.02/P.35/UC/PRA		
49.		286/CH.14/P.184/UC/PRA		