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MULTICULTURAL VALUES REPRESENTATION IN AN INDONESIAN EFL TEXTBOOK

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Abstract
Cultural imbalance in English Language Teaching (ELT) textbooks remains a major concern in Indonesia's EFL contexts. Many government-endorsed ELT textbooks often emphasize local culture while neglecting global perspectives, which can hinder the development of students' Intercultural Communicative Competence (ICC). To address this issue, this study examines the representation of multicultural values in Pathway to English for tenth-graders, a non-government-endorsed ELT textbook. Using Moran's (2001) five cultural dimensions and Fairclough's (1995) Critical Discourse Analysis (CDA) framework, the findings reveal that the textbook reflects three values: appreciating other people's cultural products (AOPCP), respecting other people's communities (ROPC), and appreciating other people's practices (AOPP). However, the textbook lacks representations of cultural perspectives and figures. While it introduces international cultures, the content focuses heavily on cultural products, limiting opportunities to fully develop students' ICC. These results suggest that more balanced and comprehensive cultural content is essential in ELT textbooks to support the holistic development of students' ICC in a globalized world.

Keywords: critical discourse analysis, ELT textbook, intercultural communicative competence, multicultural value

Introduction

In today's globalized world, English serves as a lingua franca, with a growing number of EFL learners worldwide (Ng & Deng, 2017). In Asia alone, approximately 350 million people use English for various purposes—a number that nearly equal to the combined native English-speaking populations of the USA and UK (Honna, 2005). Recognizing the importance of English, many non-English-speaking countries have adapted English language teaching to be more relevant and culturally appropriate for their learners (McKay, 2004). This shift underpins the concept of *World Englishes*, which refers to the diverse varieties of English shaped by different cultures and languages globally (Kachru & Nelson, 2006).

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Consequently, English learners need not only linguistic proficiency but also *Intercultural Communicative Competence* (ICC), the ability to engage respectfully with people from different cultures (Byram et al., 2002). Further, they stated that in the EFL context ICC development is essential for effective international communication. To achieve this, students need to cultivate three components of ICC: knowledge of other cultures, skills to interact and communicate respectfully, and attitudes of curiosity and openness to not assume that their own cultures are the only right ones. Hence, exposure to different cultures can broaden students' perspectives and enhance their respect for cultural diversity. However, EFL students often face myriad challenges in cross-cultural interactions which is in the form of cultural misunderstandings (Thuy, 2018). This is due to different cultures generally have different ways of thinking, making everyone have a different point of view in perceiving things (Martin, 2014)**.** Even small gestures such as smiling and silence can be interpreted differently in different cultures (Krys et al., 2016; Ling, 2003). Knap-Stefaniuk & Sowa-Behtane (2023) stated that individuals from various societies have different ways of defining what and how to be a human. Therefore, having sense of curiosity and openness to other cultures can help students interact more effectively in various settings (Byram et al., 2002). Such attitudes should be promoted among Indonesian students since they live in a multicultural and multilingual country (Pratama, Nurkamto, & Wijayanto, 2021).

Regarding those challenges in the EFL settings, textbooks can be a key medium for learning multicultural knowledge and values, bridging understanding of foreign cultures for students who may not encounter English daily (Rashidi & Ghaedsharafi, 2015). However, previous studies have shown there are culture imbalance issues in how culture is represented in ELT textbooks. To begin with, Efron (2020) found that Japanese textbooks (Grades 3-6) lacked minority representation. Xiang and Yenika-Agbaw (2021) and Liu, Zhang, and May (2022) reported overrepresentation of dominant cultures in Mongolian (Grades 7-9) and Chinese textbooks (university level). Meanwhile, in Indonesia, Prihatiningsih et al. (2021) and Kuraedah et al. (2022) found that junior ELT textbooks were dominated by local culture, sidelining global perspectives. Other researchers such as Setyono and Widodo (2019); Prihatiningsih et al. (2021); and Kuraedah, Gunawan, Alam, and Ubaidillah (2022) investigated the government-endorsed ELT textbooks revealed that the contents were primarily focused on promoting local culture (Indonesian culture) and neglected cultures outside the country. This can hinder Indonesian students from developing their cross-cultural understanding and perpetuate stereotypes (Davidson & Liu, 2018). While myriad research concern on investigating how cultural values is represented in the government textbooks, there is still limited research that focuses on non-government endorsed EFL textbooks. For that reason, this study aims to expand the exploration of the representation of multicultural values in the Indonesian ELT textbook from a non-government publisher under Moran's cultural dimensions (2001) and Fairclough's Critical Discourse Analysis Framework (1995).

Literature Review

Conceptualizing multicultural values in textbooks

Multicultural values refer to attitudes that embrace differences in ethnicity, religion, gender, and social class (Isnaini, Setyono, & Ariyanto, 2019; Setyono &

Widodo, 2019). Scholars have categorized these into aspects such as respect for traditions, perspectives, cultural products, women's rights, nature, and human dignity (Azizah & Andriyanti, 2023; Hajiannor et al., 2023; Isnaini et al., 2019). This study adopts Moran's (2001) cultural dimensions—products, practices, perspectives, communities, and persons—as the analytical framework, as it systematically captures diverse cultural values while supporting the development of students' Intercultural Communicative Competence (ICC).

The urgency of promoting multicultural values for Indonesian students

Despite Indonesia's motto "Bhinneka Tunggal Ika" (Unity in Diversity), challenges like discrimination, separatism, and marginalization of minorities persist (Sidi, 2019). Djafar's study (in Sidi, 2019) showed that only 0.6% of Indonesians expressed tolerance for disliked social groups, reflecting limited openness toward diversity. Legal recognition of minority faiths remains weak, as seen in the struggles of over 150 indigenous belief groups despite their formal inclusion in ID cards (Sidi, 2019; Tuasikal, 2019). These faiths are often misunderstood and labeled as heretical (Laoly, 2021), though they represent vital cultural heritage (Sombolinggi in Sidi, 2019). Although the Constitution ensures freedom of belief (Nurmawati, 2018), inclusive values must be actively taught to shape a tolerant generation.

Dimensions of culture

Moran (2001) divides culture into five interrelated dimensions: products, practices, perspectives, communities, and persons. Products include artifacts (food, documents, language, money, tools); places (buildings, cities, houses); institutions (family, law, economy, religion, education, politics) and art forms (music, clothes, dancing, painting, movie, architecture); practices involve behaviors, communication styles, and customs; perspectives reflect beliefs and values; communities refer to the social groups in which culture is lived; and persons are individuals shaped by and contributing to culture. He emphasizes that cultural learning should be experiential, fostering deeper understanding and empathy. In language education, Moran suggests that using the native language to explore culture can help overcome linguistic barriers. Similarly, Yuen (2011) notes that language and culture are intertwined but contextually variable—people who speak the same language may differ in usage, dialect, and meaning based on their sociocultural background.

Method

This study uses Critical Discourse Analysis (CDA) as the research design since it is the appropriate tool to analyze the socio-historical/ political/ cultural contexts in the data (Efron, 2020). Discourse can be a tool to reveal the ideology, social power, and social identities that are trying to be maintained by some parties (Fairclough, 1995).

The ELT textbook that was analyzed in this study is *Pathway to English* for Senior High School Grade X, designed by Th. M. Sudarwati and Eudia Grace, and published by Erlangga. It has been adjusted to the latest Indonesian curriculum, known as Emancipated Curriculum. This book consists of six units with a total of 166 pages. The themes of the units are Language, Lens of Understanding (Unit 1),

Unlock the Ideas to Arts (Unit 2), When a Disease was Declared as a Pandemic (Unit 3), Good Habits during Pandemics (Unit 4), Smart Teenagers in a Smart Community (Unit 5), and Help the Planet We Call Home (Unit 6).

To collect the data, this study followed several steps: 1) reading the textbook using the skimming method to get a general overview of the data; 2) analyzing and selecting data that contain values of appreciating cultural products, practices, perspectives, communities, and persons; 3) coding data into five themes, namely: Appreciating Other People's Cultural Products (AOPCP), Appreciating Other People's Practices (AOPP), Respecting Other People's Perspectives (ROPP), Respecting Other People's Communities (ROPC), Appreciating Other Cultural Figures (AOCF); 4) determining the forms of the data, whether it is visual, textual, or visual-textual artifacts; 5) determining the data in case some data is left behind or miscoded; 6) inserting the data into a table.

This study used Fairclough's Critical Discourse Analysis (CDA) framework (1995) to analyze the data. It involves three levels of analysis: description, interpretation, and explanation. In the description level, the study examined the recognizable features in the textual and visual artifacts, such as what the text is about or what and who is portrayed in the images. Then, the study focused on the interpretation on the implicit meanings embedded in those features, analyzing how the texts and visuals reflect particular values, beliefs, or ideologies. This level considered the sociocultural, historical, and political contexts that shape and are shaped by these artifacts, uncovering how they represent and construct multicultural values. Finally, the study explained the social and educational implications of the data, particularly how the findings can help foster Intercultural Communicative Competence (ICC) and critical awareness among students.

Findings and Discussion

Findings

Through the examination of visual, textual, and visual-textual artifacts, this study showed that nine artifacts illustrated the value of Appreciating Other People's Cultural Products (AOPCP), one artifact showcased the value of Appreciating Other People's Practices (AOPP), and one artifact depicted the value of Respecting Other People's Communities (ROPC). Multicultural values emerged in Units 1, 2, 5, and 6, emphasizing themes such as language, art, community, and the environment. Meanwhile, Units 3 and 4, centered on the COVID-19 pandemic and health, lacked multicultural content, indicating that such values were only present in specific thematic contexts. The details can be seen in the table below.

Table 1. Data of multicultural values in the ELT textbook Pathway to English for Grade 10

Themes	Descriptions	Locations	Forms of Data	Multicultural Values
Language, Lens of Understanding	A conversation about Spiderman	Unit 1, p. 7	Visual-textual	AOPCP
	The stories of Rough-face Girl and Superman	Unit 1, p. 11-12	Visual-textual	AOPCP

Unlock The Ideas to Arts	Descriptions of the Sydney Opera House and the Keong Mas IMAX Theatre	Unit 2, p. 30	Visual-textual	AOPCP
	Table of the tallest buildings in Asia	Unit 2, p. 31	Textual	AOPCP
	Pictures of the Basket Building (USA), the Dancing House (Prague), and the Lanyang Museum (Taiwan)	Unit 2, p. 32	Visual-textual	AOPCP
	Descriptions of the Giant Glass Slipper Building of Taiwan and Casa Terracota	Unit 2, p.38	Visual-textual	AOPCP
	A description of the Great Mosque of Djenne	Unit 2, p. 45	Visual-textual	AOPCP
	Pictures of the Fish Building, the Cube House, and the Corn Cob Tower	Unit 2, p. 46	Visual-textual	AOPCP
	A description of Prambanan Temple	Unit 2, p. 50	Textual	AOPCP

Appreciating other people's cultural products (AOPCP)



Text 1

SUNDAY #12345678

HOT NEWS

PAGE 4

Spider-Man beats Superman in record $3.6m comic sale

A copy of Peter Parker's debut in Amazing Fantasy #15 has swooped over the Man of Steel to fetch the highest price ever paid for a single comic.

Dialogue 1

Jane : Lucy, do you know a character who gained spider-abilities?

Lucy : Spider-Man? Everybody knows. Even a child knows this character very well.

Jane : But do you know that a copy of the 1962 comic Amazing Fantasy #15, in which Peter Parker and his alter ego Spider-Man make their debut on the page, was sold at Heritage Auctions for $3.6m or about £2.5m.

Lucy : Really? I don't believe it! $3.6m is a lot. It must have beat Superman, the previous Marvel comic.

Jane : That's what I read. I also was told that when it was published, it costed just 12 cents.

Lucy : 12 cents? You're kidding! It's one of Marvel comics and it involved many great people; Stan Lee the writer, Steve Ditko the cartoonist.

Jane : Look at this cover! It's specially designed by Jack Kirby.

Lucy : Would you zoom in on the cover? It's not clear... OK that's it. Well, it shows Spider-Man as he swings into action among New York's skyscrapers. By the way, I forgot how Peter Parker gained spider's abilities?

Jane : He was bitten by a radioactive spider, wasn't he?

Lucy : You're right. I remember now. Due to his spider-like abilities, he fought crime across New York City as the alter ego, Spider-Man.

Jane : Yes. If I'm not mistaken, wouldn't you like to be a cartoonist?

Lucy : Not really. I'd like to be a script writer. I have started writing some scripts, but they still need to be revised before filming one of them.

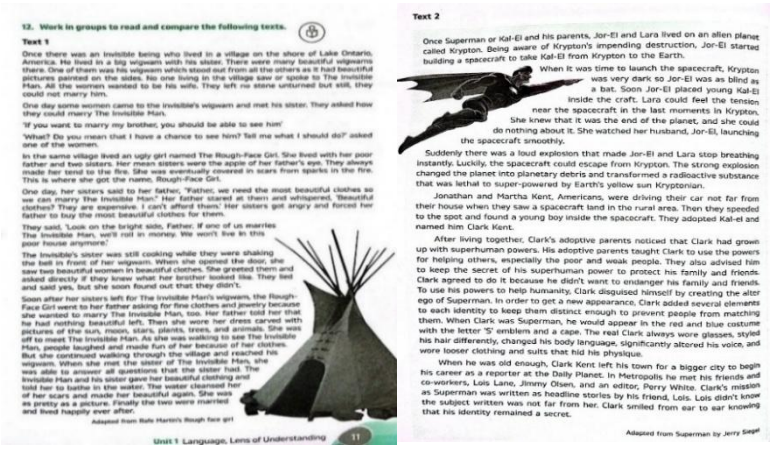
Jane : Wow, that's great. I am sure you can do it.

Lucy : Thanks.

Figure 1. A conversation about Spiderman

The first artifact reflecting the value of Appreciating Other People's Cultural Products (AOPCP) appears in Unit 1, page 7, in a conversation between Jane and Lucy regarding Spider-Man. As a famous American pop culture figure, Spider-Man's red and blue costume, web design, and full-face mask represent mystery, agility, and inclusivity, enabling readers to easily connect with him. His slim, agile physique contrasts with conventional muscular heroes, highlighting that mental acuity and perseverance are equally vital as physical strength. Beyond his abilities, Peter Parker's character emphasizes that genuine heroism arises from moral responsibility instead of powers. The famous quote in his story, "With great power comes great responsibility," conveys meaning that no matter how hard our personal struggles are, we still have to do the right things (Thompson, 2022). His journey reflects the idea that anyone, regardless of background, can make significant contributions to society by persevering, learning from errors, and remaining faithful to their principles. For students, Spider-Man acts as a relatable character,

highlighting that personal development encompasses wise choices, strength against adversity, and ethical integrity instead of just physical dominance.



12. Work in groups to read and compare the following texts.

Text 1

Once there was an invisible being who lived in a village on the shore of Lake Ontario, America. He lived in a big wigwam with his sister. There were many beautiful wigwams there. One of them was his wigwam which stood out from all the others as it had beautiful pictures painted on the sides. No one living in the village saw or spoke to The Invisible Man. All the women wanted to be his wife. They left no stone unturned but still, they could not marry him.

One day some women came to the invisible's wigwam and met his sister. They asked how they could marry The Invisible Man.

'If you want to marry my brother, you should be able to see him'

'What? Do you mean that I have a chance to see him? Tell me what I should do?' asked one of the women.

In the same village lived an ugly girl named The Rough-Face Girl. She lived with her poor father and two sisters. Her mean sisters were the apple of her father's eye. They always made her tend to the fire. She was eventually covered in scars from sparks in the fire. This is where she got the name, Rough-Face Girl.

One day, her sisters said to her father, 'Father, we need the most beautiful clothes so we can marry The Invisible Man.' Her father stared at them and whispered, 'Beautiful clothes? They are expensive. I can't afford them.' Her sisters got angry and forced her father to buy the most beautiful clothes for them.

They said, 'Look on the bright side, Father. If one of us marries The Invisible Man, we'll roll in money. We won't live in this poor house anymore.'

The Invisible's sister was still cooking while they were shaking the bell in front of her wigwam. When she opened the door, she saw two beautiful women in beautiful clothes. She greeted them and asked directly if they knew what her brother looked like. They lied and said yes, but she soon found out that they didn't.

Soon after her sisters left for The Invisible Man's wigwam, the Rough-Face Girl went to her father asking for fine clothes and jewelry because she wanted to marry The Invisible Man, too. Her father told her that he had nothing beautiful left. Then she wore her dress carved with pictures of the sun, moon, stars, plants, trees, and animals. She was off to meet The Invisible Man. As she was walking to see The Invisible Man, people laughed and made fun of her because of her clothes. But she continued walking through the village and reached his wigwam. When she met the sister of The Invisible Man, she was able to answer all questions that the sister had. The Invisible Man and his sister gave her beautiful clothing and told her to bathe in the water. The water cleansed her of her scars and made her beautiful again. She was as pretty as a picture. Finally the two were married and lived happily ever after.

Adapted from Rafe Martin's Rough face girl

Unit 1 Language, Lens of Understanding 11

Text 2

Once Superman or Kal-El and his parents, Jor-El and Lara lived on an alien planet called Krypton. Being aware of Krypton's impending destruction, Jor-El started building a spacecraft to take Kal-El from Krypton to the Earth.

When it was time to launch the spacecraft, Krypton was very dark so Jor-El was as blind as a bat. Soon Jor-El placed young Kal-El inside the craft. Lara could feel the tension near the spacecraft in the last moments in Krypton. She knew that it was the end of the planet, and she could do nothing about it. She watched her husband, Jor-El, launching the spacecraft smoothly.

Suddenly there was a loud explosion that made Jor-El and Lara stop breathing instantly. Luckily, the spacecraft could escape from Krypton. The strong explosion changed the planet into planetary debris and transformed a radioactive substance that was lethal to super-powered by Earth's yellow sun Kryptonian.

Jonathan and Martha Kent, Americans, were driving their car not far from their house when they saw a spacecraft land in the rural area. Then they speeded to the spot and found a young boy inside the spacecraft. They adopted Kal-el and named him Clark Kent.

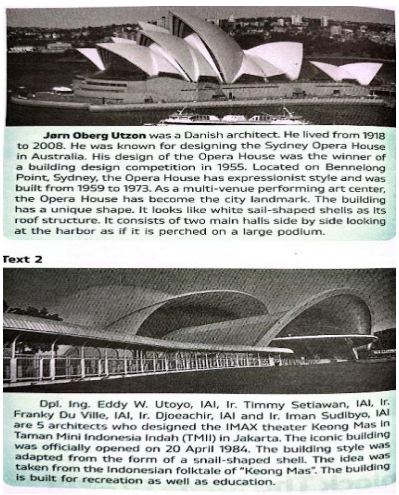
After living together, Clark's adoptive parents noticed that Clark had grown up with superhuman powers. His adoptive parents taught Clark to use the powers for helping others, especially the poor and weak people. They also advised him to keep the secret of his superhuman power to protect his family and friends. Clark agreed to do it because he didn't want to endanger his family and friends. To use his powers to help humanity, Clark disguised himself by creating the alter ego of Superman. In order to get a new appearance, Clark added several elements to each identity to keep them distinct enough to prevent people from matching them. When Clark was Superman, he would appear in the red and blue costume with the letter "S" emblem and a cape. The real Clark always wore glasses, styled his hair differently, changed his body language, significantly altered his voice, and wore looser clothing and suits that hid his physique.

When he was old enough, Clark Kent left his town for a bigger city to begin his career as a reporter at the Daily Planet. In Metropolis he met his friends and co-workers, Lois Lane, Jimmy Olsen, and an editor, Perry White. Clark's mission as Superman was written as headline stories by his friend, Lois. Lois didn't know the subject written was not far from her. Clark smiled from ear to ear knowing that his identity remained a secret.

Adapted from Superman by Jerry Siegel

Figure 2. The stories of Rough-face Girl and Superman

Another artifact, as can be seen in Figure 2, reflects AOPCP is found in Unit 1, pages 11–12, featuring the stories of *Superman* (USA) and *The Rough-Face Girl* (Algonquin tribe, Canada). Superman's strong physique, red and blue suit, and iconic "S" emblem symbolize heroism, patriotism, and endurance, grounded in American principles of liberty and fairness during the Great Depression (Olson, 2022). His dual identity as Clark Kent and Superman represents hidden potential and the immigrant experience. In contrast, *The Rough-Face Girl* focuses on inner beauty and resilience, as the scarred main character is being recognized by a spiritual figure for her honesty and goodness. Unlike Western narratives that highlight physical change, this Algonquin tale prioritizes humility, kindness, and a connection with nature. Although Superman can motivate courage and perseverance, placing too much focus on physical power may limit students' perception of what it means to be a hero. At the same time, The Rough-Face Girl expands this perspective, showing that integrity, resilience, and compassion signify genuine value—crucial teachings for promoting intercultural awareness and self-worth among students.



Jørn Oberg Utzon was a Danish architect. He lived from 1918 to 2008. He was known for designing the Sydney Opera House in Australia. His design of the Opera House was the winner of a building design competition in 1955. Located on Bennelong Point, Sydney, the Opera House has expressionist style and was built from 1959 to 1973. As a multi-venue performing art center, the Opera House has become the city landmark. The building has a unique shape. It looks like white sail-shaped shells as its roof structure. It consists of two main halls side by side looking at the harbor as if it is perched on a large podium.

Text 2

Dpl. Ing. Eddy W. Utoyo, IAI, Ir. Timmy Setiawan, IAI, Ir. Franky Du Ville, IAI, Ir. Djoeachir, IAI and Ir. Iman Sudibyo, IAI are 5 architects who designed the IMAX theater Keong Mas in Taman Mini Indonesia Indah (TMII) in Jakarta. The iconic building was officially opened on 20 April 1984. The building style was adapted from the form of a snail-shaped shell. The idea was taken from the Indonesian folktale of "Keong Mas". The building is built for recreation as well as education.

Figure 3. Descriptions of the Sydney Opera House and the Keong Mas IMAX Theatre

Another AOPCP artifact appears in Unit 2, page 30, as shown in Figure 3, featuring the Sydney Opera House (Australia) and the Keong Mas IMAX Theatre (Indonesia). The Sydney Opera House, featuring a sail-shaped design inspired by Sydney Harbour, represents Australia's creativity and international embrace of various arts, achieving status as a UNESCO World Heritage Site (UNESCO, 2007). In contrast, the Keong Mas IMAX Theatre is inspired by Indonesian folklore, demonstrating how traditional cultural stories can impact contemporary architecture. While the Opera House embodies international creativity and cultural exchange, the Keong Mas Theatre highlights national identity and tradition. Collectively, these instances demonstrate how architecture connects narrative, cultural conservation, and social principles, motivating students to value local customs as well as worldwide artistic achievements.

Table of The Tallest Buildings in Asia

No.	Name	City	Year of completion	Height	Floor	Material	Numbers of visitors in millions
1.	Burj Khalifa	Dubai	2010	828 m	163	steel/ concrete	12,238
2.	Shanghai Tower	Shanghai	2015	632 m	128	composite	7,34
3.	Makkah Royal Clock Tower	Mecca	2012	601 m	120	steel/ concrete	15,758
4.	Lotte World Tower	Seoul	2017	555,7 m	123	composite	6,80
5.	Taipei 101	Taipei	2004	508 m	101	composite	6,67

Figure 4. Table of the tallest buildings in Asia

In Unit 2, page 31, a table of the tallest buildings in Asia, including the Burj Khalifa (Dubai), Shanghai Tower (China), Mecca Royal Clock Tower (Mecca), Lotte World Tower (Seoul), and Taipei 101 (Taiwan), reflects appreciation for architectural achievements across different cultures. These constructions represent not just technological progress and economic development but also cultural pride and sustainability initiatives (Marino, 2023). By featuring varied cities like Dubai, Shanghai, Mecca, Seoul, and Taipei, the table emphasizes Asia's role in global architecture and contests Western-centric perspectives. It motivates students to acknowledge the regional diversity in Asia and value how contemporary buildings reflect historical, cultural, and environmental significance.

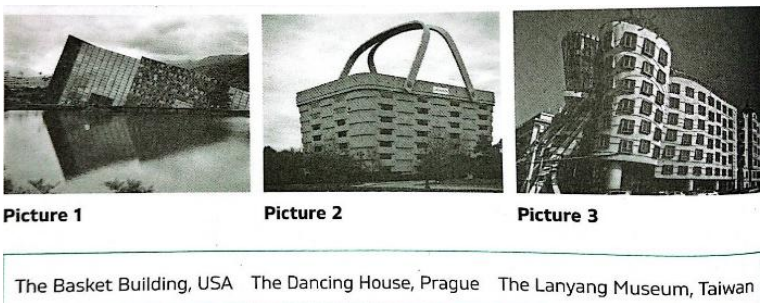


Figure 5. Pictures of the Basket Building (USA), the Dancing House (Prague), and the Lanyang Musem (Taiwan)

In Unit 2, page 32, shown in Figure 5, three architectural landmarks showcase unique global designs: 1) The Basket Building, USA, located in Newark, Ohio, is an office structure formed like a massive basket, representing American craftsmanship and the legacy of the Longaberger Company in basket-making (World Record Academy, 2023); 2) The Dancing House, Czech Republic, a contemporary building situated in Prague, created by Vlado Milunić and Frank Gehry, represents movement and is inspired by dancers Fred Astaire and Ginger Rogers (Prague, n.d.); 3) The Lanyang Museum, Taiwan, designed by Kris Yao, takes inspiration from local coastal rock formations, highlighting Taiwan's ecological diversity and cultural history (Ross, 2012). These buildings showcase a blend of local culture and international architectural trends. The Basket Building showcases American culture, the Dancing House reflects postmodern creativity, and the Lanyang Museum integrates architecture with nature. Collectively, they illustrate the harmony between cultural preservation and contemporary innovation, providing students with an understanding of how creativity and practicality coexist in design.



Figure 6. Descriptions of the Giant Glass Slipper Building of Taiwan and Casa Terracota

In Unit 2, page 38, there are two notable architectural sites are discussed: Casa Terracota (Colombia) and The Giant Glass Slipper (Taiwan). Casa Terracota is a handcrafted clay structure that highlights eco-friendly living and cultural traditions. Its natural design embodies Colombia's environmentally conscious values and artisanal skills, standing in stark contrast to industrial building techniques. The Glass Slipper, a structure shaped like a high heel in Taiwan, represents modernity and luxury. Constructed from glass and steel, it embodies Taiwan's emphasis on tourism and international consumer culture. Casa Terracota emphasizes environmental consciousness and cultural heritage, whereas The Glass Slipper showcases Taiwan's contemporary identity, seeking to draw international interest. Each building represents its cultural principles—one emphasizes sustainability and tradition, while the other highlights tourism and consumerism.

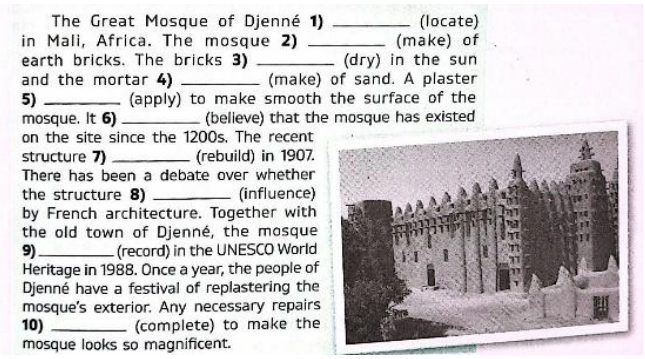


Figure 7. A description of the Great Mosque of Djenné

The Great Mosque of Djenné, highlighted in Unit 2, page 45, or shown in the Figure 7 below, symbolizes African architectural heritage, constructed entirely from mud bricks and renovated every year. The structure features lofty columns, pointed spires, and wooden supports (torons), providing not only visual appeal but also functional advantages like natural temperature control (Siriman & Wang, 2021). This combination of Islamic and West African styles demonstrates how spiritual beliefs adjust to regional circumstances. Serving as an emblem of Islam in Mali, the mosque embodies the blend of Islamic and indigenous customs, underscoring the historical importance of the Mali Empire (Dainese, n.d.). The yearly plastering ceremony symbolizes togetherness and the safeguarding of culture. Acknowledged as a UNESCO World Heritage Site, it contests misconceptions regarding African architecture and showcases Malian strength. The mosque provides lessons on sustainability, involvement in the community, and preserving heritage, giving perspectives on how architecture embodies environmental, social, and spiritual values.

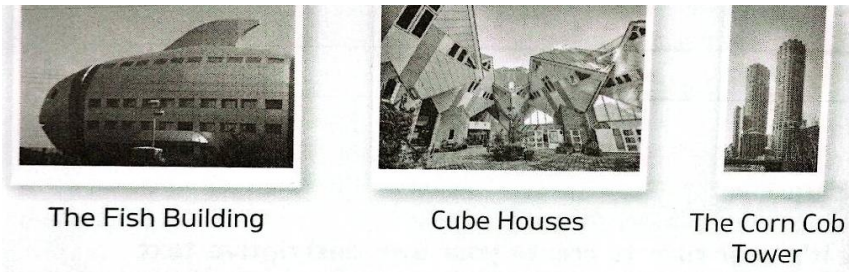
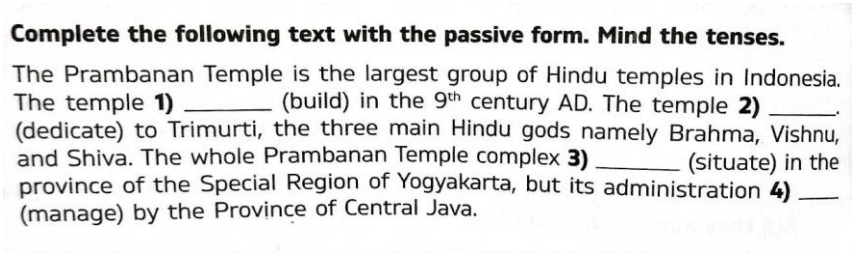


Figure 8. Pictures of the Fish Building, the Cube House, and the Corn Cob Tower

In Unit 2, page 46, three unique architectural designs are highlighted: Picture 1: The Fish Building in India, shaped like a giant fish, symbolizes nature and marine life (Designing Building, 2020). Picture 2: The Cube House in Rotterdam, Netherlands, designed by Piet Blom, consists of tilted cube-shaped houses on hexagonal pylons, creating a forest-like landscape (Rotterdam Tourist Information, n.d.). Picture 3: The Corn Cob Tower (Marina City) in Chicago, designed by Bertrand Goldberg, resembles corn cobs and was created to attract middle-class residents back to the city (Chicago Architecture Center, n.d.). These designs demonstrate the value of various cultural artifacts, highlighting how architecture can integrate regional environmental and cultural motifs. The Fish Building is associated with India's aquatic life, whereas the Cube Houses embody Dutch

innovation and modern design. The Corn Cob Tower takes inspiration from nature to tackle urban living issues in Chicago. These instances illustrate how architecture integrates culture, creativity, and practicality in city settings, providing insights into how symbols and shapes convey environmental, social, or economic principles.



Complete the following text with the passive form. Mind the tenses.

The Prambanan Temple is the largest group of Hindu temples in Indonesia. The temple **1)** _____ (build) in the 9th century AD. The temple **2)** _____. (dedicate) to Trimurti, the three main Hindu gods namely Brahma, Vishnu, and Shiva. The whole Prambanan Temple complex **3)** _____ (situate) in the province of the Special Region of Yogyakarta, but its administration **4)** ____ (manage) by the Province of Central Java.

Figure 9. A description of Prambanan Temple

In Unit 2, page 50, Prambanan Temple, the largest Hindu temple in Indonesia, is described. Built to commemorate Shiva, the temple's carvings illustrate the Ramayana and embody the Trimurti—Brahma as creator, Vishnu as preserver, and Shiva as destroyer—symbolizing the continuous cycle of creation, preservation, and destruction that upholds universal balance. This framework emphasizes the significance of valuing cultural outputs from various religious communities. In Indonesia, Hinduism is a minority religion, with 87.08% of the population being Muslim (KumparanNews, 2024). This minority position highlights the importance of interfaith comprehension to promote acceptance, as minority faith communities encounter prejudice. From 2014 to 2019, there were 549 cases of violations of religious freedom affecting groups like Shia, Ahmadiyah, Hindus, and more (Halim, 2023). The absence of distinct definitions for “belief” and “religion,” along with biases favoring monotheistic faiths, poses difficulties for polytheistic and indigenous religions (Harsono, 2020; Sidi, 2019). The dominance of Islam within the Ministry of Religious Affairs and the unequal distribution of national holidays further sidelines minority groups, limiting their capacity to celebrate religious occasions and obtain religious education. Incorporating lessons on religious minorities into education can promote cultural sensitivity and tolerance. Jacob (2023) argues that respecting other faiths does not weaken one's own beliefs but affirms the dignity and rights of others to practice their faith, fostering peaceful coexistence and mutual progress.

Respecting other people’s communities (ROPC)



Figure 10. A young Melanesian Indonesian woman interacts with a digital screen

In Unit 5, page 109, as shown in Figure 10, an image portrays a young Melanesian Indonesian woman interacting with a digital screen, symbolizing her involvement in a modern technological environment. Holding a tablet and operating a holographic globe, she embodies advanced knowledge, innovation, and global connectivity. This image aligns with the textbook unit "Smart Teenager in a Smart Community," which emphasizes youth empowerment and digital literacy. Melanesians, primarily found in eastern Indonesia (Papua, Maluku, East Nusa Tenggara), are the largest ethnic group of their kind in Indonesia (Ningsih & Nailufar, 2021). They are recognized for unique physical traits, including dark skin and curly hair (Kumparan, 2020). The Melanesian cultural practice of nginang, which involves chewing betel, is significant (Tempo, 2022). The 2015 Melanesian Cultural Festival, organized by the Ministry of Education and Culture, showcased the government's dedication to preserving and promoting Melanesian culture (Handayani & Sukma, 2022). In spite of these initiatives, Melanesian Indonesians, particularly women, encounter difficulties in remote areas, where access to education and healthcare is restricted, resulting in elevated maternal mortality rates in Papua (Chamim et al., 2024). Women play key roles in managing natural resources and preserving cultural traditions, which are crucial for their families and communities. The picture, further, highlights the significance of prioritizing education for Melanesian women, illustrating how their empowerment can foster community advancement. It inspires young women to reach for opportunities beyond conventional gender roles and participate in areas such as science, technology, and global innovation. The picture underscores the importance of tradition and modernity, encouraging cooperation in a varied and developing society.

Appreciating other peoples' practices (AOPP)



Figure 11. A young woman drives a car while looking at her phone

In Unit 6, page 157, as shown in Figure 11, a visual artifact shows a young woman driving while distracted by her phone, highlighting the dangers of distracted driving. Featured under the theme "Help the Planet We Call Home," it connects individual behaviors to broader social or environmental consequences. The woman's focus on her phone rather than the road illustrates negligence, while the steering wheel position reflects varying driving practices worldwide. In Indonesia, distracted driving is punishable under Article 283 of Law No. 22 of 2009, with penalties of up to three months in jail or a fine of Rp.750,000. From 2014 to 2018, 18,000 incidents happened as a result of smartphone distractions, particularly

among young people (Asyari et al., 2022). This highlights the necessity for improved understanding of traffic regulations to enhance safer driving. In addition, Indonesia adopts right-hand driving because of historical influences, aligning this practice with nations such as the UK, Japan, and Australia (Nugraha, 2021). This picture serves as a means to encourage responsible citizenship and understanding of cultural traditions. It highlights how personal behaviors affect the community and urges students to reflect on the historical and cultural dimensions of driving. By doing this, students can improve their awareness of different cultures and their accountability in public spaces.

Discussion

Based on the results of analysis, it can be seen that ELT textbook Pathway to English for tenth-grade students contains multicultural values categorized by Moran (2001). The cultural products featured in this textbook are traditional and modern stories and architecture, while the community involved is Indonesian Melanesian woman, and the social practice included is driving rules. Compared to previous studies that showed Indonesian government-published ELT textbooks merely focused on promoting local culture, this non-government-published ELT textbook contains more diverse cultures from local (the Jakarta IMAX Theatre, Prambanan Temple, and a young Indonesian Melanesian woman.), English speaking (Superman and Spiderman, the Rough-Face Girl, Sydney Opera House, the Basket Building and the Corn Cob Tower), and non-English speaking (the tallest buildings in Asia, Casa Terracota, the Fish Building, the Great Mosque of Djenne, the Dancing House, Cube Houses, the Lanyang Museum, and Glass Slipper Building) countries.

Although this textbook includes more diverse cultures, the presentation of non-English speaking cultures is the highest, with a total of eight artifacts, followed by the target culture with six artifacts, and local culture with three artifacts. This indicates that the textbook emphasizes students' international knowledge, as reflected in its title, "Pathway to English." It can be interpreted that this textbook aims to serve as a pathway or bridge for Indonesian students who are not often exposed to English in their everyday lives, to help them understand the outside world and appreciate its diversity. Exposure to international cultures enables EFL students develop empathy, self-discovery, and a deeper understanding of both their own and others' cultures. This leads to improved attitudes toward cultural differences and better communication skills (Roza et al., 2024). Fayzullaevna (2024) added that intercultural competence is essential for EFL students to handle unexpected multicultural scenarios, so that they can adapt effectively and minimalize misunderstanding.

The main contents in this textbook focus on architecture from various countries. This textbook aims to enhance students' interest and curiosity about English language by showcasing iconic buildings of other nations. By learning famous tourist destinations and landmarks from different countries, students can explore culture and English in a light and enjoyable manner. This approach helps students develop a positive attitude toward learning English and makes them feel at ease to immerse themselves in other cultures and the target language. Syukur (2016) argued that the success of acquiring a target language depends not only on cognitive ability but also on the students' attitudes toward language learning. It also enables

them to have a broader reference to connect them with people from other countries through conversations about famous and unique places. Furthermore, learning culture through architectural lens enables students to raise cultural and ecological wisdom, and understand socio-historical contexts of the structures, making them to respect both the past and present culture (Yunxuan, Ruikai, & Ibrahim, 2025). Including architectural heritage in learning materials can increase a sense of responsibility to protect and preserve products of a culture (Atalan, 2018). However, the emphasis on the architecture as cultural products in this textbook can limit students' references of the other form of cultural products itself. Although tangible products are important to be preserved, the intangible ones are trickier to be maintained due to the involvement of preserving cultural practices, knowledge, and traditions that are at risk of being lost due to modernization, globalization, and technological change. The focus is not only on safeguarding these traditions but also on ensuring their continued transmission, authenticity, and relevance within communities (Wang, 2024). Therefore, giving balance references on both tangible and intangible cultural products is important to increase deeper cultural understanding among students.

Through this textbook, students can also learn about cultural narratives, both traditional and modern stories. These narratives introduce students to different storytelling styles across eras, enhancing their literacy skills and broadening their insight into storytelling traditions. Traditional narratives typically include magical elements and historical contexts, while modern stories tend to address relatable, everyday challenges (Mendoza, 2015). Examples can be found in Spider-Man and Superman, which emphasize the youth struggles and heroism in modern society, and the Rough-Face Girl, which includes magical elements. These stories also serve as a means of fostering students' cultural awareness and identity. As Dahal and Bhatta (2021) suggest, folklore connects students to their history, environment, and values, shaping their sense of self. Moreover, folklore often conveys moral lessons and promotes empathy, further contributing to students' personal and social development. However, leaving out traditional local stories shows a bias toward one culture. This may lead students to value the target culture more while ignoring their own. As a result, it could become harder to keep local culture alive and help students appreciate their cultural background (Lu et al., 2022).

Furthermore, this textbook encourages students to appreciate cultural practices and different social groups. In this case, the textbook portrayed them in a visual artifact of a young Indonesian Melanesian woman who engages with digital technology and a young woman who engages distracted driving. These representations convey meanings to value different races, genders, and social practices in everyday life. Although the presentation of these two values is very limited, their representations remain important for raising awareness of different racial groups, women's rights, and a sense of social responsibility. In this case, Melanesian culture was exposed to a neutral nuance, which is portrayed in the spirit of pursuing higher education. This is a good way of promoting minority ethnicity without having to label them as minority. Chu (2017) argued that inaccurate depictions of minority culture may lead to a binary understanding, which sustains biased views and power imbalances.

Lastly, the absence of appreciating other people's perspectives and cultural figures limits this textbook's ability to foster students' intercultural communicative

competence. As Moran (2001) stated, cultural perspectives are defined by the participants of the culture in the environment where they discover themselves, either as personal or as members of communities. Thus, the point of view of individuals or communities on things or people must vary. Therefore, to develop intercultural understanding among students, various perspectives from other cultures are needed to challenge students' critical thinking. Critical thinking in this context involves the ability to interpret, compare, and relate one's beliefs and values to those of others (Byram et al., 2002). This skill is essential for preventing stereotypes and ethnocentrism that can hinder students' tolerance of different cultures. Additionally, the representation of figures or people who embody other culture is equally important since every individual brings a different identity, behavior, and way of thinking, enabling students to appreciate individual uniqueness. Byram et al. (2002) stated that intercultural actors are aware of the hidden identities within in a person and avoid generalizations that can lead to stereotyping. They must be able to interact and view people as complex human beings who possess multiple identities. Therefore, by incorporating these two values, students will dive deeper into why and how they and others perceive the world as it is, and then seek ways to let those differences coexist harmoniously.

Conclusion

In conclusion, the ELT textbook Pathway to English for tenth-graders incorporates various multicultural values, such as appreciating other people's cultural products, practices, and communities. However, it falls short in fostering an appreciation for diverse perspectives and cultural figures. Additionally, the textbook predominantly represents cultural products rather than engaging students with various cultural practices and communities. Although it includes cultures from local (Indonesian), target (English-speaking countries), and international (non-English-speaking countries) contexts, the content tends to emphasize international culture. Thus, it can be said that Pathways to English for tenth-grade students represents incomplete and imbalanced multicultural values in its content. As this analysis used Moran's cultural dimensions, this approach may limit students' comprehension of cultural diversity. Therefore, it is suggested that future researchers conduct related research using different cultural categories. Also, this study encourages authors and publishers to provide deeper and contextual cultural information to enrich students' perspectives and enhance their tolerance. Lastly, English teachers should also be actively and critically involved in explaining cultural content to navigate appropriate cultural understanding and enhance cultural awareness among students.

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