

# Ecological reconstruction of cultural representation in language textbooks: An empirical study of two Chinese French textbooks

*Ge Zhang*

## Introduction

In language classrooms, the teaching content consists of both language and culture, each constructed through distinct processes. The language component is a methodological construct with established procedures of organization and instruction. By contrast, the construction of the cultural component is more complex, since there is no reference grammar: the amount and organization of cultural content remain under-explored. The textbook, as the primary medium for disseminating knowledge and structuring the content of a language course, is a key pedagogical resource and has therefore attracted considerable scholarly attention. One of the areas explored concerns the sociocultural representations embedded in textbooks, which vary from one work to another and reflect not only didactic and cultural orientations but also broader worldviews.

The study of sociocultural representation in textbooks has shifted from merely identifying cultural content to analyzing modes of representation in order to uncover their underlying logic and implicit meanings. Research in this field generally relies on content analysis and critical discourse analysis, often adopting interdisciplinary perspectives. Nathalie Auger (2000), for example, compared representations of culture in 42 foreign language textbooks from 13 European Union countries, highlighting their role in identity construction. Geneviève Zarate (2004, p. 11) conceptualized the language textbook as a 'cultural mediator', examining representations through lenses such as geopolitics, sociocultural context, pedagogical orientation, and editorial logic. Karen Risager (2018) proposed five dimensions for the study of cultural content in textbooks - national studies, citizenship education, cultural studies, postcolonial studies, and transnational studies - thus systematizing the criteria for selecting cultural elements. Similarly,

Mélanie Buchart (2013) investigated the relationship between cultural representations in textbooks and the development of foreign language learners' cultural competence.

Over the past five years, cultural representation in textbooks has also become a major research focus in China. Studies have mainly concentrated on four areas: developing analytical frameworks for cultural representation (Zhang & Li, 2022); comparing modes of representation (Zhang, Chang, & Su, 2024); examining the representation of Chinese culture in foreign language textbooks (Tian, Ke, & Wang, 2024); and analyzing the content and characteristics of cultural representation in textbooks for different languages (Li, Zhang, Chang, & Guo, 2023).

At present, most textbook research in China remains confined to analyzing textbook content without sufficiently linking it to learners or classroom practice. Textbooks are often treated as static texts, with researchers seeking to explain their design logic, the factors shaping cultural representation, or the principles guiding selection. However, such studies rarely evaluate how teachers and learners actually receive and engage with these representations. Current research typically addresses questions such as 'what to represent', 'how to represent it', and 'why represent it this way', but seldom asks whether such representations are truly necessary or what impact they have on actual teaching.

Against this background, the present study adopts an empirical methodology. Its corpus consists of two French textbooks published in China - one in the 1990s and another in 2019 - both widely used in university French programs. Surveys and interviews were conducted with six classes across three universities in Beijing and Tianjin to assess how teachers and students perceive the representation of French culture in these textbooks. This research seeks to answer two key questions:

- 1) Do the cultural representations of France in these textbooks meet the teachers' and learners' expectations?
- 2) To what extent are these cultural representations integrated into classroom teaching and learning practices?

## Presentation of the corpus

The corpus for this study consists of two textbooks published in two different periods of China's educational history. Both were designed for university students majoring in French and serve as core materials for general French courses, which are regarded as central to foundational language instruction.

The textbook *Le Français* was developed between the 1990s and 2010<sup>1</sup> by Professor Ma Xiaohong of Beijing Foreign Studies University (BFSU) and published by the Foreign Language Teaching and Research Press (FLTRP). Recommended nationally by the Ministry of Education, it has been widely used in universities offering French as a major. Even today, it remains in use in several institutions - particularly in the Beijing and Tianjin region - such as the China Foreign Affairs University (CFAU) and Tianjin Normal University (TNU). Like most French textbooks published in China, *Le Français* adopts a pedagogical organization centered primarily on language. Texts and dialogues introduce grammatical and lexical knowledge, reinforced by three recurring sections - Vocabulary, Grammar, and Exercises - which systematize linguistic instruction. At the same time, the book is distinguished by the inclusion of substantial encyclopedic content on French civilization and mass culture. Cultural learning is mainly conveyed through four sections: Text/Dialogue, French Civilization, Notes and Reading Exercises, which also incorporate sociocultural elements, with representations of France and China appearing in 'translation' or 'rapid comprehension' activities.

The textbook *En Route* was developed over a decade (2009–2019) under the direction of a group of teachers, mainly from Beijing International Studies University (BISU). Its four volumes were published by the FLTRP between 2017 and 2020. Like *Le Français*, *En Route* is intended for the first two years of university-level French learning. It is part of the FLTRP's 'New Classic' (新经典 *xinjingdian*) series, whose Chinese name reflects an effort to reconcile the legacy of earlier textbooks with methodological and content innovations. The French title *En Route* emphasizes the idea of language learning as an ongoing journey without a fixed endpoint.

In *En Route*, cultural representation does not occupy a position as systematic or as central as in *Le Français*.

The Civilization section is retained but expanded in scope compared to French Civilization in *Le Français*. Each unit is organized around a central theme that structures the accompanying pedagogical materials. Unlike in *Le Français*, France is no longer the sole object of study; instead, it becomes an entry point to a multicultural perspective and a broader understanding of the world. Sociocultural representations encompass not only France and Francophone countries but also global phenomena and universal values. Another distinguishing feature of *En Route* is its emphasis on authenticity. Alongside numerous authentic materials, created dialogues and texts are embedded in specific communicative contexts, featuring identifiable settings and clearly defined characters. Cultural content is not transmitted encyclopedically, like entries in a 'dictionary of culture' (Hu, 2017, p. 3), but progressively and constructively, through cultural cues embedded in everyday linguistic exchanges.

## Research methodology

This study employed an empirical methodology combining teacher interviews with student questionnaire surveys.

### Teacher interviews

Interviews were conducted with six French teachers from three universities: BISU, TNU, and CFAU. All teach first-year French majors and use either *Le Français* or *En Route* as their primary instructional material. To preserve anonymity while ensuring clarity, a coding system was adopted: the first letter indicates the teacher's status (T for teacher), the second letter identifies the home institution, and the number indicates the chronological order of the interview. For example, TB2 refers to the second teacher interviewed from BISU University. Although limited in scope, the sample reflects diverse pedagogical and professional experiences. Three teachers had less than three years of teaching experience, while others had five, nine, and 17 years, respectively. All had completed undergraduate studies in French at Chinese universities, earning a Bachelor's degree. Four subsequently pursued a Master's or doctoral degree in France, while the other two completed advanced training in China. Their fields of expertise span six disciplines: classical studies (TC), translation (TB2), international relations (TT2), linguistics (TB3), French literature (TB1), and English linguistics (TT1). All had also received training in didactics, providing them with a general understanding of foreign language teaching methodologies.

The purpose of these interviews was to document teachers' evaluations of the textbooks and their classroom use. The analysis was structured around

1. The four volumes of the textbook were published between 1992 and 1993. Volume I and Volume II were revised and republished in 2007 and 2009.

three key questions:

To what extent do teachers find the sociocultural representations in the textbooks relevant?

Which aspects of the textbooks are considered most valuable?

How do teachers adjust or supplement cultural content they perceive as inadequate?

## Student survey

The student survey involved 121 first-year students, aged 18 - 19, enrolled in the courses given by the six interviewed teachers. Students were divided into three groups according to their universities and the textbooks used:

Category	Number
Total questionnaires distributed	121
Total questionnaires retained	121
Group 1: CFAU students using <i>Le Français</i>	21
Group 2: TNU students using <i>Le Français</i>	30
Group 3: BISU students using <i>En Route</i>	70

Table 1. Overview of the Student Sample

The survey was administered in two stages. The first, at the very beginning of students' French learning, sought to identify pre-existing representations they held of French language and culture prior to formal study. The second, conducted at the end of the first semester, examined changes in these representations and gathered student evaluations of the textbook used in their general French course.

The questionnaire contained approximately 15 questions in different formats (open-ended, closed, and multiple choice). These covered: students' overall impressions of the textbook (*Le Français* or *En Route*); the sections considered most interesting or useful; preferred lessons; the diversity and authenticity of the cultural content provided; and students' representations of France, French people, and the French language. The underlying hypothesis was that learners' appreciation and acceptance of the textbook would influence, to some extent, their motivation to learn.

## Findings

### The cultural dimension in general French courses

To assess the extent to which cultural content is integrated into the teaching of general French, and to identify the types of cultural themes prioritized, I first

focused our questions on the 'Civilization' section of the two textbooks *Le Français* and *En Route*. Surprisingly, this section was largely overlooked - or even ignored - by most of the teachers interviewed. It was either omitted entirely, assigned for independent reading, or covered only briefly for general comprehension.

TB3: *"I don't teach the Civilization part. Students work on it independently at home. Otherwise, I leave it to a colleague who teaches French civilization in another semester."*

TT1: *"I don't cover the Civilization section. Students read it on their own after class."*

TB1: *"The Civilization section only begins from Lesson 13, which I haven't reached yet. I think I will teach it, because the texts are short in French, and I can help students grasp the general meaning."*

Teachers who chose to reduce or omit this section generally cited two reasons: insufficient class time due to the heavy grammatical load, and cultural themes judged as too "banal" or "distant from students' reality."

TB2: *"Text, grammar, and vocabulary take up most of the time. As for the Civilization section, I assign it for self-study and we discuss it very briefly - just a few minutes."*

In practice, cultural content is not limited to the Civilization section. In both textbooks, each text or dialogue introduces sociocultural elements - French and sometimes Chinese - through communicative contexts. For example, in *En Route I*, Lesson 7 *Here and There*, the authors include two short texts presented in the form of postcards sent to a friend. The texts depict two protagonists traveling in Montauban and Aix in France. They enthusiastically share their travel experience in introducing the geographical locations and cultural features of these two cities to their friend - for instance, Montauban as the birthplace of the painter Ingres, and Aix as a city known for its many prestigious universities. Compared with the Civilization section, cultural representations in the texts are more implicit and less concentrated, since the texts are mainly designed for grammar and vocabulary teaching and for fostering students' communicative competence. I therefore investigated how teachers actually use these cultural materials in class (see *Table 2*).

Three main findings emerge from this analysis:

Cultural content is not confined to textbooks; teachers act as key cultural mediators. Their personal experiences - perceived as "alive" and "authentic" - strongly engage students.

TT1: *"When I share an authentic experience, the students listen with fascination."*

The digital age reduces the problem of outdated

Teacher	Exploitation of Cultural Representations in Texts and Exercises	Methods and Materials	Cultural Aspects Emphasized
TC	Develops cultural themes in texts with additional details, except in simple texts where linguistic goals are the priority. No cultural exploitation via exercises.	PPT presentations; oral explanations; authentic documents such as press, videos, or student presentations.	Practical knowledge about French culture, particularly useful in case of a stay in France.
TT1	Expands or clarifies certain cultural aspects mentioned in the texts, except when the cultural purpose is not very obvious. No cultural exploitation in exercises.	Oral explanation.	Cultural themes judged “interesting,” for example, table manners.
TT2	Basic scientific vocabulary	Oral explanation. Complementary materials such as online videos, or activities from other textbooks (e.g., <i>Alter Ego</i> +). Comparative discussions between students and their daily lives.	Subjects judged “attractive,” especially those that directly concern the students’ lives.
TB1	Briefly presents French personalities or cities mentioned in the texts. Gives explanations on certain phenomena or cultural words based on personal experiences (e.g., “au pair,” “la poste”). Compares French and Chinese cultures. Very low cultural use in exercises.	Oral presentation; use of images and photos.	Values, mentalities, intercultural approach.
TB2	Gives a concise explanation of French cultural representations in the texts, due to the cognitive limits of beginners and the already present grammatical and lexical weight. Students are sometimes not very curious about the cultural aspect. Explanation nourished by personal experience. Very limited cultural exploitation in exercises.	Oral explanation.	Cultural elements that hold the students’ interest.
TB3	Introduces some cultural elements to make the course more attractive, especially in teaching of phonetics. Explains the cultural phenomena of the texts, sometimes in comparison with China. Very limited cultural exploitation in exercises.	Oral explanation. Authentic materials (songs, short films, posters, etc.).	For true beginners: encyclopedic culture; for more advanced levels: values and mentalities.

Table 2: Teacher Perspectives on the Use of Cultural Representations

textbooks. Teachers supplement and update cultural references using diverse resources. Sensitivity and adaptability to cultural realities matter more than textbook ‘perfection’.

Despite efforts toward communicative and authentic materials, general French courses in China remain text-centered, with linguistic acquisition as the main

focus. Cultural content is often reserved for specialized courses in later years. In general French, culture plays a secondary role.

TB3: *“I introduce cultural elements, especially in phonetics, to lighten the atmosphere and make the class more lively.”*

	Authenticity	Variety	Quality
<i>Le Français</i>	“Lacks authenticity” “artificial” “dated”	“Varied content” “fairly complete themes”	Judgments generally absent. <sup>2</sup>
<i>En Route</i>	“Updated expressions” “living language” “examples anchored in reality” “Some sentences are too difficult for beginners because lexical and grammatical authenticity is prioritized”	“Abundant content” “sometimes overloaded” “Some cultural aspects are more universal than specifically French”	“Depth is appropriate for beginners” “interesting” “close to student experiences”

Table 3: Teachers’ Opinions on Representations of France in *Le Français* and *En Route*

## Evaluation of the representation of France in the textbooks

Teachers were also asked to assess the representation of France in *Le Français* and *En Route*, focusing on authenticity, variety, and quality. *Table 3* gives the most frequently-mentioned comments.

Findings suggest that both textbooks have strengths and weaknesses. *Le Français* often sacrifices cultural authenticity for linguistic simplification, resulting in outdated representations. By contrast, *En Route* emphasizes universal sociocultural themes, intercultural dialogue, and global perspectives. The authors clearly seek to provide a broad vision of French culture, but the density of the content makes it difficult for teachers to truly appropriate and integrate it. Teachers particularly value its content that connects with students’ lived realities.

## Usefulness: Language vs. culture

Although the inseparability of language and culture is widely recognized, in practice their teaching often remains separated. In China, general French courses prioritize linguistic instruction, with culture playing a secondary role. In both textbooks, cultural content is introduced through themes chosen by the authors and further mediated by teachers, while students remain mostly passive recipients.

The student survey explored what learners considered “interesting” or “useful”. Four guiding questions were asked:

Q1. Which sections of a lesson contain the richest cultural content?

Q2. Which themes in the French Civilization section interest you most? Why?<sup>3</sup>

Q3. Which lessons do you find most attractive? Why?<sup>4</sup>

Q4. Which sections are most useful for your French learning?

The first three questions, deliberately oriented toward the cultural dimension, aim to highlight the components that convey the strongest representations and the themes most likely to spark curiosity. The fourth question, by contrast, seeks to elicit an overall evaluation of the textbook’s perceived usefulness by the students.

For Q1, Groups 1 and 2 ranked the French Civilization section highest, followed by Lecture or Texte/Dialogue. Group 3 prioritized Communication, Civilisation, and Texte/Dialogue, reflecting differences in textbook structure. For Questions 2 and 3, students were asked to select the cultural themes they found most interesting, with multiple selections allowed (maximum five themes). Considering that students might find it difficult to prioritize among several themes, no weighting was assigned to the options in the analysis of these questions. The numbers in *Tables 4* and *5* indicate how many times each theme was selected by students. Results show clear patterns.

Students showed strong interest in gastronomy, *savoir-vivre*, daily life, and family, while telecommunication and housing were less appealing. Explanations included: “it’s practical,” “interesting,” “close to life,” “different from Chinese culture,” “useful for future life.”

The difference between Questions 2 and 3 partly explains the variation in responses: the former targets a specific section, while the latter concerns the entire lesson. Yet

2. None of the interviewees commented on the quality of the cultural representations in *Le Français*, Volume I. However, ET1 referred to Volumes III and IV that “the texts in Volumes III and IV address social issues in France. These are well-crafted texts.”

3. For students in Groups 1 and 2, who use *Le Français*, Volume I, the question pertained to the section *Un peu de civilisation*, which is an integral component of each lesson and is often thematically aligned with the main texts or dialogues.

4. For students in Group 3, who study with *En Route*, Volume I, the question was framed differently, since the *Civilisation* section only appears beginning with Lesson 12 (out of a total of 14 lessons in *En Route I*). Nevertheless, cultural themes are already present within the lesson texts and dialogues.

Themes in Le Français	Group 1 (N=20)	Group 2 (N=30)
<i>Savoir-vivre</i> (greetings, punctuality, invitation, etc.)	17	27
Daily Life (the gardens of the French)	10	19
Education (young French people at school, higher education in France)	13	16
Housing (housing for students in France)	8	9
Family (family relationships in France, housework, French families)	10	13
Telecommunication (some figures on the telephone)	3	5
Gastronomy (the meals of the French)	0 <sup>5</sup>	27

Table 4: Themes of Interest in Le Français (Responses of groups 1 &amp; 2 to Question 2)

Theme of lesson	Total
Introduction: Lesson 2 <i>In the Department of French and Italian</i>	4
Greeting: Lesson 3 <i>Mr. Berger meets his neighbor Mrs. Vaillant in the street</i>	22
Introduction: Lesson 4 <i>Add me / Do you know?</i>	4
Leisure: Lesson 5 <i>It's for a survey</i>	10
Family: Lesson 6 <i>Family Tree</i>	29
Travel: Lesson 7 <i>Here and There</i>	17
Gastronomy: Lesson 8 <i>What's in the fridge?</i>	13
Gastronomy: Lesson 8 French Meals	38
Gastronomy: Lesson 8 <i>In a Chinese Restaurant in Paris</i>	25
Shopping: Lesson 9 <i>Shopping Madness</i>	30
Character Description: Lesson 10 <i>Smile, You're on Camera / Paparazzi Time / A Secret Among Girlfriends</i>	16
Housing: Lesson 11 <i>Au Pair Girl / Xiaomei's Diary</i>	30
<b>Number of questionnaires retained: 67</b>	

Table 5: Lessons of Interest in *En Route* (Responses of Group 3 to Question 3)

Group 3 shows trends similar to Groups 1 and 2, with 'gastronomy' as the most popular theme, followed by 'shopping', 'housing', 'family', and 'greetings'. Students particularly value the vividness, usefulness, lexical richness, and diversity of content, which they see as enhancing the effectiveness of their learning.

Responses to Question 4 indicate that learners prioritize linguistic components considered most "profitable" (grammar, texts, vocabulary, phonetics, and exercises), while civilization ranks last. Responses to Question 4 show that for all students, the sections Grammar, Text/Dialogue, Vocabulary, Phonetics, and Exercises are considered the most "beneficial". The Civilization

section even ranks last among Group 3. This reflects the traditional emphasis on linguistic acquisition in foreign language teaching in China.

These findings raise a key question: how can cultural knowledge be organized so that it is both attractive and genuinely beneficial for learners?

## Discussion

This empirical study highlights a significant gap between the design of sociocultural content in foreign language textbooks and its actual implementation in classroom practice. Despite the updated approach

5. The survey was carried out at the end of the semester, at which time the students in Group 1 had not yet covered Lesson 15. This accounts for the lack of selection of the theme 'Gastronomy'.

of recent textbooks like *En Route*, the cultural representations contained in the textbooks primarily reflect macro-level factors such as national policies, ideological orientations, societal context, institutional characteristics, and official curricula. Yet the classroom itself functions as a complex ecosystem in which the state, the educational institution, the teacher, the textbook, and the learners' knowledge, needs, and cognitive characteristics all interact to shape the learning process.

The interview and survey data indicate that the cultural content of textbooks does not fully meet the expectations of teachers and students, nor is it consistently integrated into classroom pedagogy. This disjunction can be explained by the essentially static nature of textbook-based cultural representations, which tend to shift in practice from the status of an authoritative source to that of a mere 'reference framework.'

## The ecological approach

The ecological approach to language education emerged at the end of the twentieth century. Leo Van Lier (1997) first introduced this perspective in classroom observation, emphasizing the dynamic interactions between language learning and its environment. Later, Claire Kramsch (2008) and others further developed the approach, applying it to multilingual and multicultural contexts. More recently, Chong, Isaacs, and McKinley (2023) synthesized ecological applications in second language research, identifying five core components: Relationships, Quality, Agency, Context, and Dynamism. Brian Tomlinson (2024) emphasizes the need for coursebooks to be more humanistic, engaging learners by connecting materials to their lives and experiences.

From this perspective, language learning is conceived as a dynamic, interconnected system in which learners and teachers interact not only with each other but also with their environment. The ecological approach emphasizes the quality of the educational experience and recognizes learner agency as a central element.

## Ecological reconstruction of cultural representation

Building on the ecological approach, I argue that the design of cultural representations in language textbooks should balance factors across the three levels of the educational ecosystem:

- Macro level: international relations, national policies, ideological orientations, and sociocultural environments determine the orientation and essential themes of cultural representation - the 'static core' of cultural knowledge.

- Meso level: curricula, institutional specificities and pedagogical objectives set the criteria for the quantity and quality of representations.
- Micro level: learners' cognitive capacities, individual needs, emotional engagement, motivation, and teachers' intercultural competence introduce dynamism and interactivity into classroom practice.

The rise of artificial intelligence, particularly large language models (LLMs), offers new opportunities to reconstruct cultural representation in textbooks. Unlike published materials, which cannot be updated in real time, AI tools such as ChatGPT enable teachers to enrich, adapt, and extend static cultural content. They can present it in more diversified and multidimensional forms, thereby establishing a genuine ecological interaction between target culture, local culture, world culture, and learners' own cultural backgrounds. It should be noted, however, that AI-generated content is based on existing data, and teachers need to use it thoughtfully to ensure its accuracy and relevance.

For example, in *En Route II*, a text titled *Les Français au volant* ("The French at the wheel") presents traits such as impatience and a taste for speed among French drivers. For Chinese students who have never been to France and do not drive, such cultural content may be difficult to grasp. Teachers can activate learner agency by transforming this text into a more practical resource, such as "road safety and etiquette advice for Chinese students traveling in France." Using ChatGPT, the teacher could prompt: "*Based on this text, propose safety and courtesy advice for Chinese students in France.*" The AI-generated suggestions, while retaining the vocabulary and structures of the original, would be relevant, context-specific, and engaging. This approach creates a closer connection between textbook representations and learners' realities, thereby enhancing pedagogical usefulness.

## Conclusion

This study examined two French textbooks widely used in Chinese universities, drawing on data from six French teachers and 121 first-year students across three institutions. Through interviews and surveys, it explored how teachers and students evaluate the representation of French culture in these textbooks and how far such representations are integrated into classroom teaching.

Findings show that teachers adapt and explain cultural content selectively, often supplementing it with their own experiences, while students are most engaged by cultural themes closely linked to daily life. Both groups were of the opinion that linguistic knowledge remains the core of instruction, with cultural sections frequently relegated to autonomous reading outside class.

From an ecological perspective, these results highlight the need for a more balanced integration of cultural representation across macro, meso, and micro dimensions of education. Textbook design should incorporate learners' cognitive and motivational factors while providing adaptable, context-sensitive resources.

## References

Auger, N. (2000). *Construction des identités dans le discours de manuels de français langue étrangère en usage dans l'Union européenne : La dimension interculturelle du contrat de parole didactique* [Doctoral dissertation, Université Montpellier III].

Buchart, M. (2013). *Une conceptualisation didactique de la culture: Ancrages théoriques, discours et représentations. Le cas des manuels de FLE finlandais* [Doctoral dissertation, Université Paris 8].

Chong, S. W., Isaacs, T., & McKinley, J. (2023). Ecological systems theory and second language research. *Language Teaching*, 56(3), 333–348.

Hu, Y. (Ed.). (2017). *En route, tome I* (1st edn.). Foreign Language Teaching and Research Press.

Kramsch, C. (2008). Ecological perspectives on foreign language education. *Language Teaching*, 41(3), 389–408.

Li, X., Zhang, H., Chang, W., & Guo, J. (2023). Representation of culture in Russian English textbooks. *Shandong Foreign Language Teaching*, 44(1), 43–53.

Risager, K. (2018). *Representations of the world in language textbooks*. Multilingual Matters.

Tian, Z., Ke, Z., & Wang, B. (2024). The representation of Chinese culture in the compilation of English textbooks and the development of its system. *Foreign Languages and their Teaching*, 6, 98–109, 148.

Tomlinson, B. (2023). Humanizing the coursebook. In B. Tomlinson, (Ed.), *Developing materials for language teaching* (3rd edn) (pp. 128-145). Cambridge University Press.

Van Lier, L. (1997). Observation from an ecological perspective. *TESOL Quarterly*, 31(4), 783–787.

Zarate, G. (2004). *Représentations de l'étranger et didactique des langues*. Didier.

Zhang, H., & Li, X. (2022). Developing an analytical framework for the representation of cultures in English textbooks. *Foreign Languages in China*, 19(2), 78–84.

Zhang, H., Chang, W., & Su, X. (2024). A comparative study of cultural representation in Chinese and German English textbooks. *Foreign Languages Research*, 41(2), 72–79.

*Zhang Ge is an Associate Professor and French teacher at the Communication University of China. She holds a PhD in Language Didactics from Beijing Foreign Studies University and the Institut National des Langues et Civilisations Orientales (INALCO), France. Her research interests include foreign language pedagogy, discourse analysis, and area studies.*

*Email: zhangge@cuc.edu.cn*

FOR MATSDA MEMBERSHIP PLEASE CONTACT

Jensen Zheung, MATSDA Membership Secretary, e-mail: [membership@matsda.org](mailto:membership@matsda.org)

[www.matsda.org/folio.html](http://www.matsda.org/folio.html)