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Reading for Intercultural Competence in English Textbooks for EFL learners

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Abstract

Stories and their narratives surround us and penetrate our everyday lives. We use them to make sense of and to navigate the world around us, to communicate and to learn, but if the stories we use to educate and communicate are based on stereotypes and prejudice they can impair our ability to communicate appropriately with people who have different mindsets and communication patterns. This study looked at EFL textbooks published for the LK20 curriculum. Using theories of othering and stereotypes, and a model that showcases the intercultural reader's engagement with foreign language literature, the study analysed more than 200 texts in two EFL textbooks series. The study found that the EFL textbooks analysed encourage its readers to communicate with texts in order to develop their intercultural competence. If the books are employed as their texts intend in the classroom setting, they can be included in the communicative interactions of the classroom and facilitate the intercultural meetings However, while few stereotypes are present in the texts analysed, the books are guilty of reinforcing single stories of experiences in certain settings. This study urges teachers to consider the selections they make of materials for use in the EFL classroom and encourages further research on how texts are used to develop intercultural competence and foster intercultural readers in the classroom.

Sammendrag

Fortellinger og narrativ finnes overalt rundt oss, også i hverdagen. Vi bruker dem for å gi mening til og for å navigere verden rundt oss, for å kommunisere og for å lære, men hvis fortellingene vi bruker for å utdanne og kommunisere er basert på stereotypier kan de forhindre oss i å kommunisere hensiktsmessig med personer som har forskjellige tenkemåter og kommunikasjonsstiler. Denne studien så på skolebøker i engelskfaget publisert etter LK20. Ved hjelp av teorier om «othering» or stereotypier og en modell som viser den interkulturelle leserens interaksjon med fremmedspråklig litteratur analyserte denne studien over 200 tekster i to EFL bokserier. Studien fant at EFL bøkene i analysen oppmuntrer leserne til å kommunisere med tekster for å utvikle interkulturell kompetanse. Hvis bøkene brukes etter tekstens intensjon i klasserommet kan de bli en del av kommunikasjon i klassen og legge til rette for interkulturelle møter. Selv om få stereotypier ble funnet i de analyserte tekstene har bøkene skyld i å forsterke «single stories» om opplevelser i noen settinger. Denne studien oppfordrer lærere til å være oppmerksomme ved valg av materialer for bruk i engelskundervisningen og oppmuntrer til videre forskning på hvordan tekster er brukt i klasserommet for å utvikle interkulturelle lesere.

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1 Introduction

It is deeply human to tell stories. From the very first tales shared by our ancestors around the campfire, humans have universally been producers and consumers of storytelling across all known cultures. Today, stories and their narratives surround us and permeate our everyday life. They are presented to us through an ever-increasing variety of mediums, and often originate from all corners of the world. Stories are also powerful tools for learning.

We are born into and live our lives in a narrative world (Murray, 2015, p.85), and it is through narratives and stories that we begin to define ourselves and the continuity of our lives. It is through narratives that we make sense of what we know. Because of our intimate relationship with narratives, stories become a powerful way of communicating ideas: about ourselves, about others, and about the world around us.

Stories and their narratives surround us, in our books, on our screens, in the glimpses of our lives shared with others on social media platforms, and in the TV series and films we consume for education and entertainment. We are regularly reminded of how we are influenced by the stories presented to us on the various platforms we interact with. What happens then if the stories we use to learn and to make sense of the world are based on stereotypes?

This thesis presents an analysis of English Foreign Language (EFL) course textbooks written in accordance with the new Norwegian *National curriculum for the Knowledge Promotion 2020* (hereby LK20). The project's main interest was to examine texts presented in EFL course textbooks released for use in Norwegian schools in order to investigate how these texts, in accordance with the cultural aims as presented in LK20, contribute to the development of *intercultural competence* in their readers, or if they instead contradict these aims by reinforcing cultural stereotypes.

The project employs **multimodal text analysis,** applying elements of *critical discourse analysis* and *narrative analysis*, to attempt to answer the following research questions:

How does the Norwegian national curriculum present intercultural competence and how is this reflected in the English subject coursebooks for lower secondary schools designed in accordance with this curriculum?

To what extent do the texts in EFL textbooks for lower secondary schools contribute to or contradict the development of intercultural competence as presented in the Norwegian national curriculum?

The motivation behind this project lies in its perceived relevancy to the school's mandate to facilitate an education which "shall give pupils historical and cultural insight that will give them a good foundation in their lives and help each pupil to preserve and develop her or his identity in an inclusive and diverse environment" (Ministry of Education and Research, 2017). The LK20 curriculum has both heralded new shifts in Norwegian education, and reinforced existing trends. The English subject establishes its relevance in the mandate of helping the pupils to "develop an intercultural understanding of different ways of living, ways of thinking and communication patterns" (Norwegian Directorate for Education and Training, 2019a).

The distance between people across the world has been lessened through our exposure to one another within our modern storytelling context. English has become the *lingua franca* that makes much of this consumption and communication available to the growing population that studies it as a foreign language. In this increasingly globalised setting, it is important that we are critically aware of the materials we consume and the narratives they present to us—at home, in front of our phones and TVs, and in the many school textbooks that have long maintained their position as central building blocks in our approach to teaching. For citizens of an increasingly globalised and multicultural society it becomes invaluable to develop the skill to navigate our interaction with others, which involves critical awareness of the materials we consume and the narratives they present us.

Norway has been a multicultural society long before anyone began thinking about what it means to be "Norwegian." In fact, monoculture, or cultural purity, was probably always a myth, but certainly few pretend to believe in it today (Griswold, 2013, p.179). In modern times, following the acknowledgment of national minorities as well as immigration from all over the world, it has become increasingly visible that residents of Norway live in a society where many of us belong to a variety of different cultures and ways of life. In order to function as critical readers in a globalised context, certain skills are required for us to navigate this context.

In LK20 these abilities are included in concepts such as *cultural* and *intercultural competence*. The development of this competence acts to counterweight the development of stereotypes and prejudice and is an overall useful competence in any interaction we have with others (Dypedahl & Bøhn, p. 14-15)

According to the new curriculum for the English subject, intercultural competence develops "through reflection, interpretation and critical consideration of varied types of English language texts" (Norwegian Directorate for Education and Training, 2019a). This intention can be interpreted to mean that it is through encountering texts in the English language which tell stories about people and cultures that this development occurs.

The definition of the term *text* varies widely, but the LK20 curriculum refers to "texts" in the broadest meaning of the concept:

(…) *texts can be spoken and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, contemporary and historical. The texts can contain writing, pictures, audio, drawings, graphs, numbers and other forms of expression that are combined to enhance and present a message.* (Norwegian Directorate for Education and Training, 2019a).

The story's value as a learning tool is deeply tied to how humans interact with the narrative world around us. Research has suggested that the evolution of storytelling had positive impacts on our hunter-gatherer ancestors' cooperative behaviour (Smith et al., 2017), and to the present-day human it might almost seem innate to the way we communicate ideas and perceive the world around us. Michael Murray (2015, p.85) writes that our lives are lived through narratives from the beginning to the end; even after our deaths, it is through narrative terms that we are described. Living in such a world, we try to make sense of inconsistencies.

Awareness of the texts, the stories and the narratives brought into the classroom is important for all teachers regardless of subject, but as English teachers the wealth of information, text and literature available for use is many times that of other subjects. In Norway, the choice of which texts enter the classroom is often left up to each school or teacher, and the teacher alone is often responsible for how texts are presented and utilised in the lessons. The teacher is therefore given much power regarding the choice of syllabi, but the course textbook still has a central place in the classroom. The content of course textbooks used in schools affects

the pupils' learning and development of competences, and should therefore be examined and discussed among teachers, institutions for education, and teacher students.

Ideally, this study would examine all relevant texts but due to the time available, limitations were imposed on the number of materials and scope of the study. Multimodal text analysis was applied to English course textbooks for lower secondary school levels published in 2020 and 2021. The study analysed more than 200 texts in two EFL textbooks series

This thesis has been divided into six chapters. Chapter 2 provides an outline of the theoretical background, defining concepts of culture, intercultural competence, its presence in the curriculum and EFL education, and Hoff's model of the intercultural reader (Hoff, 2016). Theories of culture and Holliday, Hyde and Kullman (2011, p. 25-26) constituents of 'Othering' to help identify stereotypes and prejudices in narrative analysis. Chapter 3 presents the materials, their selection, and the methodology used in the study. The results of the study are presented in Chapter 4. The results will be discussed in relation to the theory and the research questions in Chapter 5, as well as the implications of the study and suggestions for further research. Finally, Chapter 6 will summarise my conclusions.

2 Theoretical background

This chapter presents the theories that shape the background and mechanics used in this study's understanding of the discourse. As this study's methodology is based around discourse analysis (chapter 3), the theoretical background and the researcher's perspective is central to the method.

This chapter has been divided into five subsections. In the first three, the key concepts culture, intercultural competence, and the constituents of 'othering' will be discussed. In the fourth section, a model for developing intercultural competence in readers will be devised. In the fifth section, the textbook as the main material for this study will be discussed.

2.1 Culture

For a word people use often, *culture* is incredibly difficult to define, yet incredibly important to understand. If asked for reasons for why we should learn about culture and cultural diversity, most adults and even children will probably be able to name several. As mentioned in the Introduction, the globalised quality of current day events requires us to have a certain cultural understanding in order to make sense of what happens in the world, both in and outside of the context of our own lives. Cultural ignorance or misunderstanding often leads to undesirable outcomes.

Cultural theorist and critic Raymond Williams wrote that *"Culture is one of the two or three most complicated words in the English language"* (Williams, 1983, p. 87). Williams reasons that the cause of this complication originates from two causes: in part from its intricate historical context and development in the European languages, but mainly from its use in important concepts within several distinct disciplines and systems of thought which employ mutually incompatible meanings of the word.

In order to shed some light on this complexity, Wendy Griswold writes that the academic perspective on culture is historically rooted in the two schools of thought represented by the humanities and the social sciences (2013, p. 3-10). (In Griswold's discussion, society and culture do not exist by themselves: they are different aspects of human experience and come into being through the existence and action of people.)

The first perspective is culture understood as *"The Best that has been thought and Known."* In this perspective, culture often refers to the fine arts, performance arts, or serious literature;

this is also known as "high culture", which confers the implication of high social status. This is the traditional humanities viewpoint, in which culture is a means to an end, that is, as Matthew Arnold asserted in 1869, "a study of perfection" (Griswold, 2013, p. 5). The traditional humanities point of view therefore evaluates some culture as "better" than others. It also assumes culture needs to be carefully preserved, that it is inherently fragile and needs to be safeguarded in cultural archives, like museums and art galleries, or through educational institutions, i.e., taught in schools. Two main figures who asserted this perspective, the educator Arnold and the scientist Max Weber, both asserted culture as something separated from everyday life in modern society, something sacred and beyond everyday existence meant to "humanise" the modernised "civilisation" caused by the industrial age.

Although it is important to note that you would be hard pressed to find a humanities department today that endorses this "high culture" definition, it is still an understanding of culture that exists in many people's thinking. Consider for instance the horrified response people expressed when Edvard Munch's paintings were stolen from their museum in Oslo in 2004; alternatively, as Griswold writes, note the revulsion observers express over the ransacking of art museums and archaeological digs in Iraq, which reduces cultural heritage— "the best that has been thought and known"—of the Iraqi people from something sacred to a mere commodity (Griswold, 2013, p. 6). It may be seen by many as an elitist, value-laden view, but it is still widely held.

The second perspective, culture understood as *"That Complex Whole"* is in sharp contrast with the sanctification of the arts. It might perhaps have started with German philosopher Johann Gottfried Herder's exclamation against the elevation of European culture at the end of the eighteenth century (Griswold, 2013, p. 7). Herder was fascinated by things that were spontaneous products of an innate, human creativity, as opposed to the output of an educated elite, saying that "the very thought of a superior European culture is a blatant insult to the majesty of Nature" (Williams, 1983, p. 88). On these terms, Herder argued for a conversation of many *cultures*, rather than a singular elitist *culture*, based on the observation that nations and communities all over the world had their own distinct cultures of equal merit. This perspective, in which culture is a society's way of life, can be found in the definition contributed by the English anthropologist Edward Tylor (1871): *"Culture or Civilization, taken in its wide ethnographic sense, is that **complex whole** which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society."*

Tylor's is a wide definition in which culture is a people's entire way of life. It has come to dominate the social sciences, even though not all social scientists agree to such an expansive definition. In fact, anthropologists Kroeber and Kluckhohn attempted in the 1950s to count all definitions of culture used within the field of social sciences and found 164 distinct meanings (Dypedahl & Bøhn, 2017, p. 52; Griswold, 2013, p. 7). A wide definition, Griswold argues, avoids the ethnocentrism and elitism of the traditional humanities-based definition, but also lacks the precision social sciences desire. As such, there has been made room for more nuanced definitions to arise.

A newer, influential take by anthropologist Clifford Geertz defines culture as denoting *"an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life"* (1973, p. 89). This definition, Griswold assures, captures what most sociologists currently mean when they use the term culture (Griswold, 2013, p. 9-10). A simplification could be that this perspective assumes a close link between culture and society (in contrast to the traditional humanities perspective, where society and culture are completely separate). It emphasises the persistence and durability of culture, here seen as more of an *activity* than something that needs preserving. It proposes that culture is not sacred, and therefore can be studied empirically like anything else resulting from human activity.

However, because there are such large variations within the consensus, this definition is also under scrutiny. As Munden and Sandhaug remarks, Geertz' definition has been criticised for its implications that cultures are more stable than they are in actuality, and that people are members of a particular culture their whole lives; rather, culture is constantly changing and people can, to varying extents, pick and choose which cultural values they accept and reject (Munden & Sandhaug, 2017, p. 358).

In Norway, the two ways of looking at culture have been simplified into the terms "*Culture with a big C*" representing the perspective of "high culture" and "*culture with a little c*" being the reflection of the social sciences perspective (Munden & Sandhaug, 2017, p. 357). As such, when we talk about culture "with a little c," it relates to collective behaviours and shared ways of understanding the world. By this definition, culture does not need to be national, or even regional; it can exist as something very local, perhaps between neighbours or within a family. Culture, by this definition, includes everything from celebrations, to humour, to our

relationship with the world around us. As Griswold summarises: "the term applies to ephemeral, even trivial, aspects of experience and to deeply held values for which people are willing to die" (2013, p.17).

Other nuances have been added to create the dozens of definitions of culture used in various social science fields. Because the meanings can be contradictory, we must first define the term for our particular purpose, which in this chapter is to understand the term "intercultural competence" as it is presented in Norwegian curriculum documents, such as the LK20 English curriculum.

With the transition from the L-97 (1997) curriculum to *Kunnskapsløftet* LK06 (2006), and now the current LK20 (2020), the literature of great English-language writers and other cultural objects pertaining to the "high culture" perspective have lost their prominence in Norway's intention for education (Munden & Sandhaug, 2017, p. 357). As such, culture as it appears in Norwegian legal documents and in the new curriculum can be interpreted using the wider definition as it appears in the social science perspective, as is done in the following sections of the chapter. However, because "Culture with a big C" is still a prevalent way of thinking, language and ideals that perpetrates this perspective are arguably still present in both legislative documents and the curriculum itself (see section 2.2.2).

2.1.1 Culture in education

The Education Act (1998) §1-1, *The objectives of education and training*, states as follows:

Education and training must help increase the knowledge and understanding of the national cultural heritage and our common international cultural traditions.

Education and training must provide insight into cultural diversity and show respect for the individual's convictions. They are to promote democracy, equality and scientific thinking.

The Norwegian school is to base its practice on this clause. Notably, terms relating to culture appear several times. The law states how education should provide knowledge and understanding of cultural heritage and traditions, as well as insight into cultural diversity and the promotion of democracy, and therefore of democratic values. The significance of these terms appearing in the legislative documents are many, but especially these two: firstly, the curriculum is built upon the values as they are presented in the Education Act, and secondly,

the schools have a legislative mandate to include this intent in their instruction. The latter leads into the question of how culture can be taught in schools and will be explored in section 2.2.2.

In the following section, we will begin exploring the cultural components of the English curriculum. However, as we will see in the reading of LK20, when we talk about culture in education, we often also talk about diversity on a global scale; that is, the *intercultural*.

2.2 Intercultural Competence

The term *intercultural competence* might seem simple at first glance. "Competence" indicates a skill or ability of sorts; "intercultural" implies "between cultures." As such, one could say it is a competence to be used across or between cultures. However, this definition tells us very little about what exactly such a competence consists of, how and when it is applied, or how one goes about achieving it.

Theories about what intercultural competence is are as complicated as intercultural meetings and situations themselves. Differences in ways of thinking and communication styles easily lead to wrong interpretations and misunderstandings between people, and it is not easy to tell how much of our behaviour is influenced by our cultural setting and how much is affected by our individuality. Furthermore, as culture can be defined at a local and even interpersonal level (see section 2.1) some researchers, like the Norwegian scientists and lecturers Magnus Dypedahl and Brage Bøhn, have written theories in which any situation is potentially "intercultural" (Dypedahl & Bøhn, 2017, p. 14). In any meeting with others, from colleagues from across the world to your next-door neighbour, being interculturally competent would therefore provide an advantage.

As the aim of this project is to read and analyse the Norwegian curriculum and EFL textbooks written by Norwegian authors for the presumed use in Norwegian schools, this thesis operates with Dypedahl's definition, in which intercultural competence is *"the ability to think and communicate appropriately with people who have different mindsets and/or communication patterns"* (Dypedahl, 2018, p. 50). In short, it is the collection of skills, knowledge and attitudes required for successful communication with others. It is essentially a communicative competence, but its implied subsets of skills make it useful for reflection about one's own culture, ideas, and identity. This definition has recently been popularised among Norwegian students who write about related topics. It also appears in the Norwegian Directorate for

Education and Training's (2021) article discussing the base knowledge that was used in the development of a digitally available advisor for selecting learning materials for use in the English subject.

As per this definition, intercultural competence as an aid in the communicative process with others can be said to derive from the much older subject field of *intercultural communication,* and the theories of Edward T. Hall (Dypedahl & Bøhn, 2017, p. 14). This is an expansive field, but some recurring topics in the literature surrounding it are relevant to our discussions: culture (which we have already begun to cover), *ethnocentrism, stereotypes*, and *prejudices*. These topics contribute to the nuances of what constitutes intercultural competence and will be revisited in section 2.4.

For now, we will stick to this concept of intercultural competence as we read the LK20 curriculum. After assessing what the curriculum asks for, however, we will be in a position to reconsider what exactly we ought to be developing by way of intercultural competence.

2.2.1 Intercultural competence in the curriculum

LK20 represents a shift in focus, in which culture, communication and intercultural competence have been significantly integrated in the curricula. Starting from LK06, the Norwegian curriculum has not dictated the content of subjects. LK20, like its predecessor, is based around aims for the competences the pupils should develop. As such, the teacher is at large left at liberty to interpret the curriculum themselves (Skjelbred, Askeland, Maagerø & Aamotsbakken, 2017). In this section, LK20 will be interpreted for the purpose of this study.

Core curriculum

The core curriculum is the part of the curriculum that describes the fundamental approach intended to direct all pedagogical practice in lower and secondary education in Norway (Ministry of Education and Research, 2017). As it gives direction for teaching in all subjects, including English, it therefore informs the prominence of intercultural competence throughout the subject curricula. The core curriculum elaborates on the core values presented in the objectives clause of the Education Act (1998, §1-1), which makes room for the interpretation that the "cultural" is an important construct in the educational directive. Indeed, one of the core values for education and training is *1.2 Identity and cultural diversity*:

School shall give pupils historical and cultural insight that will give them a good foundation in their lives and help each pupil to preserve and develop her or his identity in an inclusive and diverse environment. (Ministry of Education and Research, 2017).

While the core curriculum values are described as historically based on Christian and humanitarian values, also as per the objectives clause (the Education Act, 1998, §1-1), it makes room for diversity and inclusion beyond these. Cultural awareness, cultural understanding, and linguistic diversity are all movements of "culture" and "diversity" which make their appearances in this core value.

The development of the pupil's own identity is repeated, and the use of culture reappears under value *1.4. The joy of creating, engagement and the urge to explore,* but here it is more ambiguous what culture is referred to: in the wording "Art and culture" we find an example of how the idea of "high culture" and the elevation of art might still be preserved in our way of thinking. On the other hand, the idea that pupils should be exposed to different and diverse cultural expression might refer to the many equally merited cultural expressions rather than the fine arts. This formulation, however, reappears later on in the core curriculum. Culture is mentioned as a part of the "all-round development" of pupils and is something they should "acquire knowledge about and insight into," but again in the context of "art and culture" which permits ambiguous interpretation. The knowledge and insight into language and history, society and working life, religions and worldviews are also mentioned in the same sentence, which maintains a diversifying factor.

While *1.6 Democracy and participation* does not mention culture explicitly, it occurs in the mention of protection of minorities and in the inclusion of the indigenous people perspective as a part of the democratic education. Furthermore, the values presented here are in line with the idea of intercultural competence:

School shall promote democratic values and attitudes that can counteract prejudice and discrimination. Pupils shall learn in school to respect the fact that people are different and learn to solve conflicts peacefully. (Ministry of Education and Research, 2017).

As per the link established between intercultural competence and the field of intercultural communication, the democratic values to counteract prejudice and discrimination could be closely tied to the development of this competence. Furthermore, one of the interdisciplinary topics in LK20 is *Democracy and citizenship*, which branches out from the core value of

democracy and participation and maintains that pupils shall "learn to deal with conflicts of opinion and respect disagreement," which is an intent that relies on communicative skills.

Under the third section about principles for the school's practice, an inclusive learning environment brings up the individuality of each pupil and cooperation across differences:

Knowledge exchange with individuals of all ages and from all over the globe will give the pupils perspectives on their own learning, their all- round development as young people and their identity, and show the value of cooperation across linguistic, political and cultural boundaries. (Ministry of Education and Research, 2017).

This explicitly encourages direct interaction with individuals worldwide. Intercultural competence and communication are key to successfully achieving this.

In summary, the core curriculum references the importance of cultural knowledge, understanding and diversity throughout its various principles. The individual identity is often mentioned alongside this, meaning individualism and diversity are both important. Nevertheless, this reading confirms that the core curriculum encourages values, actions and ideas for which intercultural competence and communication are key, making these a necessity for the pupil's development.

English Subject Curriculum

In the very first section, *Relevance and central values*, the English subject (ENG01-04) curriculum says:

English is an important subject when it comes to cultural understanding, communication, all-round education and identity development. The subject shall give the pupils the foundation for communicating with others, both locally and globally, regardless of cultural or linguistic background. English shall help the pupils to develop an intercultural understanding of different ways of living, ways of thinking and communication patterns. It shall prepare the pupils for an education and societal and working life that requires English-language competence in reading, writing and oral communication. (Norwegian Directorate for Education and Training, 2019a).

The English subject is given much weight in delivering on the pupil's foundations for communication and cultural understanding, as well as their preparation for entry into the wider world and further education. The idea of intercultural communication permeates this

section, reaffirming the relevance of an intercultural, communicative competence. The curriculum says the subject should help the pupils develop "an intercultural understanding" of ways of living, thinking, and communicating. The knowledge the pupils retrieve from this subject should open "new perspectives on the world," i.e., diversifying worldviews. Again, sentiments from the democratic values of the core curriculum are repeated: "This can open for new ways to interpret the world, promote curiosity and engagement and *help to prevent prejudice.*"

The English subject curriculum consists of three core elements: *Communication, Language learning,* and *Working with texts in English.*

Communication as a core element is innate in intercultural communication. This section emphasises the creation of meaning through language. It states that pupils should be given the opportunity to "interact in authentic and practical situations."

Even more intriguing are the ideas expressed in the core element *Working with texts in English*:

Working with texts in English helps to develop the pupils' knowledge and experience of linguistic and cultural diversity, as well as their insight into ways of living, ways of thinking and traditions of indigenous peoples. By reflecting on, interpreting and critically assessing different types of texts in English, the pupils shall acquire language and knowledge of culture and society. Thus the pupils will develop **intercultural competence** *enabling them to deal with different ways of living, ways of thinking and communication patterns.* (Norwegian Directorate for Education and Training, 2019a).

This is where LK20's definition of *intercultural competence* appears. This definition maintains that intercultural competence helps the pupils "deal with" different communication patterns, which is arguably a broader way of relating intercultural *competence* to intercultural *communication*. It also maintains establishes that intercultural competence is something to be developed, and that this development occurs through working with English language texts. The intention is that these texts expose the pupils to the knowledge and experiences that ultimately accumulate into the development of intercultural competence. The aim is for the pupils to relate to others and to see their own identities and the identities of others in a multicultural context.

While the mandatory English subject relates the term to a text-themed core element, the elective subject *English in depth* names intercultural competence as one of its core elements (Norwegian Directorate for Education and Training, 2019b):

> *Intercultural competence is to gain insight in and develop understanding for cultural and linguistic diversity and using this competence in interaction with others. To read varied kinds of texts in English can promote reading for pleasure, contribute to further developing language competence and increase intercultural competence. (Author's translation).*

This definition of intercultural competence is more direct: the intention is to use this competence in interaction with others (in other words, communication). The interaction with a variety of English language texts for the sake of "increasing" intercultural competence is maintained in this core element as well. Thus, one interpretation is that the two English curricula's intentions are one and the same, and the English language text is central to achieving that intention.

LK20 features interdisciplinary topics that make appearances in all subjects. In the English subject curriculum, *Health and life skills* and *Democracy and citizenship* make marked appearances, of which the latter explicitly touches on intercultural themes (Norwegian Directorate for Education and Training, 2019a). The topic refers to "helping the pupils to develop their understanding of the fact that the way they view the world is culture dependent." The section relates that through learning English, the pupils can gain experiences of different cultures and societies around the world, which in turn will open up new ways to interpret it. Echoed from the core curriculum, this topic also suggests these experiences will help to prevent prejudices.

The *Basic skills* section covers how *Oral skills, Writing, Reading* and *Digital skills* are covered in the English subject. Relating to communication, the *Oral skills* section suggests that developing this skill allows the pupils to gradually use English with greater accuracy and nuance, to permit communication with "with a variety of receivers with varying linguistic backgrounds." The *Writing* section intends that the pupil will eventually be able to create "different types of coherent texts that present viewpoints and knowledge," while *Reading* as a basic skill relates to critical assessment. The *Digital skills* section promotes the facilitation of encounters with authentic language material and the interaction with others, as well as the creation of text – and acquisition of knowledge – exploring and assessing "information from

different English-language sources." In total, the Basic skills delineated in the English subject promote intercultural communication and the development of competences that will aid it.

From the competence aims after Year 10, there are several that directly connect to the idea of intercultural competence and communication:

The pupil is expected to be able to

- *describe and reflect on the role played by the English language in Norway and the rest of the world*
- *explore and reflect on the situation of indigenous peoples in the English-speaking world and in Norway*
- *explore and describe ways of living, ways of thinking, communication patterns and diversity in the English-speaking world*
- *explore and present the content of cultural forms of expression from various media in the English-speaking world that are related to one's own interests*
  (Norwegian Directorate for Education and Training, 2019a).

"The English-speaking world" is repeated in several of these aims, and the possible interpretations of this will be explored in the continuing section.

In summary, the English curriculum heavily emphasises communication, tied to the idea that it is in reading, reflecting upon, and critically evaluating the texts they encounter that pupils will develop their intercultural competence. In other words, LK20 closely relates the consumption of and interaction with English-language texts to the development of intercultural competence. This motion has contributed to the selection of textbooks as materials for the study.

2.2.2 Culture, Intercultural Competence, and Language Learning

This section provides an account of the English subject's position in relation to educating for cultural knowledge and understanding, based on the curriculum and the inherent connection between culture and language learning. How do we teach culture in English, and what is the English-speaking world that repeatedly appears in the competence aims in LK20? In LK06, corresponding competence aims uses "English-speaking countries" (Norwegian Directorate for Education and Training, 2013). "The English-speaking world" could simply mean all parts of the world where English is used, reflecting the idea of English as a global language.

This could mean use across geographical borders, in contexts of education and business, and general intercultural meetings. However, even if we operate with such a wide definition, there are already pre-existing connotations that might affect the school, the English teacher and the coursebook authors' interpretation of the term.

First of all, we must acknowledge the cultural hierarchy that exists in the English-speaking world. One of the most famous attempts at categorising English speakers was created by Kachru (in 1985) and is seen in Figure 1 adapted from Rindal (2014). The *concentric circles of English* primarily functions according to national borders. The model categorises countries who have English as their first language in the *inner circle.* The inner circle countries are primarily the UK and the USA, although they also include New Zealand, Australia, Canada and Ireland (Munden and Sandhaug, 2017, p. 73). These are also the countries that have historically spread English to countries in the outer circle, more often than not through colonialism (Rindal, 2014). In *outer circle* countries, English is often an official language, frequently dominating institutions for education and government. Prominent examples are India and South Africa, but the list also includes Kenya, Pakistan, Nigeria, Singapore, and many more. The *expanding circle* countries are those in which English is taught as a foreign language in school and is where you will find countries like Norway, Japan, China, and so on (Munden and Sandhaug, 2017, p. 73).
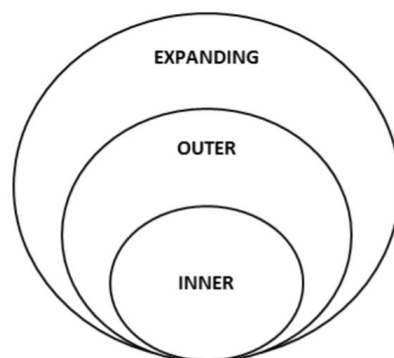
Figure 1: Kaschru's concentric circles of English (1985), adapted from Rindal (2014).

However, a model is but a simplification of the world, and this particular one has been criticised because the English-speaking world is not so very clear cut: the lines are more often blurred than not. Some native varieties of English are more highly valued than others; countries in the outer circle have many speakers to whom English is their native language and are thereby actually native speakers; moreover, many foreign language speakers are more

knowledgeable about English and use it more appropriately than many native speakers (Rindal, 2014). Still, the model yet sees use for how it illustrates a nation-by-nation view of English based on geographical borders, where some variations and speakers of those variations are considered more valid English users than others, which has dominated the educational practices for a long time (Rindal, 2014). This is important to note because inner circle native speakers, such as from the US and the UK, have long been the models for EFL learners in countries like Norway. The standard British or American accent has been a "pronunciation aim" for many learners, and Norwegian learners have traditionally looked to these countries as imitating a native speaker has often had successful outcomes for learners in the expanding circle (Rindal, 2014).

As a consequence of this view of English achieving such a level of prominence, source material originating from the US and the UK has been popularised, and the cultural expressions of individuals in these countries have in turn become more widespread to EFL learners. This is interesting and problematic for the ideal of intercultural communication, considering how the majority of all English interactions today involve only non-native speakers of the English language (Munden & Sandhaug, 2017, p. 75).

Munden and Sandhaug (2017, p. 356) discusses two approaches to teaching pupils about culture and society: the "civ" or "background" approach, and the "intercultural" approach. The civ approach has students learn about history, geography, social institutions and current affairs, and is a tradition that keeps the inner circle countries (mainly the US and the UK) in focus. Conversely, the intercultural tradition sets its lens on intercultural communication and identity, and has the pupils explore texts, images, artefacts, and conversations from a variety of countries. The intercultural tradition, in other words, does not rank some cultural expressions as "better" than others, while the civ-approach centres around inner circle cultures and elevates them. This tentative dichotomy is reminiscent of the elevation of European fine arts and literature within the traditional humanities perspective on culture (see section 2.1).

Munden and Sandhaug (2017, p. 356-7) suggests that teachers should aspire to be models of intercultural respect and tolerance. This includes being conscious of the problematic aspects of thoughts and ideas that have been, and still are prominent in education practices. The English subject is supposed to aid in the development of cultural understanding,

communication, and intercultural competence, and the English teacher's practice takes a leading role in this.

How do we teach topics like culture and intercultural competence in the English subject? One consideration regarding culture that has not been mentioned yet is that language learning does not often happen without it; that is, the learning of a new language is closely related to intercultural competence, but not necessarily the other way around (Dypedahl & Bøhn, 2017, p. 149-150). The idea that language learning should contribute to intercultural competence is especially apparent in Michael Byram's work, in which he is building on the ideas of intercultural communication to create a model of interculturally communicative competence which focuses on what a language teacher can realistically include in their instruction (Dypedahl & Bøhn, 2017, p. 150). However, if culture becomes another check-list item that English teachers must make space for in-between the numerous other components of language learning, we are in danger of creating an essentialist view of culture and language where we increasingly talk about "our culture" and "their culture" and any similarities and differences between. This is the criticism which Adrian Holliday directs towards Byram's work, which he argues draw a clear line between "national cultures" without properly problematising the concept (Holliday, 2011, p. 1,19; Dypedahl & Bøhn, 2017, p. 150). In the following section, we will take a closer look at what he means.

2.3 The Constituents of Othering: Essentialism and Stereotypes

Teaching culture is challenging because one is always in danger of perpetrating *essentialism*, in which people's individual behaviour is presented "as entirely defined and constrained by the cultures in which they live so that the stereotype becomes the essence of who they are" (Holliday, 2011, p. 4). Essentialism is thereby a presumption that there is homogeneity and unity in any one particular culture, and, according to Holliday et al., it is the reason for all failure in communication (Holliday et al., 2010, p.1). The essentialist viewpoint is commonly viewed in a negative light, and contradicts this thesis' discussion of what culture is, but it remains present as an element in many contemporary perceptions. This section outlines Adrian Holliday's work in order to identify some of the major themes which underpin a critical discussion of culture. We can summarise these themes as the *constituents of othering* (Figure 2).
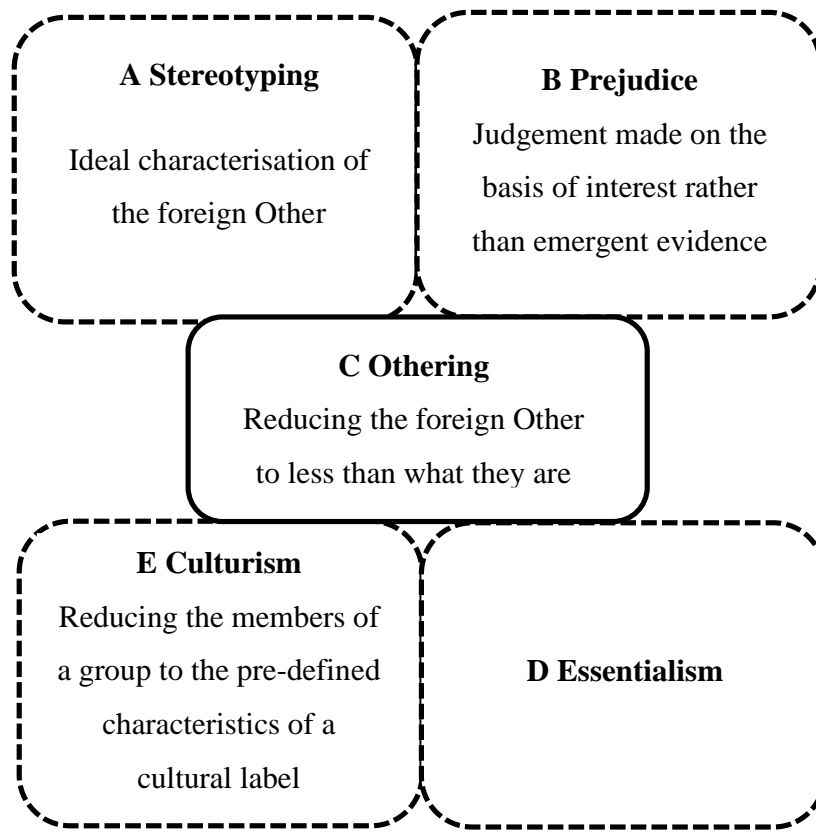
Figure 2: Constituents of Othering, adapted from Holliday et al. (2011, p 26.).

Othering is the process of imagining someone as alien and different to us in such a way that "they" are excluded from "our normal, superior and civilised group" (Holliday et al., 2010, p.2). When this process occurs, we are in danger of perpetuating essentialism and culturism, and of prescribing stereotypes. This constitutes the process of othering, in which a person is reduced to less than they actually are (ibid, p. 25-6). The foreign Other in this figure is any group that is perceived as different in any way, on the basis of class, gender, political alignment, sexuality, nationality, and so on. In the following section we will take a closer look at the consequences these processes have on the stories we tell about people.

2.3.1 The Danger of a Single Story

At the university I read some appalling novels about Africa (including Joyce Cary's much praised Mister Johnson) and decided that the story we had to tell could not be told for us by anyone else no matter how gifted or well-intentioned. (Achebe, 2016)

The above statement by Nigerian novelist, Chinua Achebe, is retrieved from his essay discussing racism in Joseph Conrad's *Heart of Darkness* and puts voice to a problem created by the eurocentrism of what has historically been considered literature. This intriguing problem, *the danger of a single story*, is the topic of another Nigerian novelist's much acclaimed TED talk: Chimamanda Ngozi Adichie. Adichie explains the concept of single stories to her audience through anecdotes of her own experiences. Adichie grew up on a Nigerian university campus in what she describes as a conventional middleclass family, with a lecturer and a university administrator for parents. In her childhood, she wrote stories that reflected the British and American children's books, because those were the ones she had read. This consequently made her characters Eurocentric; they did things like "talk about the weather" and "drink ginger beer." The stories she wrote were the result of her *single story* about "what books are," a perception created by her reader experiences. This perception did not change for Adichie before she encountered literature by African writers, such as Achebe, that showed her that people like herself could also exist in novels. Another experience she shares is how she had accepted a single story of her family's domestic help, a boy named Fide. Because she had repeatedly heard from her mother about how poor Fide's family was and had never thought of them as anything but "poor", she has been very surprised upon meeting the family later and discovering that they were just as capable of creation and culture as herself. Her single story about their poverty was not their whole story. As a student in America, Adichie's American roommate in turn had a single story of Africa, one of poverty and catastrophe, that made her default position to Adichie one of pity. Her professor, too, had criticised her writing for not having enough "African authenticity" as her characters were too alike to the American middle class; for example, they drove cars, and were not starving.

There is a serious problem behind the telling of such stories: single stories are created by showing a person, a place, or a people as one thing and only one thing repeatedly until that is what they become, consequently making them the definitive story (Adichie, 2009). This reduction of an entity occurs via the same simplifying and diminishing mechanism described in Holliday et al.'s constituents of othering (Holliday et al., 2010, p.25-6). As Adichie says herself, the problem with stereotypes "is not that they are untrue but that they are *incomplete*. They make one story become the *only story*."

Some researchers believe stereotypes to be necessary for us as a strategy for organising and understanding the world around us (Dypedahl & Bøhn, 2017, p. 40). Adichie's view harmonizes more with Holliday et al. (2011, p. 25) where they argue that people cannot

stereotype in an objective and rational way, thus leading to stereotypes that are at best inaccurate. Dypedahl and Bøhn (2017, p. 41) also warn against making decisions based on expectations that do not coincide with reality, although they also observe that positive stereotypes might make us emit positive signals to the people we stereotype. Where both sets of authors agree is when stereotypes are imbued with prejudice (Holliday et al. 2011, p. 25-6; Dypedahl & Bøhn, 2017, p. 41), which is never positive.

Stereotypes and prejudices towards another person are part of what makes the single story dangerous. Adichie (2009) claims that the single story of Africa comes mainly from American and Eurocentric Western literature. She assumes that her American roommate and professor, must have repeatedly heard accounts reinforcing the single story of Africa, reduced and lacking in complexity. Humans can easily get caught up in a single narrative about the world; once this happens, we are unable to appreciate the complexity of the people that surround us (Hoon, Mighty, Roxå, Sorcinelli & DiPietro, 2019).

To summarise, the process of Othering is constituted by elements that all have a part in the telling of a single story. The peril of the single story stems from how it gains power and control over the narrative of a person, a place or a people. Rather, the truth is that there is never a single story about any of these.

2.3.2 Norwegian course textbooks and stereotyping: previous work

Adichie (2009) says that the rejection of the single story involves the creation and telling of different stories, which is arguably also the rejection of essentialism (Holliday et al. 2011, p. 2). And yet, the essentialist, single-story perspective still occupies a central place in the way we talk about anyone we perceive to be the "other". Holliday et al. say the reason for this lies in how the non-essentialist way of thinking represents more complex ideas. Categorical essentialist thinking is *easier*, and what is worse, its simple formula makes it marketable in field like management and foreign language studies (Holliday et al. 2011, p. 2). We should therefore be aware that the stories that emerge in the texts presented in our learning materials may be essentialist or prescribe stereotypes.

Norwegian school textbooks have a history of exoticizing and othering. Lund (2006) analysed EFL textbooks in Norway written for the L-97 curriculum. In her conclusions, she writes that the books "provide examples of the tendency to present foreign cultures only in terms of their most exotic characteristics, and to favor texts that convey a consumer attitude to foreign

countries" (Lund, 2006, p. 286). Furthermore, she also writes that many cultural groups were presented in one text only, and often through a single story or narrative, like how in one textbook "Hispanics are presented only as people who try to cross the Mexican border illegally" (Lund, 2006, p. 281).

We need not look particularly far back to find examples of essentialism and othering in EFL textbooks. In textbooks written for LK06, the way cultures are presented and how their stories are told has varied. An example can be found in Gyldendal's *Searching* series from 2008: the book for year 9 includes a chapter dedicated to mainly India (but also Pakistan and Bangladesh) with the title "The Jewel in the Crown" (Fenner & Nordal-Pedersen, 2008, p. 202-221). This is a reference to India being the largest and most important of the British Empire's colonies during Queen Victoria's rule, due to its riches. The coursebook recognises this in the chapter introduction. The story of India is therefore, from the get-go, presented and read through a colonial perspective. Conversely, the same book has a chapter on England simply titled "England – past and present" and the introductive remark that "it is impossible to put England into a few chapters in a book".

Cappelen Damm's *On the move 2*, a 2009 coursebook written for the lower secondary level elective English subject, includes a chapter named "Let's go to the USA" (Bromseth & Mydland, 2009). One of the chapter texts is about a Native American powwow. The text is told from a tourist point of view, and the powwow and its participants are a spectacle the reader is allowed to observe while the participants themselves hold a passive role.

Paul Thomas (2017) explored 40 short stories that were used in Norwegian upper secondary EFL classes in 2013-14 and found substantially negative descriptions of non-western characters in the stories that contribute to a postcolonial, orientalist perspective in the school. Thomas argues that the textbook is a central conveyor of other cultures to ethnically Norwegian pupils and calls for a larger focus on intercultural understanding in teacher training programs also.

The presence of cultural othering in literature extends to the visual. Waallann Brown and Habegger-Conti (2017) explored the visual representation of indigenous cultures in EFL textbooks and how this either contributed to or contradicted the cultural aims set by the curriculum. This study analysed over 800 images in textbooks written for the previous LK06 curriculum. The study found that, compared to the subjects of the white majority cultures, the

books had a trend to focus on the traditional aspects of its indigenous subjects, often representing them in a lower position of power than the viewer and at a distance. The visual aspect arguably aids in leading the viewer into certain positions and are therefore potential carriers of ideologies that directly contradict the intercultural learning aims.

As Norwegian schools began phasing out LK06 and adapting the new curriculum in 2020, Danielsen wrote a didactic thesis comparing two EFL textbooks for year 5, written for KL06 and LK20. This research concluded that the new textbooks provided deeper cultural understanding than its predecessor, but at the cost of removing any references to other countries than England (Danielsen, 2020, p.60), resulting in an "Anglocentric" coursebook.

These examples are all evidence of a power imbalance in the telling of and creation of story and narrative. Although it might not have been the editors or authors' intention, the remnants of a colonial perspective are still evident in how people and places from minorities or outer circle English-speaking countries are presented in these materials. This pattern is distinctly reminiscent of the 'civ'approach to teaching culture (Munden and Sandhaug, 2017, p 356). An overconsumption of these stories left Adichie with a Eurocentric perspective on what constitutes a story, and might leave us with Eurocentric perspectives on what constitutes the English-speaking world.

2.4 What are we developing? – Intercultural competence in a reader

The discourse around intercultural competence as a learning aim is incredibly nuanced. From the previous literature, it is a diverse skill that is necessary for us to function and communicate in an appropriate way with our fellow citizens in an increasingly globalised society (see sections 2.2…). LK20 includes intercultural competence in the English curriculum, likely because the learning of a language is seen as "learning" another culture. Linguistic diversity and plurilingualism can increase awareness of communication patterns and diversity-oriented thinking (Dypedahl & Bøhn, 2017, p. 149). However, it is a term that encompasses many different aspects, such as, empathy, understanding, reflection, communication, and so on. In addition to how Dypedahl relates intercultural competence to communication, LK20 firmly relates it to the encountering of English language texts. This section therefor attempts to clarify: when we develop intercultural competence, what are we developing, and how do we develop it?

There are more than 30 models developed to answer this question, but the definition chosen for this thesis involves both attitudes and action and is best illustrated using Deardorff's process model of intercultural competence adapted in figure 3 (Dypedahl & Bøhn, 2017, p. 17-19).
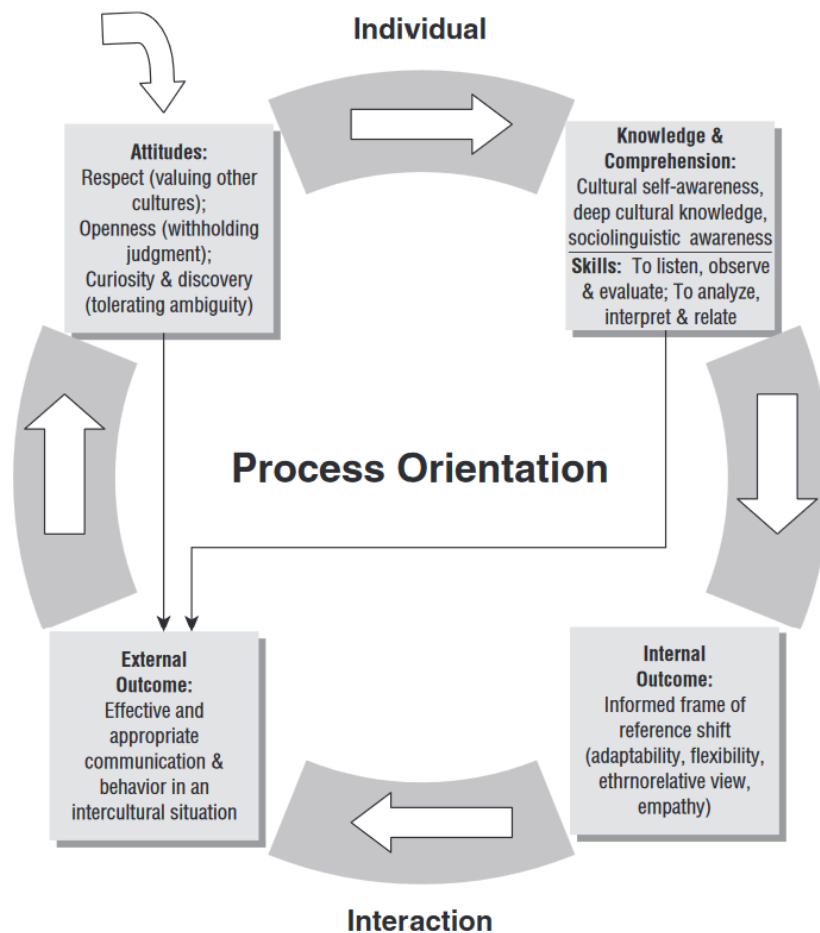
Figure 3: Process Model of Intercultural Competence, adapted from Deardorff (2006).

In this model, the development of intercultural competence is demonstrated as an ongoing, continual process of improvement that lasts for a lifetime; it is a cycle of attitudes and actions. It shows the movement from the individual at the personal level, through to intercultural interaction, and the internal and external outcome (Deardorff, 2006). Attitude, Deardorff writes, is the most critical element to the process model, and is indicated as the starting element. In Dypedahl and Bøhn's adaption of the model, (2017, p. 18) the attitudes are noted as the communicative competence of the subject, i.e. the starting point from which the subject enters any interaction. This means that good intercultural competence is built upon general communicative competence in which respect, openness and tolerance are highly rated components (Dypedahl & Bøhn, 2017, p. 19). The cycle moves on to the knowledge and

comprehension section; the intercultural competence is expressed in the internal and external outcomes of the intercultural interaction, i.e. the visible interaction. As indicated by the arrows, the process may exclude both knowledge about intercultural communication and an internal, intercultural way of thinking: good attitudes and communicative skills can be enough to be successful in many interactions (Dypedahl & Bøhn, 2017, p. 20). However, the effectiveness is limited if the internal outcome is not also achieved (Deardorff, 2006). Thus, intercultural competence can be said to be a continuous process that happens most effectively when the acquisition of new knowledge leads to an internal outcome which in turn affects our interactions with others and makes it more appropriate, increasing our communicative competence and altering our attitudes to make us better equipped for the next intercultural interaction.

At face value, a limitation of this model is that it focuses on a communicative outcome, and on intercultural competence developing as a consequence of a communicative interaction. This thesis applies this model to bridge the gap between an intercultural communicator and someone capable of developing their intercultural competence through interaction with literature and texts. In the pursuit of intercultural competence, we might be looking to make our pupils "intercultural readers."

The idea of the intercultural reader is adapted from Hoff (2016), in which intercultural competence is reimagined through a focus on literature and reading. Hoff's idea configures the reading of the text into an intercultural interaction, and argues that the nature of intercultural competence makes it so that an interculturally competent reader requires critical comprehension and reflection beyond the reader-text relationship; therefore, the development of intercultural competence cannot be separated from the development of literary competence. Hoff's intercultural reader is based on five movements:

1. The 'intercultural reader' regards the reading of [foreign language] texts as a form of intercultural communication and understands how the nature of text interpretation allows her to explore the complexity of this type of communication from a number of different vantage points.

2. The 'intercultural reader' regards conflict and ambiguity as catalysts for communication rather than as communicative difficulties to be overcome […].

3. The 'intercultural reader' takes into account how the [foreign language] text may communicate with other contemporary and prior texts and readers [...] involves exploring the effects of her own cultural, social and historical subject positions as well as those of the [foreign language] text itself, other texts, and other readers.

4. The 'intercultural reader' takes into account how discourse both reveals and conceals something about the nature of being, and is consequently concerned with the effects of different narrative styles and structures [...].

5. The 'intercultural reader' regards her encounter with [foreign language] literature as a creative undertaking that entails challenging prior understandings and constructing new, creative interpretations.

Adapted from Hoff (2016).

The various descriptions of the intercultural reader fit in with Deardorff's process model. Point 1 denotes the process of reading as a communication, which allows for the rest of the description to be considered within the frame of the model: point 2, conflict and ambiguity, leads the reader into the communicative process; points 3, 4 and 5 fit in with both attitudes and knowledge & comprehension, leading up to the change in internal outcome. In other words, an intercultural reader is someone who goes through the cycle of developing intercultural competence.

We ought to consider that within our educational context in the EFL classroom, the learners' competences as "intercultural readers" will not automatically develop just because they are exposed to a foreign language text. In fact, as Hoff (2013) argues: *such exposure may, for instance, serve to uphold cultural stereotypes rather than countering them, unless prejudiced attitudes are explicitly brought out in the open and challenged in the classroom (Hoff, 2013).* It is therefore sensible to choose texts and classroom activities that counteract this danger by facilitating a communicative process in which intercultural interaction may occur.

Hoff (2016) proposes a descriptive model that showcases the intercultural reader's engagement with foreign language literature, in which the process of interpretating the text operates at three, interlinked levels of communication. The levels involve both the reader's cognition and emotion. In short terms, these levels are:

1) Interacting with the text and the literary voices expressed in the text.

2) Thought and ideas about how other readers can communicate with this text.

3) Reflections about how this text can communicate with other texts.

Using this as the foundation, the analysis in this project (explained in chapter 3) seeks to examine to what degree a textbook enables an exploratory approach to literature, allowing the development of the "intercultural reader" for whom the encounter with foreign language texts is an intercultural communication.

2.5 Course Textbooks

The development of intercultural competence through interaction with literature can be very valuable for the EFL learner. There is a figuratively bottomless well of literature and foreign language texts to choose from, and each piece may give rise to an opportunity of insight into another person's perspective. Hoff (2016) writes that literature is especially suited for working with intercultural competence because of the simultaneous distance and closeness between the text and the reader. Reading a text is very different from an actual conversation, in that the reader is given more time to reflect and consider the various narratives and voices in the text, and also a "safe distance" to interact with conflict and argument.

Norway has not had an official system for approving textbooks since before 2000, and the schools are often left to choose which books are to be used. The competence-based Norwegian curriculum places much trust in the teacher as an independent professional to make their own interpretations of the curriculum and plan their instruction thereafter.

The course textbook is chosen for this project because of its historical prevalence in the Norwegian classroom as a main source of foreign language texts, although this is subjected to change. Waagene and Gjerustad completed a survey for the Norwegian Directorate for Education and Training in 2015 which found that English teachers at that time mostly used paper-based textbooks in their teaching. This coincides with what Aashmar, Bakken and Brevik (2021) conclude from summarising some of the studies performed on the use of coursebooks in the subjects English, Norwegian and social studies, finding that English teachers use the coursebook for working with subject or factual texts and literature. They confirm this with their own study of classrooms filmed in 2015-17 where the coursebook was mainly used for subject texts and literature, even though three fourths of all literature was retrieved from other sources (Aashmar, Bakken and Brevik, 2021). Notably, literature made up almost half of the time spent on texts in the English classroom, whereas subject texts

dominated the Norwegian classroom. 93% of the classroom time was spent working on texts, indicating just how dominant the text is in schools. In all, several reports indicate that the coursebook is used less in the higher grade levels as pupils start preparing for their final exams. Aashmar et al. (2021) found that the coursebook was used only 40% of the time in their year 9 studies, and only 10% in year 10.

A further concern is the selections made by the teachers. In a study by Lyngstad (2019, p. 272) on what texts teachers use in their classroom it was found that poetry, short stories, and novels by male authors were mentioned approximately three times as often as works by female authors. Anglo-American writers were mentioned a lot more than authors from other parts of the world (Lyngstad, 2019, p. 272). This further accentuates the problematic Eurocentric views discussed earlier in this chapter. Nevertheless, the textbook continues to be a staple learning material in the classroom and source of easily accessible literature and deserves our continued scrutiny as materials for analysis.

3 Methods

The introduction presented the research questions of the study: (1) *How does the Norwegian national curriculum present intercultural competence and how is this reflected in the English subject coursebooks for lower secondary schools designed in accordance with this curriculum?* And (2) *To what extent do the texts in EFL textbooks for lower secondary schools contribute to or contradict the development of intercultural competence as presented in the Norwegian national curriculum?* Chapter 2 gave an in-depth discussion of intercultural competence as a learning aim, how it appears in the LK20 curriculum, and in other literature, and thus provides the background needed to begin answering the first research question. The discussion of how to develop intercultural competence and Hoff's (2016) proposal of the "intercultural reader" was brought up to suggest areas in which intercultural competence could be developed, and how we might go about developing it.

In order to understand whether the texts in the course textbooks are going to contribute to or contradict the learning aims of the curriculum, they must be analysed with the objective of understanding the potential positions and perspectives they are portraying of the world, as is the aim of this study.

The following chapter presents the materials and methods used for this study. Firstly, the section will explain the basis on which the materials, the course textbooks, were selected. Not every part of the textbooks was analysed, and the criteria and process for text that was omitted from analysis will be clarified.

Next, the modes of text analysis that were applied will be discussed. The study applies discourse analysis, more specifically combining critical discourse analysis and narrative analysis. The analysis was multimodal and considered both written words and visual images/paintings. The process of analysis will also be explained and justified.

Lastly, the reliability and validity of the study is discussed, including the benefits and limitations to this study.

3.1 Materials

The main source of materials for this study were textbooks used for EFL education in Norway written for the LK20 curriculum. As of the school year of 2021/22, the new curriculum is in

effect at all grade levels in secondary school, years 8-10, and new textbooks and corresponding materials have been published for all grade levels.

A variety of two textbook series from two major publishing companies have been selected for this study. The list consists of:

Echo from Fagbokforlaget
Enter from Gyldendal

Because the publications are all relatively new, publicised data for sales records, or records of use in schools of either printed or e-book editions, is not available. The selection was initially based on the collection of textbooks that were available from the University library at the start of the year. However, the previous EFL coursebook series from these publishers saw wide use and have been observed in the classroom (Brown & Habegger-Conti, 2017). There is no reason to doubt that the new releases from these two prominent publishing houses have attracted attention; it is likely that these books have been reviewed by schools and English teachers across the nation for the past year and that they already are in use in classrooms.

The two textbook series both include additional learning materials: they are both supplemented by a corresponding online resource and teacher guides, either available in print or in an e-book format, and the *Enter* series even boasts a grammar book that is referenced throughout its textbooks. However, it was necessary to restrict the amount of material used in this study, and the study therefore disregards anything found outside of the student textbooks. Furthermore, workbooks and grammar books do generally not contain as many subject and literary texts or images as the textbook does. The online sources were considered, but they are considerably less accessible (in that they require accounts and are password protected) and were therefore omitted. Some of the books also exist as an e-book, supported by various functions such text-to-speech, multiplatform availability and looking up words through the pupil's device, but the content (i.e., number of texts) is assumed to be the same as the printed edition.

The Norwegian curriculum divides its learning aims into groups of years. This study focuses on lower secondary school and the competence aims for years 8-10, and therefore includes books for year eight, nine, and ten. *Enter* has one book published for each grade level, while *Echo* is comprised of one book intended for use in all three levels. This study analysed four coursebooks overall.

A third series of textbooks, *Engelsk* from Cappelen Damm, was also intended to be a part of the study. However, in the interest of time and the large amount of data material in the scope of that endeavour, this series was eventually omitted from the study. It was chosen for omission on the basis of being the last series in the initial reading, and also for being structurally similar to the *Enter* series, whereas *Echo* is built very differently from the two. However, the series was still part of the initial reading, which influenced this decision.

3.2 Text analysis

This study has selected text analysis as its primary method. Texts constitute a crucial part of human communication. They permeate modern society and education to the point where most people do not think much about their function beyond the written word of a book or a text message. As Gleiss and Sæther (2021, p. 118) write, texts express perceptions about our society, such as which societal problems are important, and how they can be solved, and texts are therefore representations that function as "windows" into social, political, or cultural processes where meaning is created. It is through these windows that we can examine how certain perceptions may be established in our institutions, for example how the school's mandate is presented through laws and whitepapers, or which differing perceptions about identity and community are created or pitched against one another in school textbooks.

Text analysis is closely associated with a *social constructivist perspective*, in that texts are both constituted by the social and contribute to the constitution of the social (Jørgensen & Phillips, 1999). In other words, texts mirror existing perceptions about our society, but they simultaneously play an important part in their creation. In the social constructivist perspective, this is the ever-reconstructive relationship between text and reality; the text is always intertextual (Gleiss & Sæther, 2021, p. 120). This means writers will use language as it is established through other people's expressions, previous texts and pre-existing terms and categories. The texts will always contain traces of and references to other texts.

In text analysis, verbal and visual expressions are equally interesting and contain symbols that need deciphering. Additionally, multimodal text analysis is possible (e.g. analysing the interaction between visual and verbal expressions) (Gleiss & Sæther, 2021, p. 119). Textbooks make up the material analysed in this project. The course textbooks only present certain kinds of texts. Even if they make suggestions for further reading, such as a variety of films, music, online resources, etc, the textbook itself is still limited to written text and images. The analysed material is therefore limited to printed texts (written words and images).

There are several kinds of text analysis that can be applied to a text that might also be combined (Gleiss & Sæther, 2021, p. 118-142).

Different ways to talk about specific individuals, groups or social phenomena is sometimes described using the term "discourse" (Lindgren, 2011, p.267). Lindgren writes that as soon as something is spoken, written, or otherwise expressed, it is taking place within a context. Text analysis is about bringing that context together with the text to demonstrate social and cultural contexts, and how they inform the meaning that is created (ibid p.268). In short, discourses are a specific way to understand and have conversations about the world.

Discourse analysis is first and foremost a study of language and examines how language creates meaning (Gleiss & Sæther, 2021, p. 125). It is a research approach that studies spoken or written language in relation to its social context. There are several ways to approach a discourse analysis, and while some approaches are tied closely to language disciplines, others look more closely at "ideas, issues and themes as they are expressed in talking and writing" (Gee, 2014, p.1). A discourse analysis that focuses on the relationship between language and power can therefore be a window for us to explore how we think about the world around us when differing conceptions meet, by tying language to political, social or cultural discourses (Gleiss & Sæther, 2021, p. 126). This sort of analysis is well suited for talking about the power of a story and the meanings they convey when presented in the textbook. This approach to discourse analysis is referred to as *critical discourse analysis* (Gee & Handford, 2012, p.5).

Norman Fairclough (2012, p. 9) explains critical discourse analysis (hereby CDA) as a marriage of the critical tradition of social analysis into language studies. It focuses on discourse and the relations within discourse, and other social elements such as power relations, ideologies, social identities, and so on. Critical social analysis can be understood as normative and explanatory critique, concerned with both value and cause. It is normative critique in that does not simply describe existing realities but also evaluates them, assesses the extent to which they match up to various values; it is explanatory critique in that it does not simply describe existing realities but seeks to explain them. (Fairclough, 2012, p. 9). CDA, in short, is concerned with social problems rather than the purely linguistic, and when it does look at language it is to discern the linguistic character of social and cultural processes and structures. There is, however, no single theory or method that is uniform and consistent throughout CDA (Blackledge, 2012, p. 616).

While Fairclough's explanation sees it as mending a divide between linguistics and social sciences, Van Djik (2001, p. 96 as cited in Blackledge, 2012, p.616) has a more hard-edged approach to the matter, and names CDA "discourse analysis with an attitude". In this perspective, CDA is a biased approach that picks a socio-political position and defends it through interdisciplinary means. Perhaps most interesting for this analysis is CDA's particular interest in language and power, "because it is usually in language that discriminatory practices are enacted, in language that unequal relations of power are constituted and reproduced, and in language that social asymmetries may be challenged and transformed" (Blackledge, 2012, p. 617). CDA is especially interested in intertextuality and how texts relate to the social and historical conditions of their production. In the case of this project, a position could be that textbooks should contribute to the development of intercultural competence in pupils and should not be contradicting this by encouraging cultural stereotypes.

There is a danger in CDA in that the researcher may introduce pre-ordained categories into the analysis based on their previous bias originating from the researcher, not from the text itself (Blackledge, 2012, p. 617). As might be extremely concerning in larger critical discourses, there is also the concern that a researcher might start from one particular ideological position and select only the texts that support this position (Widdowson, 1995, 1998, 2000, as cited in Blackledge, 2012, p.617); furthermore, it might ignore the voices subjected to inequality (Slembrouck, 2001, as cited in Blackledge, 2012, p.617). While the researcher's position certainly should have a role to play in this sort of discourse analysis, this study attempts to safeguard against selectivity by 1) choosing the materials before the analysis, and 2) selecting a focus before entering analysis.

In this analysis, as it will include the reading of stories through literature, I have included elements of ***narrative analysis*** to examine aspects of the story. Because storytelling is so integral to us as humans, narrative analysis has become one of the central areas of inquiry within the broader field of discourse analysis: narratives and stories exist everywhere a user of a language puts words to experiences and describes happenings, reasons, consequences and actors involved in them (Gleiss & Sæther, 2021, p. 125). Narratives are linguistic structures that limit and create context in a complex, messy reality; by using different structures, we create meaning and convey to others how we understand different situations. In this study, looking closer at identifying who is telling a story, how it is being told and by who, will contribute to understanding whether there are influences of othering, prejudice or stereotypes present, and also if they are being challenged. These elements of the analysis will help create

an understanding of how the texts' narrative reflects and creates world. These notions will also help with the visual part of the analysis which asks what the images contribute to the text and the story that is told.

3.3 Focus and process of analysis

This project's aim is to understand how the texts either contribute to the development of intercultural competence, or contradict it. I will be analysing texts to look for the presence or absence of the qualities that make for a text suited for facilitating the processes of intercultural communication that foster intercultural readers. Furthermore, I will be using narrative analysis and the constituents of othering (See chapter 2) to look for the presence or absence of stereotypes.

The qualities we are looking for are derived from Hoff's (2016) three levels of communication at which the process of interpretating the text operates. These are already presented in context of the intercultural reader in Chapter 2, but they are reiterated here:

1) Interacting with the text and the literary voices expressed in the text.
2) Thought and ideas about how other readers can communicate with this text.
3) Reflections about how this text can communicate with other texts.

I have reformed these levels into questions that will inform the text analysis:

1) Does the textbook encourage interaction with the text and the literary voices represented by them?
2) Does the textbook encourage interaction and allow for the reader (in and out of the class) to experience how other readers communicate with the texts?
3) Does the textbook promote reflection about intertextuality?

In the analysis, these qualities were coded as Reader-Text Interaction, Reader-Reader Interaction, and Intertextuality.

Because this analysis is, primarily, a discussion of the texts and the qualities and narrative components located in them, the data is primarily qualitative. However, Lindgren (2011, p. 268) argues that in any text analysis for academia it is appropriate to combine quantitative and qualitative measures. He writes that even if you approach a text with a qualitative mindset, it is impossible to not start counting because once you start seeing the different patterns,

discourses, and social structures appear, you start wanting to know how often they occur; similarly, only counting eventually leads to needing to understand the social context (Lindgren, 2011, p. 268-269). This study heavily leans towards a qualitative presentation of data, but in total became a discourse analysis with as a mixed methods approach.

The analysis was approached with the intention of simply identifying qualities that would either contradict or contribute to the development of intercultural competence. However, as the close reading of the texts began, an interest arose in keeping track of everything from genres to how often the setting was in an inner circle English-speaking country as opposed to an outer circle setting, or an indigenous one.

Another point to consider was which parts of the books to select for analysis. Each textbook presents its content differently. If there is, for instance, an excerpt from a novel, the excerpt might be prefaced with a factual blurb about the author or the setting of the novel, or questions about the text written in the margin; most texts are also followed by tasks. These are examples of paratext, i.e., text surrounding the actual literature that is separate from it, but in the context of a textbook used for education these blurbs and tasks might contribute information or perspectives that the pupil uniquely receives, contrary to any other reader encountering the text in its original or other contexts. This study is of the textbook and pupils; teachers and the classroom are not directly involved. However, the implication is that this analysis is done with the average classroom in mind. The books themselves are also written to be adapted to the classroom setting, as their tasks imply both individual, group and classroom activities.

The final process of analysis is described here. Firstly, an overview of the books was created. This includes descriptions of each book's structure, such as the division of chapters and their topics, and the number of texts within each chapter and the book as a whole. Any text listed in the list of contents was included in the analysis, with the exception of texts listed as "games" which were omitted.

Next, a reading of the texts was conducted in order to identify two things: the genre of the text and the setting of the text (denoted as Inner Circle Setting, Outer/Expanding Circle Setting, Indigenous Setting or No Setting). Some texts had participants from multiple settings, and therefore multiple impressions were recorded; however, the context of the author was not included in this sorting unless explicitly referred to in the text or surrounding tasks/blurbs. I

also attempted to distinguish between an insider narrator and an outsider narrator, but this motion was hard to distinguish and best left to the discourse and narrative analysis. These various observations were filled into schemas for counting and keeping track.

After each section was categorised, a close reading of each text took place to determine the narrative discourse of the analysis, as well as the presence of the qualities *Reader-Text Interaction, Reader-Reader Interaction,* and *Intertextuality*. This close reading included reading the tasks related to each text for additional information and directives that the reader might use in the classroom context to guide their reading. Tasks that disregarded the text, or intertextuality coupled with the text, were omitted from analysis.

After close reading, each section or chapter and any interplay between texts within chapters or other references to intertextuality was discussed. This included the introductions of the chapters and related visual aspects. Finally, closing remarks were made on the book.

3.4 Reliability and Validity

The reliability of a study lies in the researcher's reflection upon how they might have influenced the results of a study through the way the study was conducted (Postholm & Jacobsen, 2018, p. 222). Indeed, subjectivity is one of the main difficulties in this project. Any interpretation done in the discourse is to some degree subjective, and other researchers may interpret the material differently; however, if such a case occurs it should be encouraged in order to keep the discourse evolving.

Furthermore, the interpretation conducted here is not arbitrary but rather is based on the theoretical background described in Chapter 2. In critical discourse analysis, in which the language of the text is tied to various discourses, the researcher's opinion about the study's issues is sometimes explicitly expressed. The themes of the study and, thereby, the position of the researcher, must be present and justified in the theoretical background, as is done here. However, CDA has its own limitations and criticism, in which the researcher's bias plays a significant role, already described in section 3.2.

Validity is an evaluation of whether or not a study answers its research questions through the discussion of its limitations and benefits (Postholm & Jacobsen, 2018, p. 222). One benefit of this study lies in how it adds to the growing discourse surrounding the learning materials published for LK20. In an era of change and new ideas, mapping the additions to the discussion is crucial in order to navigate the next course. The historical prominence of the textbook has already

been mentioned in chapter 2; because of this prominence, it is beneficial to the greater didactic discourse to analyse different aspects of them. In combination, these analyses can be an asset to teachers looking for materials to suit their classroom or instruction, and to coursebook authors looking for new ideas and courses to plot for their next editions. While the call for competence relating to culture and communication is not new to the curriculum, the place of prominence given to intercultural competence as it makes its debut in LK20 emphasises the importance of discussing and defining its place in the education of our pupils. While this is certainly not the first study to address these motions, it does provide an updated and differing perspective.

However, limitations are also apparent. As a textbook analysis, this study is devoid of actual classroom input. The teacher and the pupils are the intended audience of these books, and the context of the classroom has only been imagined for the sake of the analysis. Conducting purely textual, analytical research is by no means unproductive, but the context of a classroom benefits the didactic discourse on a whole. Moreover, not every EFL textbook written for LK20 has been analysed, so this analysis and its conclusions do not encompass all published materials. Even within each publisher's series, all materials (online sources, grammar books, teacher books) have not been analysed, and so the full intent of the creators and the extent of each book as a mode of learning has not been realised.

4 Results and Analysis

The following chapter presents the results from the text analysis described in Chapter 3 Methods. The quantitative data is presented mainly in tables, but also in the text to provide clarity, while the qualitative discourse and narrative analysis is presented only in text. Because there was a large amount of data gathered, some parts of the qualitative data that had little consequence for the discussion has been omitted (i.e., written analysis of texts that did not pertain to the objectives of the study). The texts were still counted in the quantitative data, and the tables in section 4.1 show the total number of texts in the data material.

The chapter follows the different parts of analysis, beginning with the quantitative data which was collected first and re-evaluated and adjusted after the close reading. The qualitative data is presented from both individual textbook series and is presented chronologically, following the order of the close reading. The results will therefore be presented book by book, section by section.

When referring to the *Enter* series as a whole, the title of the series, *Enter*, is used. The individual titles are named by the respective grade level they are aimed at. When referring to the individual books, these titles are used: *Enter 8, Enter 9,* and *Enter 10*. The *Echo* series is comprised of a singular book, *Echo Texts in English 8-10*, and the name *Echo* is simply used to refer to it.

4.1 Impressions of settings in materials

	Echo	*Enter series*	*Enter 8*	*Enter 9*	*Enter 10*
Number of texts	54	150	50	47	53
Total number of impressions	57	183	58	59	66

Table 1: Number of texts analysed and number of impressions of setting per series and per textbook

	Echo		Enter series		Enter 8		Enter 9		Enter 10	
Inner circle	11	**19,3%**	79	**43,2%**	30	51,7%	20	33,9%	29	43,9%
Outer/expanding	14	**24,6%**	40	21,9%	14	24,1%	11	18,6%	15	22,7%
Indigenous	11	**19,3%**	12	**6,6%**	0	0%	9	15,3%	3	4,5%
No setting	21	**36,8%**	52	28,4%	12	24,1%	19	32,2%	19	28,8%

Table 2: Impressions noted by setting; number and percentage of total number of impressions, per series and per book.

The first part of the analysis involved obtaining an overview of the materials. This process included counting the texts present in the material and selecting for analysis; the result of this process is presented in Table 1. All 54 texts from *Echo* were analysed, and 150 of the original 153 texts from *Enter*; the omitted texts include 3 "games" in which the book, spread open, would function as a boardgame for the students. As the focus of this study is literacy and reading, these were omitted from the material analysed.

In Table 1, the "number of impressions" refers to when a voice, character, or place in the text gave the impression of being in a specific "setting." The categories for these settings, as seen in Table 2, were decided using the *concentric circles of English* (see section 2.2.2). The inner circle setting includes the US, UK, Australia, New Zealand and Ireland; the outer/expanding circle setting includes any other country. Additionally, an "indigenous" setting was also included, as there still exists a competence aim in LK20 that is explicitly about the situation of indigenous people in Norway and the English-speaking world (Norwegian Directorate for Education and Training, 2019a); therefore, one can expect to find texts written or selected by the textbook authors in response to this aim. Finally, a category for when no impression of setting could be found was included. One text can have several impressions of different settings, and the total number of settings therefore exceeds the total number of texts analysed.

The most notable findings from this part of the analysis have been highlighted in Table 2. While the *Echo* series as a whole has a relatively even distribution of impressions over the four categories, the rate of impressions of an indigenous setting in *Enter* was only 6,6%. Conversely, the rate of impressions for inner circle settings was 43,2%, more than 6 times that of indigenous impressions. *Enter 8* had no impressions of indigenous settings.

4.2 Echo Texts in English 8-10

I begin the analysis of *Echo* with an overview of the material. *Echo* is presented as one textbook to be used for all three lower-secondary school years. It is described in the foreword as a "varied collection of creative texts" with the aim to introduce its reader to literature from around the world.

There is a total of 54 texts divided into four "parts", each pertaining to a main topic: *Identity, English Around the World, Citizenship,* and *Indigenous Peoples.* Each topic is introduced with an illustration/image and an introduction written by the authors; the two do not appear to directly correlate. The introduction addresses the reader with exposition and descriptions of some of the texts included in the section, as well as stimulating questions relating to the topic. As indicated by the foreword, fictional texts make up the bulk of the book. The authors have provided a list of the text titles divided by genres at the end of the book. Each individual text starts with a short blurb of information and ends with a set of tasks relating to the text or its topic. Most of them also include some English vocabulary explained in the footnotes.

The collection is comprised of a variety of multimodal texts (graphic novels, novel excerpts and short stories with accompanying illustrations, lyrics, and poems, etc.) and visual texts (images and paintings). Most of the texts are originally words-only excerpts and have accompanying illustrations chosen by the authors: altogether, this group is made up of 6 excerpts from novels, 11 short stories, 16 poems, 7 lyrics, one fairy tale, one excerpt of a stage play and one traditional story. Additionally, there are 3 graphic novels and one graphic short story, as well as a fairy tale presented as a graphic novel (registered in the book's genre list as a fairy tale). There are 5 paintings, one of which is accompanied by a short story (*Whispers and Murmurs* by Kavya Ilango), and 2 photographs in the list of contents. As is the case with the other texts, each photograph or painting is accompanied by a small blurb of information as well tasks provided by the authors.

The following sections contain the analysis of the four parts in chronological order.

Part 1: Identity

Part 1 is prefaced with an image of a young girl wearing what appears to be a grey wolf mask, somewhat pertaining to the section topic of identity. The introduction is written by the authors and explains that the texts in this selection are "about who we are, how we feel and how we relate to the ones around us"; it mentions shared experiences and differing perspectives

around the world, which implies that the content of part 1 could be related to interculturalism. The introduction mentions some of the texts included in the section and their relevance: *The Curious Incident of the Dog in the Night-Time* (related to the main character's Asperger's), *American Born Chinese* (relating to main character's identity struggle), *Whispers and Murmurs* (women's struggles/identity).

The analysis starts with the first text: *Rainbow* (a poem by John Agard) presents only the ambiguous author as the narrative voice, and the poem's topic makes it difficult to find any cultural component in the content other that the religious allusions (discussion of God). The author uses written accent (non-standard English) which alludes to a non-inner circle voice; however, neither the blurb nor any of the tasks mention this.

The Swan (a short story by Roald Dahl) reveals its setting to be somewhere in England though place name and cultural references (inner circle). The story involves three boys: Ernie and Raymond, and Peter who is the victim of the other two's escalating bullying; the intro blurb lets the reader know the story's topic. The tasks lead the reader to reflect on all perspectives, but more heavily so on Peter; furthermore, they bring attention to the difference in how Ernie and Raymond speak (accented, non-standard English) and how Peter speaks (standard English). Note is taken that the aggressors are given the non-standard English accent, which might be indicative of a stereotype for coded antagonists; however, the story also begins with Ernie and his homelife, making him the first character we meet and challenging the perspective of reader.

American Born Chinese (a graphic novel by Gene Luen Yang) is explicitly a story about interactions between people from different cultures; the main character and narrator is Jin Wang, the titular American born Chinese, and revolves around how he and other Asian characters are met by characters from the majority culture (US). The tasks build on interactions with Jin's character and perspective, but also directs the reader to think about their own experiences (reader-text interaction). The text arguably continues the bullying theme from the previous story (intertextuality).

Funeral Blues (poem by W.H. Auden) offers little in ways of explicit references to setting, and has an ambiguous narrator; however, the text is accompanied by an image of three hands spreading flower petals over a river with the image description "India, burial ceremony: Flowers being spread on the river Ganges." Furthermore, the final task asks the reader to find

out more about funeral ceremonies in different cultures they know; this influence arguably leads the reader to placing the poem in a setting.

The excerpt from *Hot Chocolate Is Thicker Than Blood* (a novel by Rupa Gulab) does not explicitly draw attention to its cultural setting; instead, it focuses on the narrator main character, Anu, and how she experiences the discovery that her older sister, Diya, is adopted. Through character names and a scene in after school detention where a teacher references the Quit India movement, the reader is clued in on the story taking place in India; the story is also illustrated with a bird-eye picture of four anonymous girls with brown skin dressed in school uniform.

Whispers and Murmurs is a social media post by Kaviya Ilango (alias wallflowergirlsays) that includes a painting and accompanying text. The text alludes to its author being from India, which is further indicated by the painting (a woman in a bathtub bleeding into the water, looking straight at the viewer; she is wearing head jewellery that could be traditional to India, and appears to have a *bindi* on her forehead). Other pop-culture references appear in the text. One of the tasks has the reader explore the author's online presence for more paintings, bringing in other materials so the reading.

I'm Nobody! Who Are You? (a poem by Emily Dickinson) gives no explicit cultural context; although the accompanying portrait of the author and its description places her as a white American woman, this is seemingly irrelevant information to the tasks that all centre around the reader's impressions and experiences with the text.

The setting of *Everyone Knows Petter's Gay* (a short story by Endre Lund Eriksen) is quickly made out to be Norway, both by the names used for the characters and author and, more immediately, by the blurb that adds the information "Same-sex relationships were prohibited in Norway until 1972." The narrator here is an unnamed character whose thoughts and actions are prejudiced against Petter, whom he believes is gay; prejudice expressed by the narrator and point of view character can challenge the reader and creates conflict. Two of the tasks has the reader searching for more information related to LGBTQ and pride. The final task is a pair-debate, encouraging reader-reader interaction.

Make You Feel My Love (lyrics written by Bob Dylan) has an ambiguous narrator and provides no explicit context for setting. There is an accompanying image of a heart-shaped

puddle marked to be from Washington State, USA, but it could be read as an aesthetic choice for a love song rather than setting.

The excerpt from *The Curious Incident of the Dog in the Night-Time* (a novel by Mark Haddon) focuses on the narrator and main character, Christopher, his Asperger's syndrome and how he interacts with the world around him. There are some cultural indications in character names that could let a reader infer that this takes place in an inner-circle country, but no explicit evidence for where it is. The text's tasks encourage exploration of Asperger's syndrome and a discussion about the reader's own community and being different.

Humming Through My Fingers (short story by Malorie Blackman) is told from the point of view of a blind main character, Amber. While there is no explicit mention, the names and placenames indicate an inner circle setting. The illustrating images are either of nature or of hands on a tree (scene from the story), or the back of a girl jumping off a log (not in the story). There is also an image of Helen Keller meeting President Eisenhower and touching his face; in context with the story this indicates Helen's blindness, but Helen's story is not mentioned or referred to in the text, or in the tasks.

Girl with Balloon (graffiti by Banksy) has no setting, but the art is accompanied by a blurb that ties it to London; a following task gives information about Banksy being British. Another task has the reader search for more illustrations by the artist, promoting new materials in the reading.

Down by the Salley Gardens (a poem by William B. Yeats) is immediately given the descriptor "Irish" in the blurb preceding the text. Furthermore, it is accompanied by a picture of a tiled wall saying "Love Lane" with a location marker set in Dublin, Ireland. The text itself is free of indicators. The tasks have the reader find and listen to a song-version of the poem and reason its meaning and popularity. A pair-discussion task promotes reader-reader interaction regarding the text and its meaning. Another task suggests the reader bring in a current love song of their choice for further reading and discussion.

We continue our stay in Ireland with *Collage* (a graphic short story by Alan Dunne), but this time the Irish culture outside of its inner circle qualities is made more apparent through the characters' use of Irish language, bringing in an element of multilingualism. Furthermore, three of the four tasks are pair or group based, encouraging not only reader-reader interaction but also collaboration in the making of a similar text.

Famous For What (a poem by Hollie McNish) is the last text of this section, and as most of the poems in the section it offers an ambiguous narrator and little cultural context. The blurb is a fact that says, "One in three young adults in Norway say they want to be a celebrity," which relates to the topic of the text, and the accompanying images are without captions and the participants anonymous. There are a few pop-culture references (Big Brother, Kim Kardashian) that suggest a Western setting, but with no certainty. There is one task asking the reader to look up the reading of the poem by the author, promoting audio-visual intertextuality.

Section remarks

In the narrative analysis of this section, there was evidence of some stereotypes. The narrator from *Everyone Knows Petter's Gay* makes prejudiced remarks about Petter on basis of what he perceives to be his sexuality; furthermore, he describes another player solely as the Somali that is "so skinny that he looked like a daddy-long-legs" (racial stereotype). The prejudice against Petter is arguably challenged in the text's presentation (antagonistic narrator who does not have a "happy ending"), although the prejudice against the other player is not addressed.

Some of the texts in this section share similar themes or settings, such as several texts pertaining to India in this section, which conceivably can help the reader in the reflection about intertextuality; additionally, some of the tasks promote bringing further reading into the fold. All the texts include tasks or blurbs that lead the reader to think about the characters' and the reader's own perspectives; does this continue in later sections?

Part 2: English Around the World

The second part is introduced with a picture of the earth as viewed from the moon, followed by examples of how we mix Norwegian and English in our daily lives. The introduction continues by giving several examples of how English is used around the world (in India, Malaysia, South Africa). There are implications that this part will deal with topics such as multilingualism and challenging the standardised English.

Mother Tongue (poem by George the Poet), compared to many of the other poems chosen for this book, is densely packed with information about the narrator and his situation as someone who grew up with English as his first language and never learned to speak his parents' mother tongue, and then going to Uganda at 19 and feeling both at home and disconnected to the language he hears around him. The picture accompanying the poem shows people on a street

in Kampala, Uganda. The first task has the reader look up the performance of the poem and talk to their classmates about it.

Listen Mr Oxford Don (poem by John Agard) has the narrator explaining to a listener, a "Mr Oxford Don", about why he speaks and uses English the way he does. The author's Caribbean background is mentioned in the chapter's introduction and adds to the setting and narrative context. The tasks written for this poem has the reader interact with and reflect over both the text itself and its author. A following task has the reader look up more of the author's poetry for comparison, and yet another promotes reflection over the different ways to speak and use English.

Where I Come From (poem by Shikha Malaviya) is about a home country: the narrator's descriptors are filled with cultural references, but they are unclear unless the reader knows them. An explanation of the Indian word "ahimsa" and a picture of Jaipur, India accompanying the text explicitly tells the reader the setting.

The Prince and the Tortoise (a fairy tale comic by Chris Duffy) is introduced by the blurb as an Arabic fairy tale. Its origin is apparent in the comic's setting and character designs. The story itself has a narrative filled with fairy tale features that the reader is asked to explore further by comparing it to other fairy tales. Another task brings in the context of *The Arabian Nights* collection of fairy tales.

Funny in Farsi (a novel excerpt by Firoozeh Dumas) is introduce by its blurb as a memoir that "describes a family moving from Iran to the United States and some of the cultural surprises that meet them in the new country". This text revolves around both Iranian and American culture, told from the perspective of the Iranian author who grew up in the US. The situations described revolve around the trouble and sometimes funny misunderstandings that arise when moving to a new country where you do not speak the language. This meeting of people makes for a text that by itself inspires reflection on intercultural meetings. The tasks contribute to this discussion, encouraging the reader to draw on their own multilingualism. Interestingly, this text frames the inner-circle culture (US) as the foreign "other" from the author's perspective.

Sonnet 18 (a poem by William Shakespeare) has an ambiguous narrator and no explicit cultural references; the following chosen excerpt of the play *Romeo and Juliet* (by William Shakespeare) carries little in ways of cultural references and focuses more on the characters

and their interaction with each other. One accompanying image of Verona, Italy, hints at the setting, but the reader must already be knowledgeable about the context to make the connection. The tasks, too, focus more on the characters and the topic of romance, although it also connects the text to the previous text, the *Sonnet 18* by the same author.

Like a Beacon (a poem by Grace Nichols) is short and has an ambiguous narrator, but hints at their identifying with a home that is not London, where they currently reside. The tasks are designed for the reader to interact with the theme of "craving" for something, but also challenges the reader to identify the home the author seems to have grown up in based on the information in the text, which arguably promotes intertextuality.

The next two texts, *The Uncertainty of the Poet* (a poem by Wendy Cope) and *The Uncertainty of the Poet* (a painting by Giorgio de Chirico) are presented together because, as the fifth task informs, it is said that the poem is based on the painting. There is therefore an intertextuality between the two, but not much in ways of narrative or setting to explore.

The short story *Mother Tongue* (by Jocelyn Ross) is the first text so far in which the narrator, Jiniku aka Joey, becomes the outsider looking in. The mother has stopped using her native tongue, and Jiniku has only heard her use it a handful of times, first to tell Jiniku the meanings of their names. The tasks keep the reader reflecting on the use of language in the text, but also on how the reader used languages to express different thoughts and feelings.

Section remarks

There is little in ways of stereotypes to examine in this section. John Agard's poems and use of English might be recognised by the reader as a caricature of how Caribbean people speak English, but the context in which they are presented help counter this; the tasks are made to reflect exactly why the language is used like this.

A critique of the topic could be the perseverance of immigration stories in this section. Several of the narratives here are about immigration, which contrasts the multilingual indications in the introduction. English in South Africa and Malaysia as mentioned in the introduction, but there are no texts showing more of these Englishes or the people using the language this way.

Part 3: Citizenship

The third part, *Citizenship*, starts off with an unrelated picture of two adult emperor penguins and a few baby penguins, followed by a quote from Nelson Mandela about his willingness to die for the ideal of a democratic, free society. The introduction promises texts touching on the topics of democracy, rights, citizenship, responsibility, living together, etc. and is ultimately about participating in a changing society.

Christmas Truce (Christmas 1914) (a poem by Brian Moses) is about a football match that took place during Christmas Day. The context of the poem is a real event where soldiers fighting in WW1 took a break from the war to celebrate Christmas and play football together; the readers are given a task where they find this context and the details, promoting intertextuality. From the names used in the poem, there are traces of showing people from different national backgrounds meeting, but these setting clues are not very explicit and require pre-existing knowledge.

Sludge (a short story by Sarah Crossan) follows the main character Rax; the reader meets him talking about marrying the girl of his dreams while fishing with his father, until his life is upended by an oil spill that eventually forces his family to move away from the village. The setting is revealed to be somewhere in Africa (mention of iroko trees; an accompanying image marked Gambia with dozens of people standing around the fishing boats coming to land or carrying buckets of fish). It is a story of environmental disasters and its effect on the characters' lives; the tasks provided steer the reader towards reflecting on climate change.

The Arrival (an excerpt from a graphic novel by Shaun Tan) is a story told solely through pictures. The blurb says the text is a story about "leaving home for the unknown." The characters specific setting is hard to place due to the few indicators that can say anything about them. The readers are encouraged by the tasks to participate in creating the narrative for the images.

Uncle Sam Goddamn (lyrics by Brother Ali) is introduced by the blurb as a rap song, explicitly about the US and its problems. The reader is encouraged by the tasks to explore political rap further and to analyse Brother Ali's lyrics and their background.

Protester, Cuban Missile Crisis (a photography by Don McCullin) is a photo of a protestor, back towards the camera, sitting on the ground in front of a crowd of standing police officers. McCullin is British, according to the blurb, but there are no indicators telling us where or with

who this photo is taken. The tasks promote intertextuality by asking the reader to find out more about the missile crisis, but not about what is happening in the image.

America Is a Gun (a poem by Brian Bilston) is a direct play on subjects associated with various countries, how many of these objects are harmless in contrast to the US, which is a gun. The blurb for the poem says that more than 30 000 people die due to gun violence in the US every year, putting context to the poem as social commentary. The tasks encourage the reader to learn more about gun violence and the gun laws in the USA.

Blackbird (song lyrics by John Lennon and Paul McCartney from The Beatles) is given context by the blurb (informing the reader that the song is about a social issue), the accompanying image of a stone surface reading, "I have a dream" (quoting the famous speech by Martin Luther King Jr.), and the tasks that directly ties the lyrics so segregation in the US. The text itself does not carry much in the way of cultural markers or set narrative.

The following text *Still I Rise* (a poem by Maya Angelou) continues the topic of black American experiences in the US, made apparent by the blurb. The illustrating picture is of Rosa Parks being fingerprinted by a police officer after the famous bus boycott in Alabama, but nothing else is said about this story. Reading the two previous texts together increases intertextuality and provides a firmer context.

Girl (short story by Jamaica Kincaid) is an almost satirical story written as one long sentence where an overbearing mother is telling her daughter how to act and behave, occasionally repeating her daughter's replies and countering them. The story has some setting clues through the mention of benna, okra, dasheen, and doukona, but they are only explicitly explained in the footnotes (i.e. doukona is a Jamaican pudding). There is also a picture of two girls on a bicycle dressed in summery clothes, smiling at the camera, perhaps alluding to one of the girls being the one in the text. The tasks address topics of familiar relations and gender equality and do not allude to the setting.

Strange Fruit (lyrics by Abel Meeropol) is placed in the context of lynching by the tasks that also encourage the reader to find out more about the topic and look up different versions of the song. The text adds to the previous topic from other texts in this section (*Still I rise* and *Blackbird*), but is in itself not pertaining to a person expressing belonging to a culture.

The next text is an excerpt from a graphic novel adaption of *Anne Frank's Diary* (adapted by Ari Folman and illustrated by David Polonsky). The excerpt is of Anne explaining her feelings on attraction and her love life. The setting is not revealed in the text itself (aside from one panel mentioning that a war is happening). The tasks ask about the setting; they bring up the topic of persecution of ethnic and religious groups, but do not further elaborate on the context of *Anne Frank*. The excerpt, as presented here, is arguably sterilised of context for its setting.

The excerpt of *The Boy in the Striped Pyjamas* (a novel by John Boyne) shows the meeting between the two boys, Bruno and Shmuel. The text itself reveals that they are from two different countries (Germany and Poland respectively) and have differing lives and perspectives, but they can both communicate with one another in German. The accompanying images put explicit context to the story (image of a Nazi concentration camp, of symbols used by the Nazis; pictures of people and their belongings found in the camps). The tasks are also based on interacting with this context and finding more information about the setting. Working with these tasks could also bring more context and reflection about the previous text.

What We've Lost (short story by Sarah Engell) is given context by the accompanying tasks that has the reader explore immigration and migration in Europe. The story's main character is a nameless narrator migrating with their younger brother, and it is told from their perspective.

Section remarks

In the story *Sludge* the reader sees the main character become the victim of something unjust; arguably, this could be seen as reinforcing a prejudice towards Africa as a place of disaster. Conversely, it is told from the perspective of the seemingly African character and provides an important perspective of being affected by environmental disasters that the reader may interact with an reflect on. In *The Boy in the Striped Pyjamas* the story is told from Bruno's perspective, and his view on the meeting with Shmuel is arguably ethnocentric, but in the way that children often are (Dypedahl & Bøhn, 2017, p. 26), which seems to be the intention of the narrative.

This section has several texts connected to the topic of segregation and painful black American experiences. The analysis has previously argued the intertextuality of these groupings, but with no alternative stories of black experiences, the selection begins the

reinforcement of this narrative. Furthermore, there are two migration stories and several protest texts. The tasks in this section are more often reader-reader oriented and allows for sharing experiences about the texts.

Part 4: Indigenous Peoples

Part 4 is called *Indigenous Peoples* and starts off with an image of a wooden art piece of an undetermined origin. The introduction heavily focuses on indigenous experiences of assimilation and injustice in the meeting with European migrants throughout history.

Modern Nomads (a photo by Marja Helander) shows a woman dressed in a blue business-like dress, a matching handbag and heels, and a traditional Sami headwear, walking across a mountain highland in the dead of winter. The blurb says that "Many Sami artists study their own identity by comparing different cultures." The tasks ask the reader to engage with the cultural expressions in the photograph.

The excerpt from *The Absolutely True Diary of a Part-Time Indian* (a novel by Sherman Alexie) is narrated by the main character, Junior, an Indian kid from a reservation who is transferring to a school where he is the only Native American. The story is about the prejudice and racism he faces on his very first day at school and his reactions to it. The tasks encourage further exploration of the Spokane Indians and Indian reservations in the US through group work.

Blues For Reddress (a painting by Jay Soule alias Chippewar) is given context by the blurb that informs the reader of how indigenous women in many parts of the worlds are more likely to suffer domestic violence, sexual assault, kidnapping and murder than their non-indigenous counterparts. The tasks intend an interpretation of the painting with this knowledge at hand. The last task asks the reader to look for more information on the topic.

I Lost My Talk (a poem by Rita Joe), as the blurb informs, directly addresses how native languages of indigenous peoples have been banned and supressed through history. The tasks direct the reader to contrast and compare this narrative to the historical treatment of the Sami language in Norway, and reflect on the poet and her background.

American Progress (a painting by John Gast) is also addressed in the introduction as showing Native Americans being chased into the west by migrating European settlers as they build train tracks and farm the land. The blurb explains that the art shows practices where the

morality changes based on the perspective of the viewer. The tasks encourage interaction with both text and setting through discussion.

A First American Views His Land (a short story by N. Scott Momaday) follows a young, unnamed narrator as he participates in activities that are connected to his Native American heritage. The tasks focus on the narrator's feelings and his conversation with an old Kiowa woman who share stories with him, and has the reader bring in their own perspectives on their grandparents' lifestyles compared to their own. There is a picture accompanying the text with the description "Oklahoma, USA. Kiowa men with Oklahoma flag during color guard at Kiowa Blackleggings Pow-wow." The Kiowa are mentioned in the text, but the other information here is not explained.

Dear Mate (short story by Kyle Lynch) is about a teenage boy who wants to get a job. There are hints in the use of slang and non-standard English, and the main character narrator mentions hoping to not see any Wongi, but the main character's belonging to the Wongi Aboriginal community is only explicitly stated in the tasks. The tasks encourage further exploration of Aboriginal rights, history and language within Australia.

The Man to Send Rain Clouds (a short story by Leslie Marmon Silko) follows the death of old Teofilo and how his family, who are Pueblo people, treat death, in contrast to how the local Christian priest thinks of death. The tasks have the reader reflect on the cultural traditions in the text and those they know of from other cultures.

Untitled (poem by Stina Inga) is written in Sami, displaying an English translation on the side, and deals with hurt and anger. Other than the language, there are no cultural factors obvious in the text. *Waka 93* (poem by Robert Sullivan) is connected to the Maori by its title and the explanation of it in the tasks.

The excerpt from *Follow the Rabbit-Proof Fence* (a novel by Doris Pilkington Garimara) follows three Aboriginal girls as they are being transported to a "Native Settlement" and their reactions to their new circumstances. The story is accompanied by pictures of Aboriginal children at a compound, and of the protests against the Australian government from 2018 for their displacement of these children. This expanded text brings in multiple parts of the history around these compounds and the treatment of Aboriginals in Australia.

Become Like Them (lyrics written by Ella Marie Hætta Isaksen) is written in both Sami and English. The blurb indicates it should be listened to, which contributes another dimension to the text that this analysis does not encompass. The tasks are, too, written around the listening proportion and the multilingual perspective. The last task ties it to assimilation. There is also a picture of a crowd of Sami people standing outside a church in 1882.

Section remarks

As per the introduction, this section has a focus on indigenous experiences of assimilation and injustice throughout history; six of the texts deal mainly with injustice, although of many variations. The tasks in the section often encourage the exploration of setting and context from other sources.

Summarising analysis

In *Echo,* no text is written by the textbook authors except for the introductions, blurbs and tasks. No text selected for the collection is purely factual/informative. 23 of the 54 texts are lyrical (poems or lyrics). In general, it is harder to pick out narrative voices from this material, although there are exceptions. Because all texts are authentic excepts, the only background information about any theme or topic is given through these elements. This allows much room for interpretation and reflection; however, the reader needs to bring what they already know to the table when reading, and therefore the reading might happen without any context.

The texts and the tasks seem to, as a rule, encourage interaction with the texts and its literary voices. The way the texts are structured, in unifying sections where some share similar settings, reflection on intertextuality is often invited, or even required when the tasks bring in other sources or further reading. Fewer tasks promote read-reader interaction, to allow for reflection on how others communicate with the text, but groupwork and discussion with this intent are still present.

4.3 Enter

The *Enter* series of English coursebooks published by Gyldendal for LK20 consists of three books, one for each grade level of lower secondary school. Each book consists of 6 or 7 chapters containing about five to nine texts each; there are a total of 153 texts listed in the contents; 3 of these texts were games that were not analysed. Each chapter begins with a picture, a task, and a vocabulary list, and each chapter all ends with a couple of pages

containing assessment tasks; aside from the introductions, these were not a part of the analysis.

Each text begins with a warm-up task and have lists of Norwegian-English vocabulary stored in the margins. There are also occasional prompts in the shape of questions or extra facts before, during, or after the main text. Each text ends with an "Activities" section of tasks divided into different modes of tasks (e.g., *reading to understand, writing, numbers, etc.*). Some tasks did not pertain to the texts and were subsequently omitted from analysis.

Enter 8

1: A fresh start

The first chapter presents texts that are mostly void of any references to setting, focusing instead on the first day of school, classroom rules and school subjects. '*School uniform?*' is the only text that explicitly references a setting. The text contrasts UK school uniform culture with the Norwegian perspective.

There are four novel excerpts in this chapter, all of which deals with various scenes in schools. While not explicit, they all appear to be taking place in inner-circle settings. All excerpts are supported by tasks where the reader reproduces what happens in the text, with a few promoting reader-text interaction where the reader brings their own experiences to the setting. '*Young Shakespeare*' also has a task asking the reader to find more of his work, perhaps contributing to intertextuality.

There is one apparent racial stereotype present in this chapter: the novel excerpt *'I Don't Want to Sit Next to Alex!'* has a gang member, bad boy character named Alejandro "Alex" Fuentes, who appears on the cover of the book as a teen with darker skin and tattoos. Combined with his Spanish last name, this arguably plays into an aggressive Hispanic/Latino stereotype, contrasted with the main character Brittany as a white girl looking to stay out of trouble.

2: Heroes

The texts in the second chapter have much clearer settings, and most of them take place in English speaking, inner-circle settings. *'What makes a hero?'* talks about an anti-bullying campaign leading teenager from the UK, Rosa Parks and her famous part in the US civil rights movement, and the fictional Captain America; *'A matter of life and death'* deals with

rescuers in Canada and lifeguards in Australia; *'Superheroes'* mostly talks about American superheroes. All the texts have tasks that support interaction between reader and the text.

There are two novel extracts: '*Summer and August'* which is non-explicit inner-circle setting, and '*Who was Robin Hood?'* which is preceded by an informative introduction written by the authors and marks the setting in England. *'The race for the South Pole'* tells the famous story of Scott vs. Amundsen and the titular race to the South Pole. This is the only text in the chapter that portrays a story with characters from different cultural backgrounds. The tasks written for the text promote classroom discussions and reader-reader interactions about the different plans and supplies the two teams stuck to. Aside from two texts mentioning superheroes, there is no visible intertextuality within the chapter.

3: The UK

In a chapter that is titled *The UK*, it is not surprising to find that the texts mostly portray explicit inner-circle settings. There are also several texts that recognise the multicultural aspect of the UK. '*A multicultural society'* is a dialogue about how the British Empire and other historical events contributed to the multicultural UK of today; *'The British'* is a poem that condenses the British history and influences from other nations and cultures into a cooking recipe; finally, '*British Food'* acknowledges the strong influences of Indian culture in British cuisine.

This section has texts that reference the same topic of multiculturalism, and some that have tasks that encourage exploration of the topics online, which may contribute to intertextuality.

4: Action

This chapter's texts are only vaguely connected to the title topic; most display ties to inner circle countries. The '*A cheerleader's blog'* text is written by an American teenager; the tasks written for it explore the topic further by encouraging online research on cheerleading. The novel excerpt *'The Trial'* from Dan Freedman's *The Kick Off* is explicitly set in the UK and follows main character Jamie Johnson and his love for football.

The film review of *The Karate Kid* summaries the story of the film where an American boy must move to China, which makes the story a potential meeting ground for persons with differing cultural backgrounds. Regarding film reviews, if the reader has interacted with the film itself, the film review is a great way of experiencing authentic reader-reader interaction in which other perspectives are made available.

The only other mention of outer or expanding circle settings is in *'Is this really a sport?'* where the authors write about sports they find bizarre, including Kabaddi which originates from India.

5: Disasters

This chapter fronts with an introductory image that seems to hint at content revolving around natural disasters, but two of the five texts are about everyday disasters. Most of them are also firmly set in inner circle countries and settings.

There are three novel extracts. '*Oh, No! What a Disaster!'* and '*The Penalty'* are set in the UK, where the first involves the main character accidentally shaving her eyebrow off, and the later has the main character messing up a penalty shot. The tasks written for both these texts encourage discussion with classmates and sharing what the reader thinks will happen next, promoting reader-reader interaction. However, '*The Penalty'* happens to be from the same book as '*The Trial'* (see *Enter 8, Chapter 4*), which contributes to a sort of intertextuality within the book.

Record-breaking natural disasters is a factual text written by the authors and the only text that references non-inner circle settings, but only in the context of geography and as scenes of great natural disasters. However, Hurricane Katrina is described in this text, which can serve as background information for the reader going into the next text on the list. *'Hurricane Katrina'* is an excerpt from *Saint Louis Armstrong Beach* by Brenda Woods and follows a period in the life of the main character Saint as the tropical storm Katrina. The text also presents Saint's neighbour, Miz Moran, who uses non-standard English. The tasks open for a discussion of the use of dialects between readers in the classroom.

6: Science

The texts in this chapter are either devoid of setting or focus on inner circle stories. '*Inventive teenagers'* for instance, shows five inventions by American and Canadian teens, and one by a French teenager. '*The lady with the lamp'* is a factual text about the English Florence Nightingale's contributions to hospital sanitation through her work as a nurse. '*An amazing invention'* is about British born Charles Babbage and Ada Lovelace's contributions to the invention of the computer.

7: India

By the chapter title *India* it is more or less expected that the texts will have the context of an

Indian setting, and most of them do. The chapter brings a natural intertextuality in the shared topic, and some of the texts ('*Mahatma Gandhi*' and '*What do Indian teenagers read?*') are accompanied by tasks that encourage exploring more texts on the topics and in Indian literature.

The excerpt *'Only English? The Poor Fool!'* is from *Shantaram* by Gregory David Roberts and is a dialogue-only conversation between the young Indian Prabaker and an older Indian friend of his. They talk about Lin, Prabaker's Australian friend. It is written as a humorous exchange where Lin and his cultural context is viewed from an Indian perspective, and Prabaker explains him to his friend through a series of generalisations about Europeans, such as "They're all rich, white people there" and "All the Europeans look older and angrier than they really are. It's a white thing." This could lead to a conversation about cultures meeting and different perspectives and comparisons, but without direction, the older Indian man might come across as a person with backwards perceptions.

Visually, the chapter shows a variety of Indian participants of various ages, and the chapter structure is comparable with the structure of Chapter 2: the UK.

Enter 9

1: Food for thought

The texts in this chapter introduce perspectives and thoughts about food from around the world and from all settings in the concentric circles of English. The first two factual texts '*Food habits*' and '*Meat consumption*' shows diets and statistics on food consumption from several countries. In the later text, meat consumption in India is a topic of one of the tasks which invites an intertextuality with texts from the previous book, assuming the pupils have used the Enter series for year 8 also. Furthermore, '*One Grain of Rice*' is an Indian folktale.

The excerpt '*The Carrot*' from the novel *Once* by Morris Gleitzman takes place in Poland during the second world war. The text is supplied with tasks that engage the reader in an analysis of the details in the text with other readers in the class, and others are about exploring the setting of the story though different sources (intertextuality).

The article '*Future foods*' presents food cultures from around the world as an alternative solution to the problem of food shortage. The tasks engage the reader in discussing and finding these solutions. The text itself is neutral and even scientific in the discussion of the various food types presented, but the analysis expresses concern for most of the food

presented being insects explicitly said to originate in only Asian settings; without proper reflection this might reinforce stereotypes surrounding "Asian cuisine."

2: Beyond

This chapter's topic pertains to the supernatural; the texts and stories picked are largely consistent with inner circle settings. The text *'Miss Peregrine's Home for Peculiar Children'* is an excerpt from the novel of the same name and is followed by *'A peculiar watch'* which is a film review of a film based on the book. Film reviews can be a window into another, authentic reader's perspective, and in the context of the novel creates an environment of intertextuality. The article about crop circles in Southern England is supported by tasks that encourage interaction with the class about the text.

3: Opportunities

This chapter focuses on skill building and work opportunities and contains a variety of different texts, some of which are hard to place in a setting. *'Boys and Girls Together'* look at challenging gender stereotypes. *'How to become…'* show made-up email exchanges between students and working adults in the UK. *'Job vacancies'* are a collection of made-up adverts for jobs in the US suited for teenagers. *'Running from poverty'* is an article about sports and athletes in Kenya and is the only text in the chapter that explicitly is set in a non-inner circle setting.

4: Whodunnit?

Like the chapter 2: Beyond, this chapter on crime focuses heavily on stories from the inner circle setting. The article *'Crime Sells'* is inauthentic (created by the textbook authors) but includes the perspectives of Norwegian characters on various media. The criminals described in *'Cruel criminals'* are all historically US or UK based. Both the *'Sherlock'* excerpt and the short story *'The Hitchhiker'* explicitly take place in England.

5: Australia & New Zealand

In the vein of Enter 8, this is another country-based topic, except the authors have decided to put Australia and New Zealand into the same chapter. This opens for opportunity for comparison, but it also limits how many texts there can be pertaining to each country.

Australia and New Zealand are both considered inner circle in the English-speaking world, but they are also home to the indigenous Aboriginals and Māori, as well as multiple individuals of other settings. Because of this, many of the texts have multiple settings and

perspectives. There is also an intertextuality pertaining to the similar topics and themes that appear in each text.

The indigenous cultures are present in most of the texts in this chapter, but it is also interesting to note that the voices that speak about them are often outsiders either in the form of the book authors or through other "outside" voices (like the Australian prime minister Kevin Rudd when he speaks of Aboriginal hardships in '*We say sorry*'). The chapter ends with authentic Māori and Aboriginal poems, and outside the interviews these are the only "insider" voices of indigenous people in the chapter.

While most of the chapter has direct ties to interculturalism, the article *'New Zealand teenagers'* is especially relevant to the topic as it has New Zealanders of a variety of backgrounds discuss their experiences and feelings about topics like ethnicity and racism. The tasks following this article aim to make the reader consider the ethnicities in Norway in a similar way.

6: Get involved!

The final chapter of this book takes a closer look at the environment and wildlife. While the topic is very universal, the setting of some of the text tells the story from several perspectives. The article '*My generation does give a damn*' is about American and Canadian teenagers who are environmental activists (Autumn Peltier is also indigenous). '*Cleaning up the beach*' is an article about a beach cleaning initiative that started in the US but has become a world wide effort (the text is accompanied by pictures of students in Bali, Indonesia, picking up trash on the beach; the text itself also speaks of the same effort in Norway.)

Enter 10

1: Getting along

This first chapter is on a universal topic, but most of the texts are implied or explicitly inner-circle setting. Aside from being on the topic of feelings and love, most of them do not share communalities. The exception is when the authors write the factual text '*Love and heartache*' about Shakespeare and his works and then follow up with an excerpt from '*A Midsummer Night's Dream*' which is already discussed in the former text, contributing to the intertextuality of the chapter.

2: The US

In the vein of *Enter 8* and *Enter 9,* this chapter is focused around one country, the US.

The texts about the US are all about an inner circle setting, history, and culture, with the appearance of the indigenous Native Americans (in the factual texts '*The road to equality*' and '*Q&A*'), although they are only spoken of by "outsider" voices. In the '*Q&A*' US multiculturalism is addressed briefly, and in the article '*American teenagers*' the perspectives of Norwegian exchange students to the US and American teachers' impressions of their American students are contrasted, providing a meeting of perspectives in the reading.

The topic of African American history and experience, including the Civil Rights movement and the Black Lives Matter movement, permeates 7 of the 12 texts (intertextuality). It is described by outsider voices in the factual texts, but through a novel extract ('*Turning 15 on the Road to Freedom*'), two poems ('*Still I Rise*' and '*Mother to Son*') and speeches by Martin Luther King Jr. and Barack Obama ('*Inspiring Speeches*') there are evident insider voices.

There is another example of inter-chapter intertextuality in the following two texts. '*Romiette and Julio*' is an excerpt from a novel with the same name, which is a Shakespeare inspired rewrite of a *Romeo and Juliet* story set-in modern-day US and featuring a black female lead and a Hispanic male lead. '*A twist on a well-loved tale*' is a book review of the book the excerpt is from, contributing to the intertextuality, as well as giving space for a reader-reader interaction. This moves on into the final text of the chapter, the lyrics from Taylor Swift's '*Love Story*' that in decidedly inspired by the same Shakespeare play. The intertextuality of these texts arguably extends beyond the chapter and into the *Enter*-verse: more of Shakespeare's plays appears in the previous chapter *Getting Along*, and a novel excerpt '*Young Shakespeare*' appears in Enter 8. Furthermore, this set of texts provide an alternative narrative about being a person of colour in the US, as the chapter so far has lent itself heavily to the narrative of suppression and Civil Rights.

3: Both sides
The chapter features several texts designed to model arguments and aid readers in argumentative debate or writing. The texts therefore have examples from several topics around the world, but the bulk of the texts are situated in an inner-circle title (for example, '*Gaming is good for you*' and '*Computers in class a scandalous waste*').

The novel extract '*Does My Head Look Big in This?*' is perhaps the most interesting to our analysis, narrated by the main character Amal, a Muslim girl in Australia who has just made

the decision to start wearing the veil to school. In the text, Amal has to meet with and argue against the prejudices of her teachers and fellow students, creating an intercultural meeting that the reader observes from Amal's perspective.

Texts like '*#Madeinpoverty*' and '*Capital punishment*' are presented as debates about world-spanning topics, but both use facts based around the US or frames US perspectives. Many of the tasks written on these differing topics ask readers to search for further information.

4: Distant realities

This chapter takes a dive into fantasy and science fiction genre texts. It is hard to pick out a setting from the English-speaking world here, but there is an argument to be made for the alternative universes of fantasies and science fiction are meetings with the created cultures and settings that populate these worlds. The tasks written for these text encourage the reader to interact with the markers of the genre and the characters in the stories from various perspectives.

5: Precious drops

This chapter deals with topics surrounding the world's water shortage, and the first few informative texts have no explicit cultural setting. '*Rezpect our water*' is a formal letter written from an indigenous perspective, from a Tariq to the then President Obama of the US.

The factual text '*Solving the problem*' presents several teens (two from India, one from the US and one from Australia) who have invented tools that aid in providing clean water. The excerpt from '*I come from a Line of Fishermen*' takes place in Jamaica and is about Lloyd who is waiting for this grandfather to come back from the sea. This text uses Jamaican English in the dialogue.

6: Solving conflicts

The final chapter in the book is another mixed selection pertaining to conflict on a personal level, up to international conflicts. The script of the podcast '*Everybody believes they are the good guy*' includes the quotes from an American former CIA-agent that argues hearing your enemy out in order to better understanding them. There are no other texts in the chapter on terrorism or freedom fighters, but this text needs a bit of background knowledge to be understood.

There are also texts about real people who have suffered hardships and made changes to the world. '*The right to education*' is a factual text about Malala, a Pakistani woman who was shot by the Taliban as a schoolgirl, who survived the headwound and fled to Birmingham, UK. The tasks encourage learning more about Malala and her home country. The text '*The servant of the people*' is about Nelson Mandela and is accompanied by a graphic novel excerpt about his release from prison, and what happened after.

An interesting text is the excerpt from '*To Kill a Mockingbird*' which shows the conflict between people in the 1950s US resulting from lawyer Atticus Finch deciding to defend Tom Robinson, an African American who has been wrongfully accused of raping a white girl. The setting of the novel and the use of language and slurs typical of that time could be topic for discussion, although the tasks do not bring them up in a reader-reader or classroom setting.

The chapter ends on the memoir excerpt '*Boy Soldier*' based on the true experiences of Ishmael Beah from Sierra Leone, who was a child soldier for three years until staff from UNICEF helped him leave the life of fighting behind. The text brings an authentic meeting of people from different backgrounds. It is narrated by Ishmael himself and provides a unique window into his circumstances, which is one that is hard to imagine oneself in, that the text and tasks suggests the reader engage with.

Summarising Analysis

A total of 150 texts in the series were analysed. Of these, 41 are novel excerpts, and tales, short stories and graphic novels make up another 11; poems and lyrics make up another 11. The bulk of the books are comprised of articles, factual texts, and a variety of other subject, educational or informative texts and illustrations; most of these are authored and/or edited by the *Enter* series' authors. Just over one third of the texts in this series are "literature" from "authentic" sources. All texts usually have several smaller blurbs surrounding them to provide context and background information, or prompt the reader to think of certain aspects of the text.

The texts and the tasks regularly encourage interaction between the reader and the text's literary voices. The texts are structured into chapters with a main topic that they adhere to, but it varies from chapter to chapter how much they interact and reflect each other to invite the reader to reflect on intertextuality. Few tasks promote read-reader interaction, but some texts, like book and film reviews, are centred around this aspect.

5 Discussion

This thesis is aiming to investigate how intercultural competence is presented in the LK20 curriculum and if this intention is reflected in the EFL textbooks for lower secondary schools, with the additional aim to investigate if the same textbooks contradict or contribute to the development of intercultural competence. In the LK20 curriculum, the development of intercultural competence in pupils has been related the meeting with English language texts and shall enable them "to deal with different ways of living, ways of thinking and communication patterns" (Norwegian Directorate for Education and Training, 2019a). This definition relates intercultural competence to communicative skills and enables this study to operate with Dypedahl's definition, in which intercultural competence is *"the ability to think and communicate appropriately with people who have different mindsets and/or communication patterns"* (Dypedahl, 2018, p. 50). This is a skill that is useful in any situation in which we communicate with someone from a background different than our own. Numerous studies and theories have attempted to define the aspects of intercultural competence and how it can be developed (Deardorff, 2006; Holliday, 2011; Dypedahl, 2018); some, in accordance with the motions presented in LK20, are now looking to literacy to find ways to develop intercultural competence by becoming an "intercultural reader" (Hoff, 2016; Hoff, 2017). This study follows in this vein and looks to the texts in the EFL textbooks for analysis. EFL textbooks have long been objects for scrutiny and study, especially in regard to how they present people and settings and cultures from around the world (Lund, 2006; Thomas, 2017; Brown & Habegger-Conti, 2017; Danielsen, 2020), and many of these have found them to be propogating stereotypes and the othering of cultures outside of the inner circle setting (see section 2.3.2). By looking at the new EFL books written for the new LK20 curriculum, the current study seeks to find out if this has changed, using multimodal textanalysis.

In the following section, the findings of the study will be discussed in relation to the research questions. Firstly, the settings identified in the texts and the implications of the quantitative data will be seen in relation to the discourse and narrative analysis. Secondly, the stereotypes identified through the discourse and narrative analysis will be discussed and related to current theories. Next, the analysis for the qualities derived from Hoff's (2016) three levels of communication in the interpretation of the text will be discussed, as well as their implication

for how the textbooks encourage communication with the reader for the development of intercultural competence.

5.1 The setting of the text

The decision to sort for impression of settings into different "national" categories is, in truth, an approach that belongs to essentialism, and Holliday et al. (2011, p.1-2, 25-26) argues that looking to categorise on the basis of nationality or "so-called" ethnicity is counterproductive to developing communicative competence. However, I have justified this decision because this essentialist view is still how many people think about the English-speaking world (Rindal, 2014). This perspective has informed both the English teacher's choice of literature (Lyngstad, 2019) and likely pedagogical practice and textbook writing for decades (Lund, 2006; Brown & Habegger-Conti, 2017).

Danielsen (2020) writes in her conclusions that the updated EFL textbook she analysed had improved in that it provided deeper cultural understanding than its predecessor, but the texts in the book only took place in England. In the *Enter* series, inner circle settings are the clear majority in the texts assessed at over 43%, the double of any outer or expanding circle settings, and six times the rate of indigenous setting at 6%. LK20, like LK06 before it, puts weight on the situations of indigenous peoples, and the English curriculum has a competence aim that is explicitly about the situation of indigenous people in Norway and the English-speaking world (Norwegian Directorate for Education and Training, 2019a); in spite of this, *Enter 8* has none of these perspectives, and only 12 impressions of a total 183 in the series are of an indigenous setting.

Furthermore, poems and lyrics are very hard to place using this system because of their neutrality, obscure narrators and common themes; the *Echo* series is composed of 23 lyrics and poems, constituting half of the texts analysed, and they contribute to *Echo'*s higher rate of unrecognisable settings (37%, compared to Enter's 24%). Some lyrical texts have only been placed because of the effect of additional materials in the textbook. An example of this can be as seen with the poem *Funeral Blues* (in *Echo*, p. 48), where images and additional information can lead the viewer to place an otherwise neutral text in a setting.

Something this study did not consider and discuss well enough before the close reading was the cultures that exist outside of the predefined national cultures (Griswold, 2013, p.179), in communities such as LGBTQ (*Echo*, p. 62), or in the case of *The Curious Incident of the Dog*

in the Night-Time (*Echo*, p. 74) characters with Asperger's. These communities have therefore not been considered a setting in the analysis, but arguably have a diversifying effect on the data.

5.2 Stereotypes

From the discourse and narrative analysis, stereotypes have been identified in the analysed texts, which perhaps could have been predicted seeing how the reduction of the 'other' as well as trends of essentialism has been identifiable in recent studies (see section 2.3.2). However, there are few of them, and some are easy to defend.

Having a side-character speak using non-standard English, or an accent, conveys differently than having a main character speak that way. Several texts analysed use non-standard English in poetry or in appropriate settings where it becomes a central part of the core, rather than a cause of 'othering.' This is for instance seen in the poems by John Agard in *Echo* (p. 14, 144) and with characters like Miz Moran in *'Hurricane Katrina'* (*Enter 8*, p. 138), or the Jamaican English used in dialogue in '*I come from a Line of Fishermen'* (Enter 10, p. 208). However, this is something that needs careful consideration because of the stereotyping of non-standard English users as less intelligent, aggressors coded antagonist (which happens in *The Swan*, by Roald Dahl, *Echo* p. 16).

Use of language is, as Blackledge (2012, p. 617) writes, how "unequal relations of power are constituted and reproduced." Enter 10 includes an excerpt from '*To Kill a Mockingbird'* in which characters use words about a black character in the story that are considered slurs today. The setting of the novel and the use of language and slurs typical of that time could be topic for discussion in the classroom that allows the student to interact with the text at all three levels of communication, as Hoff (2016) argues, but the tasks in the book do not bring it up that way. Another interesting text is the excerpt *'Only English? The Poor Fool!'* (*Enter 8*, p. 188), in which the "othering" and generalisations made about an Australian man could lead to a conversation about cultures meeting and different perspectives and comparisons, but without direction in the discussion, the older Indian man might come across as a person with backwards perceptions (Hoff, 2013).

'I Don't Want to Sit Next to Alex!' (*Enter 8*, p. 20) presents another apparent stereotype through the casting of a seemingly Hispanic/Latino boy in the role of a gang member contrasted to the white, good-girl main character and indicated love interest. However, he

does not appear in much more than name and description and a cover image, which makes it hard to say to which extent the source material plays to this stereotype.

In *Part 4: Indigenous people* in *Echo*, the image used in the introduction, of a wooden art piece with no caption or descriptor, can unfortunately contribute to the story of indigenous people as passively constituted by their culture, instead of active constitutors; this representation of minorities is also found in Kalsås' study on the foundational stories told about the Romani people in Norway (Kalsås, 2018). Kalsås' critique can also apply to the use of narrator in *Enter 9*'s chapter 5: Australia & New Zealand and *Enter 10*'s chapter 2: US where almost all the texts with an impression of indigenous people are narrated from outsider voices talking *about* them.

There are more examples of stories that are repeated throughout the books. According to the selection, the experience of black people in America is about pain: 7 out of 12 texts in the US chapter in *Enter 10* are about the Civil Rights movement and black lives matter. These are very important topics, but in their presence, there is absence of other African American experiences. For example, where are the stories of Simone Biles and Serena Williams, or of the many voices and performers that have shaped global hip hop and music for generations? One answer could be that some topics are explored deeply on purpose: the number of texts about the Civil Rights movement in the US might be a result of the textbooks attempting to provide topics for "in depth learning" which is also a new and prominent theme in LK20 (Ministry of Education, 2017). This is also Danielsen's conclusion as to why impressions of settings aside from England was removed from the coursebook she analysed (Danielsen, 2020). Still, from the analysis it is clear that essentialism and single stories are prominent in the materials, such as in how all texts about Africa in these series have been about war, poverty, or conflicts like the apartheid, reinforcing the single story of what Africa is (Adichie, 2009).

5.3 Developing the intercultural reader

Now that the discussion has identified elements that might be contradictive to the development of intercultural competence, we turn to the analysis of the elements that might contribute to it. As explained in Chapters 2 and 3, this study used Hoff's (2016) proposed model for the intercultural reader's engagement with foreign language literature. The analyses looked for facilitation of each of the three levels of communication, but it is important to keep

in mind that the levels are interlinked and can occur both separately and simultaneously (Hoff, 2016).

Firstly, does the textbook encourage interaction with the text and the literary voices represented by them? Arguably, most literary texts have this quality inherently, as this communication is created upon the interaction with the text; from the analysis, tasks and cues that encourage this seem to be the standard. Almost every text analysed is supported by blurbs or tasks that promote reflection on the perspectives of the characters and the reader's own impressions, sometimes even on the author. Furthermore, some texts appear to have this quality inherently through presenting challenges to the reader: *Everyone Knows Petter's Gay* (*Echo*, p. 62) has a narrator and point of view character that expresses prejudice against Petter and other characters. Reading the story from this perspective can challenge the reader in the creation of internal conflicts for them to reflect on, which fits well with Hoff's argument that conflict is central to the development of intercultural competence (Hoff, 2016).

Does the textbook encourage interaction and allow for the reader (in and out of the class) to experience how other readers communicate with the texts? And does the textbook promote reflection about intertextuality? The former quality is harder to observe outside of seeing the texts used in a classroom context, but the intents of encouraging this is present in both the formulation of tasks and the selection of texts. The *Enter* series uses film reviews and book reviews, which act as a window into how another perceived reader has communicated with the text; however, if the reader only reads the textbook they might not have interacted with the primary text themselves. *Romiette and Julio* (*Enter 10*, p. 88) is the best example of encouraging reader-reader interaction, in addition to encouraging interaction at the third level: there is intertextuality between this excerpt and the next text in the chapter, '*A twist on a well-loved tale,*' which is a book review of the book the excerpt is from. Furthermore, the text that follows are the Lyrics from Taylor Swift's '*Love Story*' (Enter 10, p. 98) that in decidedly inspired by the same Shakespeare play the book is based on. The possibility for intertextuality is also apparent within both the *Echo* and the *Enter* series across the books, such as including texts in the Indian setting spanning all books, or multiple excerpts from the same novels, but that is only if the readers are encouraged to reflect on it.

Furthermore, some texts have narratives that are inherently about the meeting of people and inspire reflection on intercultural meetings and communication. Some examples of this in the material are *Funny in Farsi* (Echo, p. 127), the film review of *The Karate Kid* (Enter 8, p.

110), the *'New Zealand teenagers'* interviews (Enter 9, p. 176), the '*American teenagers'* article (Enter 10, p. 68), '*Does My Head Look Big in This?' (Enter 10, p. 114)* and '*Boy Soldier' (Enter 10, p. 244).*

Conclusively, this study has observed indications of all three levels of communication being facilitated across the materials. However, this project is limited int that it does not look at how these textbooks are used in the classroom. Hoff (2016) argues that young readers are often not as critical as mature readers, and due to various reasons will fill the "gaps" in the text with their own projected understanding. This study cannot examine the actual relationship between the reader and the text in an educational setting and therefore focuses on the qualities of the text only and what could be perceived as the right ingredients for a text to facilitate a meeting to foster the development of intercultural competence with its reader. Hoff, in a study in Norwegian upper secondary level classrooms, found that the process of interpreting text relies on a "complex interplay between literary texts, tasks and classroom participants in such respect" (Hoff, 2017). This interplay can only be observed and studied in the classroom context, and as such this conclusion calls for further examination of the intercultural meetings that happen with the text in the schools.

6 Conclusions

The EFL textbooks analysed do encourage their readers to communicate with texts in order to develop their intercultural competence. If the books are employed as their texts intend in the classroom setting, they can be included in the communicative interactions of the classroom and facilitate the intercultural meetings. However, while few stereotypes are present in the texts analysed, the books are guilty of reinforcing single stories of experiences in certain settings. This study urges teachers and textbook authors to scrutinise the selections they make of materials for use in the EFL classroom, and the author hopes the thesis will be of use to students, teachers, and anyone looking to read and critique learning materials.

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