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Høgskulen  
på Vestlandet

# MASTER'S THESIS

Women and their (lack of) place in the canon:

A study of canon formation and gender representation in 27 textbooks made for three curriculums.

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I confirm that the work is self-prepared and that references/source references to all sources used in the work are provided, cf.

Regulation relating to academic studies and examinations at the Western Norway University of Applied Sciences (HVL), § 12- 1.

## Abstract

This study examines whether there is a *de facto* canon in the text selection of 27 EFL textbooks for grades 8-10. The study also investigates gender representations and examines the extent to which both male and female authors are represented. The textbook selection consists of nine books for each of the three publishing houses: Aschehoug, Cappelen Damm, and Gyldendal. These textbooks are made for three different curriculum periods: Læreplanverket 1997 (L97), Kunnskapsløftet 2006 (LK06), and Kunnskapsløftet 2020, (LK20). These curriculums all specify the importance of a wide text selection, and that the text selection shall contribute to provide students with a broad competence about culture and understanding of the society that they live in (Ministry of Education and Research, 2019). Even though none of the curriculums specify that students shall read texts from both male and female authors, they still argue that students shall be exposed to texts from different viewpoints. The study used both quantitative and qualitative approaches through an explanatory sequential design. A content analysis was used to both collect and analyze the data material that was a convenience sample consisting of 27 textbooks. Findings from the study show that male authors are more represented than female authors. In addition, the division of male and female author representations in each of the three publishing houses are quite similar. It is also visible that some authors are repeated throughout several textbooks, in multiple publishing houses, and in different curriculum periods. The findings at the same time show that the textbooks understand the term “text” widely by including a variation of genres. In conclusion, the findings in this study show that there are large differences in male and female authors’ representations in the textbooks and that there is a need for further research.

## Abstract in Norwegian

Denne studien undersøker om det finnes en *de facto* kanon i tekstutvalget til 27 engelske lærebøker for 8. til 10. trinn. Studien undersøker samtidig kjønnsrepresentasjoner og i hvilken grad både mannlige og kvinnelige forfattere er representert. Det er valgt ni lærebøker for hvert av de tre forlagene: Aschehoug, Cappelen Damm og Gyldendal. Disse lærebøkene er laget for tre ulike læreplanperioder: Læreplanverket 1997 (L97), Kunnskapsløftet 2006 (LK06) og Kunnskapsløftet 2020 (LK20). Disse læreplanene understreker viktigheten av et bredt tekstutvalg og at dette tekstutvalget skal bidra til å gi elever bred kompetanse om kultur og forståelse av samfunnet som de lever i (Kunnskapsdepartementet, 2019). Selv om ingen av læreplanene spesifiserer at elevene skal lese tekster fra både mannlige og kvinnelige forfattere, argumenterer de likevel for at elevene skal eksponeres for tekster fra ulike synspunkt. Studien brukte både kvantitative og kvalitative tilnærminger gjennom et «explanatory sequential design». En innholdsanalyse ble brukt til å både innhente og tolke data materialet som var et bekvemmelighetsutvalg som bestod av 27 lærebøker. Funn fra studien viser at mannlige forfattere er oftere representert enn kvinnelige forfattere. I tillegg, er denne fordelingen av mannlige og kvinnelige forfatteres representasjon i de tre ulike forlagene tilnærmet like. Det er også tydelig at flere forfattere er repetert gjennom flere tekstbøker, i flere forlag, og i ulike læreplanperioder. Funnene viser samtidig at lærebøkene har en vid forståelse av tekst-begrepet ved å inkludere en mengde sjangre. I sum, viser studiens funn at det er store ulikheter i mannlige og kvinnelige forfatteres representasjoner i lærebøkene og at det er behov for videre forskning av flere faktorer i engelskfaget.

## Acknowledgments

Working with this thesis has made me more aware of how important it is to be aware of an equal gender representation in school. My interest for female literary history started when I myself experienced seeing more male authors than female authors in school. This made me aware, in quite an early age, that male authors were more established and appreciated for inclusion in syllabi. School should be a place where all students can experience seeing themselves through the literature that the textbooks provide. Half of the population are women and half of the students in the classroom are women. Students need to experience that their gender is not a limiting factor. It is also important to remember that it is a privilege to live without having to justify one's existence in the literary field. Not experiencing injustice is not equivalent with injustice not existing.

I want to express gratitude to my supervisor, Heidi Støa, for guiding me through this thesis. My thesis would not have been the same without you. Thank you for your encouraging words and for believing in my project.

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Anna-Julie Rødal  
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*“It is always radical to ask citizens to look searchingly into their own hearts with the suspicion that some of their most deeply rooted motivations may be deformed by a legacy of injustice.”* (Nussbaum, 1997, p. 220)

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## List of Abbreviations

L97: Læreplanverket 1997

LK06: Kunnskapsløftet 2006 (the Knowledge Promotion Reform 2006)

LK20: Kunnskapsløftet 2020 (the Knowledge Promotion Reform 2020)

## 1.0 Introduction

Teachers of the English subject has the benefit of using literature when teaching students about grammar, interpretation, text creation, culture, and diversity. Using literature in the English subject can be a way of showing students the world from different viewpoints. Literary texts have the opportunity of showing complex societal structures in an understandable way for our students. A type of teaching material that provides teachers with compendiums of literary texts are textbooks, which holds a firm place in the EFL classroom. It is therefore important that the textbooks that are used are fit for their purpose and can provide useful and representative content for both students and teachers. Equal gender representation in textbooks is important to show students role models that are both men and women. Students should have the opportunity to experience that they have equal privilege without their gender being a limiting factor. My study, however, shows that this is not the case as the textbooks does not include an equal number of male and female authors.

From my own time in school, I can remember often seeing more male authors than female authors in the syllabi that we were provided with, and my work in this thesis shows that this is still a problem in textbooks. Schools have a responsibility to reflect diversity in smaller and larger parts of society. Although this study will focus on gender representation, this also applies to minorities of various kinds in society. It is necessary to learn how to understand and exist with people different than oneself and school must show students how to have tolerance of what they inevitably will meet in their lives. Before initiating my study, I did research in the field and found several studies that looked at gender representation and found an overrepresentation of male authors. These studies sparked an interest in me, and I wanted to conduct a study looking at these issues. Although I looked at many different studies, I did not find that any of them researched textbooks made for the English classroom in Norwegian schools. The studies that I could find focused on teachers' beliefs about text selection as well as studies looking at syllabi in schools. The previous studies will be further discussed in the theory chapter, along with research gaps.

## **1.1 My research questions**

With the previous studies in mind, I wanted to conduct a study which could examine a sample of textbooks. The goal for this study is to research the gender representation in textbooks made for the EFL classroom in a Norwegian context. I also want to research if there is a *de facto* canon of well-known authors that are repeated throughout these textbooks. As mentioned, not any of the studies that I found looked at these aspects in such a material, which inspired me to conduct this study. Therefore, my research questions for this study are:

### **Research question 1**

To what extent does 27 EFL textbooks for grades 8-10 from 1997 to 2021 represent a *de facto* canon through their text selection?

### **Research question 2**

To what degree does the text selection represent male and female authors equally?

## **1.2 Structure of the study**

This study contains six chapters. In this chapter I have described the reasons why I chose to conduct this study as well as introducing my research questions. In the next chapter, I will provide relevant theory for my research. The focus will be on canon formation, gender representation, textbooks, and the curriculums Læreplanverket 1997 (hereafter shortened to L97), the Knowledge Promotion Reform 2006 (hereafter shortened to LK06) and the Knowledge Promotion Reform 2020 (hereafter shortened to LK20). In chapter 3, I will describe the mixed methods approach which I used in my study. I will describe both how I collected and analyzed the data using different approaches. Chapter 4, Findings, will show the outcome of my research before I make discussions about these findings in chapter 5. Lastly, chapter 6 includes a conclusion as well as suggestions for further research.

## 2.0 Theory

In this chapter I discuss canon formation and its implications for textbooks used in EFL classrooms in Norway. My focus will be on gender equality and to what degree a *de facto* canon represents male and female authors equally. Firstly, I will look at previous research in section 2.1. In section 2.2 I will discuss the term canon. I will at the same time discuss the existence of *de facto* canons in schools. Further on, I will discuss how gender representation is related to the discussion of literary canons in section 2.3. In section 2.4 the focus will be on textbook use in schools, and how textbook authors might adjust their content to fit their audience. Further, section 2.5 looks at curriculums from years 1997, 2006, and 2020 and their formulations about the term “text” as well as their descriptions of why reading texts is important for students. Lastly, section 2.6 looks at research gaps.

### 2.1 Previous research

Prior research in the field both in Norway and internationally shows that men are overrepresented in different syllabi and teaching materials that are used in schools. In a study titled “Women in or outside of the Canon”, Clemens and Coryat (2017) discovers that their own syllabus contains far more men than women. The study is conducted in Pennsylvania in USA, and the researchers were at the time of the study teaching seniors about men’s position in the literary canon. They had the students study the syllabus that they used in their course and the researchers realized that their: “[...] textbook contained works by 75 male authors, 14 female authors (all white women), and 6 anonymous authors.” (p. 40). The students were also given a female author each that they had to find information about and found that this information was difficult to track down. Students as well as the researchers were surprised about the extensive gap between male and female representation. The students also remembered from their own time in high school that there was an imbalance in the gender representation in the texts they were exposed to (p. 44). This study describes both how the teachers were surprised to find this imbalance in their own syllabus, but also how they worked to make their students aware of this division.

Another study was recently conducted in lower secondary EFL classrooms in Norway. The study shows the difference of teachers’ use of texts by male and female authors. The researcher also studied the duration that was spent working with texts by male and female authors. The research question for this part of the study was: “*What characterises the choice*

*of texts used in the classrooms, in terms of gender of the authors?”* (Aspli, 2022, p. 42). The data material for this study consisted of a total of 65 video recordings of classroom sessions. Aspli found that “During the 33 lessons in which authentic fictional narratives occurred, 29% of the texts are written by women, and 71% of the texts are written by men.” (p. 42). Another finding shows that a longer duration was spent on female authors: “[...] 59% of the lessons are spent on female authors, while 41% of the lessons was spent on male authors [...]” (p. 42). Although there were more male authors in the data collection, the time spent on female authors was longer. This is interesting as it shows that these teachers used different approaches when teaching male and female authors.

In a study conducted by Lyngstad (2019) titled “English teachers’ choices and beliefs about literature in the Norwegian upper secondary classroom”, she examines the literature choices amongst 110 teachers. The study is conducted in a Norwegian context. Lyngstad also studies the English teachers’ attitudes towards text selection, and what criteria they use to choose literature. In the study she found that:

[...] poetry, short stories, and novels by male authors were mentioned approximately three times as often as works by female authors. This difference was even greater when looking at the selection of plays, where Shakespeare dominated, and no female playwrights were mentioned at all. (Lyngstad, 2019, p. 272)

This finding suggests that even though there are female authors who are well-established in literature, there is still an overweight in favor of male authors.

Another study also shows that male authors are also overrepresented in the Norwegian subject. Skaug and Blikstad-Balas conducted a study in upper secondary classrooms. The participants were “[...] 153 language arts teachers from the last year of upper secondary school [...]” (2019, p. 85). The study mainly looked at teachers’ attitudes on using texts as a whole or excerpts of texts. The researchers simultaneously discuss the existence of a *de facto* canon due to the repeated use of authors such as Henrik Ibsen, for instance: “A key finding is that a majority of the teachers report extensive use of literary excerpts, and that some texts (mainly from the 1800s) and parts of Henrik Ibsen’s works predominate across classrooms.” (p. 85). The study also found that amongst “205 of a total of 272 titles of excerpts and complete works that is mentioned, 75% is written by male authors” (my translation) (p. 100).

Another interesting finding is that “When it comes to the contemporary, complete texts, a little more than half of the works, 57%, are written by a female author” (my translation) (p. 100). This indicates that the contemporary literature that the teachers use have more female representation, compared to the entire data material. The findings of this study might imply that more female authors are included in a contemporary literature scope.

## **2.2 Literary canon**

The term “literary canon” is challenging to define, since academics disagree about what it means. Nicol states that: “The term *canon* is generally used to refer to those texts that are traditionally, perhaps even universally, recognized as being worthy of veneration and academic study.” (2008, p. 22). Another definition says that canon is “[...] a measuring rod and then a rule in law [...]” and further explains canon as being “[...] an authoritative list of approved books” (Fleming, 2007, p. 1). Even though canon is a term that is often debated, there is a consensus that canon refers to literature or authors with great value and respect. The meaning of the term “canon” can also vary between different environments and contexts. This contributes to make the term hard to define concretely. It is therefore easier to view the canon not as an actual list<sup>1</sup>, but as a spectrum of respected literature or authors through different periods of time. A canon is a product of a certain time and place and therefore might change. Societies in different time periods might have different attitudes towards literature and canons. Furthermore, that can explain why the term canon is something that is problematic to define and is changing with the times. Stevenson states that “Canon creation, however, is never a simple and uncontroversial matter” (2009, p. 111). It is important to discuss canon with caution and nuance because the term brings difficulties when discussing which literature is qualified of being exemplified in a canon.

### **2.2.1 Canon, authority, and status**

Canon is a concept that is defined by those with the authority and knowledge to define which literature is deserving of the place and status that inclusion in the canon provides. Fleming states that “Few writers now would see the determination of a canon on the basis of simply choosing “the best” as being an innocent matter; the implied absolutism has been questioned on theoretical, historical and cultural grounds.” (2007, p. 34). Fleming implies that a literary

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<sup>1</sup> Despite this, the American literary critic Harold Bloom in 1994 announced in his book, *The Western Canon*, a list of 26 authors he considered as part of a western canon (Skafun and Michelsen, 2017, p. 22).

canon is a concept that is and has been questioned. Further on, those with authority within the field of literature are also those that are privileged to hold opinions on the matter of a canon (Michelsen and Skaftun, 2017, p. 23). In some ways this is a circle of power. Authors with influence do not only get the status of being in a canon, but they also receive reinforcement through those with authority vouching for their excellence through decades. In some ways, the canon can thus contribute to show which parts of society are respected in literature.

A canon is a factor that consciously or unconsciously influence literature choices both private and in larger sections of the society, such as publishing houses, libraries, and schools. One can assert that texts or authors that are often connected to the canon hold more power and status in the society than those who are regularly not associated with canonical literature: “Belonging to the canon confers status, social, political, economic, aesthetic, none of which can easily be extracted from the others.” (Landow, 1989, as cited in Clemens and Coryat, 2017, p. 41). Canon in society in general differs from a canon in school. However, the status that canonical literature holds, contributes to them keeping their status in different parts of society, also in schools. Schools are expected to follow along and keep up with society. Schools and textbook authors might use literature that is often seen in relation to canons because that can legitimize their choices. The status that canonical literature provides therefore impacts what is read in different institutions connected to schools.

### **2.2.2 The *de facto* canon**

The literary canon does not necessarily correspond with which works of literature are taught in school. Lyngstad writes that “[...] one does not refer to a canon in the traditional sense when discussing prescribed literature in schools, but rather the presence of a syllabus or set texts.” (2019, p. 38). Nevertheless, one can observe similarities in established literary canons and syllabi in schools due to the status that some texts or authors hold. Fleming states that “The official canon in an educational context can be conceptualised in terms of texts which are prescribed, recommended or simply suggested.” (2007, p. 31). The curriculum L97 suggested specific authors, texts, and genres that teachers could teach in the English subject. Since there were explicit suggestions, it is reasonable that these authors and texts would be included in syllabi. Such texts, genres, and authors would perhaps be chosen to represent the different types of linguistic and cultural knowledge that the students were supposed to learn. Fleming also argues that “The existence of a *de facto* canon may indicate that there is natural tendency amongst teachers to develop a set of recognized texts irrespective of whether these

are dictated externally.” (2007, p. 31). This means that *de facto* canons in schools can exist without a curriculum like L97. The *de facto* canon in schools are then the texts that are chosen repeatedly for use in textbooks, in syllabi and in school libraries. These texts are so widespread that one can discuss whether they are part of a hidden canon, or a *de facto* canon.

The term *de facto* canon has been criticized by the researchers Grütters and Myren-Svelstad, who argue that the term brings negative connotations of *hiding* one’s text choices (2022, p. 331). They also argue that teachers’ text choices are well thought out, and that the term *de facto* canon makes it seem like the choices are accidental because of the status that these texts hold in schools. An example of this could be that a literary work like *Romeo and Juliet* by William Shakespeare is accidentally chosen because of how famous this work is, and not because of teachers’ didactical choices for teaching Shakespeare. The researchers also provide readers with a term that they mean better describe the process of teachers’ text choices: Rudi Keller’s *die Trampelpfadtheorie*, or the *path theory* (my translation) (p.331). Grütters and Myren-Svelstad describe that the paths are made from people repeatedly choosing the same way. However, they argue that there are several paths that can be walked on in the terrain that is teachers’ professional practice (p. 331). In a literary context this refers to the same choices being repeated by teachers. A metaphor like this brings nuance because it describes that there are several possible paths and that teachers’ didactic choices are the reasons behind choosing such paths. The textbooks in my study can show several paths through different choices in the chosen dataset. However, I will in my study refer to the literary canon that these textbooks collectively show through a collection of text choices. Therefore, I will use the term *de facto* canon in my study and discuss the path theory further in my discussion.

There are several explanations behind a *de facto* canon existing in schools. One reason is that teachers might find inspiration and trust in their colleagues when deciding on syllabi. This can lead to the same authors and texts having status in schools due to being chosen repeatedly. Another factor is that schools may struggle with their economy and thus have to rely on re-using teaching material that are already in school libraries over long periods: “Classic texts may continue to be read because these are the ones that are readily available to schools operating with limited budgets.” (Fleming, 2007, p. 33). The economy of schools can be a limiting factor due to class sets of books being expensive teaching materials. The teachers’ own education might also be of impact of their text selection. Texts and authors that the teachers have read themselves in their own education might shape what they teach to their



own students. The same applies for teacher educational programs and what is taught in the different institutions that train teachers. Another factor is the time period that the teacher started teaching in. A teacher that was introduced to the L97 and its suggestions might choose different texts than teachers that started teaching when newer curriculums without suggestions were introduced. In addition, personal interests in literature might impact teachers' view on what literature students might benefit from reading. All these factors can impact what a *de facto* canon in school might look like. In my study I am looking at text selection in textbooks and not at teachers' text selection. This could however be interesting for further research as it can impact what textbook authors include in their textbooks.

### **2.3 Gender in the canon**

Imbalanced gender representation is often discussed in relation to canon because female authors are often not as represented in literary canons as male authors are. Clemens and Coryat argues that “Issues of gender equality seem to go naturally with a discussion of the canon” (2017, p. 44). There has been a move to include more female authors in literature. Feminism is a movement which has long advocated for women's rights. Feminism is “belief in and advocacy of the political, economic, and social equality of the sexes expressed especially through organized activity on behalf of women's rights and interests.” (Merriam-Webster, “Feminism”). When second-wave feminism began to appear in the sixties, feminists confronted this overrepresentation of male authors in literature (Carr, 2007, p. 120). Female authors wrote literature, they were just not as much included as their male colleagues were, which created a debate: “At the period only a handful of women writers made it on to university English courses.” (Carr, 2007, p. 120). An unequal treatment based on gender often arises from: “the belief that the members of one sex are less intelligent, able, skillful, etc. than the members of the other sex, especially that women are less able than men” (Cambridge Dictionary, “Sexism”). In literary canons this refers to men being overrepresented because they might be considered more able than women. As seen in the previous research presented in section 2.1, there is still an overrepresentation of male authors, despite of the decades-long fight for female author's place in representative syllabi.

There might be several reasons as to why male authors are given a larger place in canons. Aiken suggests that the use of words such as “standards” are one way that women are kept outside of the “canon”: “It is no accident that the term “standards”, so often invoked as a

rationale for excluding women authors, originally signified the banners used in warfare as territorial markers.” (1986, p. 295). It is necessary to reevaluate and create awareness of which words are often used connected to the discussion about literature, for example words such as valued, quality, standard. These are words that can continue to describe the norm of societal constructs such as sexism in literary canons. Another possible reason why female authors are repeatedly reduced to a smaller part of canons is that: “[...] female statements are considered gendered, while male statements are considered gender neutral.” (my translation). (Lande, 2010, p.38). Male authors can therefore reach out to a more universal audience. Lande also argues that: “When it is men that through centuries have formulated criteria for aesthetic value, it is natural to find most fulfilled criteria in the masculine art [...]” (my translation). (Lande, 2010, p.125). What Lande suggests is that female authors are disadvantaged because men are not only the ones who are most represented, they are also able to argue for their supremacy. Factors as these can be seen as explanations of why female authors are not as much included in textbooks as their male colleagues are.

### **2.3.1 Gender representation**

As the presented studies in section 2.1 show, gender imbalance is still an issue. There is reason to think that gender imbalance might also be present in textbooks. This study will research whether the text selection in 27 textbooks is representing male and female authors equally. In this context, representation can be described as: “the fact of including different types of people, for example in films, politics, or sport, so that all different groups are represented.” (Cambridge Dictionary, “Representation”). Half of the population are women, and it is therefore important to see if the text selection in schools represent women and men equally. Teachers can contribute to show representation through their choice of teaching materials. Other institutions connected to schools, for example publishing houses and libraries also have opportunity to show students both male and female role models. It is necessary to examine whether both genders are represented with an equal amount of material, or if one gender is marginalized.

## **2.4 Textbooks**

English textbooks are teaching materials that can show students both male and female authors through text selection. Textbooks can help facilitate rich learning situations in the EFL classroom. While teachers today have great opportunity to use various forms of teaching

material, such as digital learning platforms, textbooks are a type of teaching material that are still much used in classrooms today. In a study conducted in Norwegian upper secondary schools “68% of the teachers reported that most of the literary texts they used in a school year were taken from their English subject textbooks.” (Brevik and Lyngstad, 2020, p. 169). Gilje et.al also found in their study that in the grades 5-10, a total of 70% of the participants say that they primarily use textbooks in their teaching practice (2016, p. 52). Similarly, Summer states that textbooks “[...] has, despite the development of electronic media and the Internet, remained a significant and influential tool in EFL classrooms today.” (Summer, 2011, as cited in Fenner and Ørevik, 2020, p. 338). Even though textbooks might not be able to grasp all of what is described in curriculum, they can be helpful for teachers because they provide a set of chosen texts for varied topics. This can help to relieve the teachers’ workload (Fenner and Ørevik, 2020, p. 339). Textbooks still hold an important position in Norwegian schools, and it is therefore important to research the topics and texts included in textbooks.

#### **2.4.1 The audience of textbooks**

The audience of textbooks for grades 8-10 are teenagers who might face different challenges that one can meet at that time in life. It is of interest for the textbook authors then to include stories of teenagers as role models that may experience the same type of issues as the audience reading them (Lund, 2006, p. 327). Textbook authors might try to provide students with a text selection that works with the students’ developmental abilities: “First of all, students need to be provided with texts and topics that make it possible for them to link up the new material with situations and topics that they already know something about.” (Lund, 2006, p. 107). These different stages of learning can be related to Vygotsky’s theory on scaffolding, where: “[...] the scaffolds facilitate a student’s ability to build on prior knowledge and internalize new information” (Van der Stuyf, 2002, p. 2). This can imply that textbook authors use a text selection with protagonists that are close to the students’ developmental stage. It might however be unfortunate if the selection of texts is too narrow and made for a stereotypical model reader: “The model reader here seems to be the Western teenager who is primarily interested in the private sphere of life.” (Lund, 2006, p. 327). In a classroom there is a high likelihood of meeting students other than just the Western teenager that Lund speaks of. The entirety of the student group can in some cases be neglected in favor of the Western teenager being accommodated by the text selection. It is also unfortunate if the textbook authors’ want to adjust the text selection to their readers, leads to less representation of female authors.

## **2.5 Curriculums in the English subject**

### **2.5.1 A new curriculum in 2020**

A new curriculum was introduced in Norwegian schools in 2020. LK20 brought several new descriptions of ambitions for the students' learning. There are visible changes from the previous curriculums that have been used in the English subject. Examining these changes will be a foundation for this thesis. The focus will be on curriculums L97, LK06 and LK20. The emphasis in this section regarding these three curriculums will be on the concept of text, as well as their reasons of why reading is a useful skill for the students. I am especially interested in the development of the curriculums for learning English in Norwegian schools over time. This will later be useful when I look at my findings in light of these curriculums.

### **2.5.2 Curriculum L97**

In the curriculum of 1997, it is stated in the section "Work methods" that the students are supposed to work with authentic texts. (Det kongelige kirke-, utdannings- og forskningsdepartementet, 1996, p. 224). The curriculum indicates that the understanding of texts can be wide, and both oral and written texts are mentioned (p. 224). The core curriculum does not show examples of genres as part of a wide text selection. In the competence aims for grades 8-10, however, the curriculum lists suggestions of authors, texts, and genres to use for reading in the English subject. In the section "Year 10", the curriculum suggests that students shall "work with authentic texts from different time periods, including short stories, for example by John Steinbeck, [...] poems, for example by Emily Dickinson, Rupert Brooke, and Langston Hughes, songs by for example "The Beatles", [...]" (my translation) (p. 231). Other authors that are suggested for reading in "Year 10", are Charlotte Brönte, Lewis Carroll, Sir Arthur Conan Doyle, Agatha Christie, William Shakespeare, and Tennessee Williams (p. 231). This is clearly meant as help for teachers to find inspiration regarding both authors and genres. Nevertheless, this is also clearly connected to ideas about what *should* be read, as a type of canon.

### **2.5.3 Curriculum LK06**

A new curriculum was introduced in 2006. This curriculum is also the model for the curriculum LK20, as I discuss below. LK06 gives examples of text types including "oral, written and digital texts, films, music and other cultural forms of expression [...]" (Ministry

of Education and Research, 2006). This definition of “text” opens for a broad understanding of the term amongst teachers and textbook authors. Further, the main subject area “Written communication” states that “Reading different types of texts can lay the foundation for personal growth, maturation and creativity and provide the inspiration necessary to create texts.” (2006). This indicates not only that reading a variety of texts is useful for gaining insight of text understanding and creation, but also that students can gain knowledge about themselves through working with texts. The curriculum also states the importance of working with a variety of texts as this: “[...] is essential to develop knowledge about, understanding of and respect for the lives and cultures of other people.” (2006). The curriculum indicates that a diverse text selection is important so that students learn about different peoples, cultures, genders, religions etc. The curriculum of 2006 has a total of 30 competence aims, and three of these specifically mentions a wide text selection. The competence aims states that the students after year 10 shall be able to: “understand the main content and details of texts one has chosen”, “read, understand and evaluate different types of texts of varying length about different topics.” and “discuss and elaborate on different types of English literature from English-speaking countries.” (2006). Additionally, students shall after year 10 be able to “discuss and elaborate on different types of English literature from English-speaking countries.” (2006). It is through formulations as these that the curriculum describes why it is important that students are exposed to a wide text selection. Although LK06 does not have specific suggestions, as the previous curriculum does, it provides a more detailed explanation of the term “text”. A wide description of the term “text” in the curriculum opens for teachers and textbook authors having a broad understanding of texts.

#### **2.5.4. Curriculum LK20**

The curriculum LK20 also lists several reasons why a wide text selection is important. The curriculum states that: “The concept of text is used in a broad sense: texts can be spoken and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, contemporary and historical.” (Ministry of Education and Research, 2019). The newest curriculum provides more in-depth descriptions of what texts can be, as opposed to the previous curriculums. The curriculum authors also indicate that working with texts is important because it can help: “[...] 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.” (2019). Reading is one of the basic skills described in the LK20 English curriculum: “Reading in English means understanding and reflecting on the

content of various types of texts on paper and on screen and contributing to reading pleasure and language acquisition.” (2019). Through reading different types of texts, students are expected to experience pleasure when meeting different types of literature. The curriculum LK20 contains 19 competence aims for the students after year 10. There are two aims that explicitly mentions text and literature. After year 10, students shall be able to “read, discuss and present content from various types of texts, including self-chosen texts” and “read, interpret and reflect on English-language fiction, including young people’s literature” (2019). It is claimed that use of texts in the English language teaching classroom can be an aid for gaining significant competence in language, literature, and intercultural relationships.

### **2.5.5 A literary canon connected to the curriculum?**

In contrast to the newer curriculums LK20 and LK06, curriculum L97 lists suggestions of authors that one can teach in the English subject. Discussions about reinstating reading lists including canonical texts for schools have later emerged. In the Norwegian subject for example, there was a debate in 2017 about canon on Norwegian television. In this debate that was streamed at NRK (Sem, 2017), the literary critic Knut Hoem, teacher Turid Svensøy and two students, author Unni Lindell, the former Minister of Education Torbjørn Røe Isaksen and school researcher Marte Blikstad-Balas discusses whether a school canon could have been useful to reinstate in the Norwegian subject. One side argue that students could benefit of gaining the same knowledge of the text selections. By being exposed to the same set of texts, students gain knowledge about the same topics and authors. This side argues that this could create more equal learning outcomes across schools. The other side argues that this shows a lack of trust in teachers’ ability to choose what is best for their student group. It also can imply that all students have the same needs. Although this discussion was about texts in the Norwegian subject, it can be related to a discussion about texts in the EFL classroom. As seen in the three curriculums above, texts are understood widely, and such a list of canonical texts might contribute to a narrower text selection as only some texts are chosen to be on the list. A one-size fits all list might not be as beneficial since classrooms are complex institutions with needs for varied texts beyond what might be included in such a list. It would also be difficult to decide who should be included in such a list, as discussed in section 2.2.1. The canon discussion in the Norwegian subject is also concerned with the Norwegian cultural heritage, a topic that is usually not central to the English subject. The English subject is now required to reflect the English-speaking world at large, meaning it must move beyond a potentially older

canon of British and American authors. A list would need to represent a rapidly changing world. The changes in the curriculums of 1997, 2006 and 2020 shows that teaching is something that is constantly in change. Although there are similarities in these curriculums, they are each formulated differently from each other which shows that the English subject has developed.

## **2.6 Text selection**

As we have seen in the three curriculums, reading is an important skill for students in the English subject. The English subject is still significantly based on teaching literature (Brevik and Lyngstad, 2020, p. 164). A wide text selection is highlighted because it can teach students about language, literature, society, and intercultural relationships. It is therefore important that students are given examples of a variety of texts in different genres as well as texts that can develop the reader's abilities. In relation to this, Fleming describes that: "[...] choice of texts will be a relevant, if not the only determining the nature of the learning involved" (2007, p. 35). A wide text selection is necessary then to give students opportunity to develop both textual and social skills. Although the curriculums do not specify that students shall read texts from both male and female authors, it lists several reasons as to why reading a variety of texts from different authors benefits the students.

## **2.7 Benefits of using fictional texts in schools**

As mentioned above, reading texts is still very important in the English subject. Reading fictional texts can help students' imagination and creativity. It is with good reason that working with texts is necessary when learning English. Brevik and Lyngstad mentions several important reasons, and in this context especially those that might be challenging to measure, are useful to discuss. Amongst the arguments for reading are "[...] fostering a reading culture in the English classroom (Birketveit et al., 2018), experiencing literature emotionally (Lothe, 2020; Wiland, 2019), and understanding various cultures (Hoff, 2017)" (2020, p. 166). Even though these are learning processes that are challenging to measure as opposed to reading efficiency or similar, they are equally, if not more, important for students' development. Reading fiction can be a way for students to read stories from different point of views and thus being able to put themselves in the shoes of the protagonist. Nussbaum says that by reading literature and "[...] by becoming close to a person of different race or sexual orientation, one can imagine what it would be like for someone one loves to have such a life." (Nussbaum, 1997, p. 92). It is particularly important to provide students with literature that

can promote processes such as these. This might help students recognize issues related not just to their own lives, but larger issues that they should be aware of and cultures other than their own. Fenner also argues that “When the literature represents a culture different from their own, the scope of the “possible” expands, as does the understanding of the “others’ point of view” (2020, p. 251). Reading fictional texts can therefore be a way that students can find consolation in reading stories reflecting their own life, as well as expanding their understanding of others by reading stories that are unlike their own. These researchers argue that reading fictional literature can help foster students’ abilities of understanding the world that they live in. Teachers have responsibility in showing texts that can enhance crucial knowledge. Nussbaum argues that “If the literary imagination develops compassion, and if compassion is essential for civic responsibility, then we have good reason to teach works that promotes the types of compassionate understanding we want and need. (Nussbaum, 1997, pp. 99-100). As Nussbaum argues, it is important to teach texts that makes students feel and learn from their emotional responses. Exposing students to texts adapted for their level of understanding can help them taking viewpoints of people who are different from themselves. This can perhaps increase their understanding of empathy and diversity. Fictional texts can therefore help students to show both male and female perspectives.

## **2.8 Research gaps**

As presented in section 2.1, there have been executed several studies looking at male and female author representation. The studies have looked at syllabi and teachers’ choices and beliefs on text selection. I find that there are some research gaps that I highly hope to discover through my research. I have found research that discusses male and female representation through syllabi and teacher attitude. I have yet to find a study that looks at textbook content with the broadness of using different publishers and curriculums throughout several years. In my study I will examine male and female representation in 27 textbooks connected to the curriculums: L97, LK06 and LK20. Lyngstad points on the fact that:

Earlier studies in the Norwegian context have shown that secondary teachers rely on the literary texts present in textbooks (Kjelen, 2013; A.S. Bakken, 2018), but there have not been any attempts at systematizing the specific texts teachers choose in subject English. (2019, p. 271).



Through looking at the English subject textbooks from different years, I hope to see change in the teaching material. As discussed in section 2.5, the three curriculums shows that a widespread text selection is important for the students. Additionally, the new curriculum LK20 includes a more widespread discussion of reading texts than what L97 and LK06 do, and I therefore hope to see that the newer textbooks perhaps include a more equal gender representation.

## **2.9 Concluding comments**

Through this chapter my goal has been to introduce and discuss terms that will be relevant for my MA thesis. The questions related to literary canon, are reason for arduous debates. Some literature and authors are more appreciated than others, and this will with great likelihood always be a fact. However, there lies concerns in not questioning the imbalance regarding female underrepresentation. In schools there are representatives of different genders, and teachers and textbook authors have responsibility in creating inclusion for all students in the classroom. The curriculums explain the importance of showing diversity for and through students. The concern will then be of showing this diversity through teaching material. As the previous research have shown, there is a need to shed light on imbalance in literary canons. In my thesis, I will aspire to try and fill some of the research gaps for the material that I have chosen.

## 3.0 Methods

In this chapter I will describe the methods that I used in my thesis research. A mixed methods approach is the basis for the research in this thesis. More specifically, I have used an explanatory sequential design for this study which is a form of mixed methods, featuring both quantitative and qualitative approaches to collect and analyze data material. I followed the six steps that Cohen et.al (2018, p.675) presents in their book to conduct a content analysis. The mixed methods design is the overall approach that I used, and the content analysis is what I used to both collect and analyze data. The goal for my research was to find out how many male and female authors were represented in the data material, consisting of 27 EFL textbooks made for grades 8-10. I also wanted to find out which authors were used and which ones of them were appearing more often and therefore might be included in a *de facto* canon. Additionally, I wanted to see if there was a gender dimension to such a *de facto* canon. I used a quantitative approach where I counted the numbers of authors, the numbers of text excerpts and the number of gender representations in the data material. I also used qualitative approach to interpret the context for the raw data material that I found when collecting the quantitative data. The qualitative part of the study enabled me to interpret the quantitative data in light of canon theory, the curriculums in the English subject and literary historical work on women's writing. These were the methods I used to answer my research questions below:

### Research question 1

To what extent does 27 ESL textbooks for grades 8-10 from 1997 to 2021 represent a *de facto* canon through their text selection?

### Research question 2

To what degree does the text selection represent male and female authors equally?

## 3.1 Mixed methods approach

I chose to use both quantitative and qualitative methods for my study so that these methods could complement each other and give a nuanced picture of what the data materials showed. A mixed methods approach is defined as “research in which the investigator collects and analyzes data, integrates the findings, and draws inferences using both qualitative and quantitative approaches in a single study or program of inquiry.” (Tashakorri and Creswell 2007, as cited in Mackey and Gass, 2015, p. 277). There are mainly two reasons for my

choice to use a mixed methods approach. First, one can use mixed methods when the quantitative and qualitative data “[...] provide a better understanding of [one’s] research problem than either type by itself.” (Creswell and Guetterman, 2019, p. 545). Secondly, one can use mixed methods when “[...] you want to provide alternative perspectives in a study” (Creswell and Guetterman, 2019, p. 545). A mixed methods approach was the best fit for this study because it was helpful to both quantify numbers for each category and later analyze and interpret the data qualitatively.

For my research I had a hypothesis that there was an imbalance in gender representation between male and female authors in textbooks. I therefore chose to apply a quantitative approach so that I could acquire data to see if this was true and to what extent. I first collected quantitative data through counting authors and numbers of texts per author, as well as determining the gender of the authors where possible, which I will elaborate on later in this chapter. Quantitative research is when “[...] the investigator *identifies a research problem* based on trends in the field or on the need to explain why something occurs.” (Creswell and Guetterman, 2019, p. 13). Quantitative approach is characterized by being objective and that it gives the researcher “hard” data (Mackey and Gass, 2015, p. 4). I found hard data through counting how many male and female authors there were. When it comes to doing a qualitative data analysis, these often include “techniques used to search and code textual, aural, and pictorial data and to explore relationships among the resulting categories.” (Check and Schutt, 2012, p. 300). I used a qualitative approach to interpret the quantitative data I had acquired. Qualitative research is also characterized by being more subjective and including “soft” data. (Mackey and Gass, 2015, p. 4). An example of finding soft data in my study was when I looked at the curriculum from 1997 and interpreted that in light of the data I had found. Although this study encompasses both quantitative and qualitative research, one can look at a mixed method approach more as a continuum than two separate types of research. (Mackey and Gass, 2015, p.3). Mixed methods were therefore helpful for my study because the methods I used served different purposes and together contributed to me having different ways of looking at the data material I collected. Where the quantitative approach helped me look at a larger sample of data and to gain insight into the numbers of authors and texts which the textbooks contain, the qualitative interpretation of the data contributed to a deeper understanding of the numbers and created perspective for the quantitative data. At the same time, the research enabled me to look at how these findings might be of impact for the English learning classroom.

### **3.1.1 Explanatory sequential design**

I have now explained the general method that I used in my study. As previously mentioned, I used a mixed method design to collect and analyze the data material. In this section I will describe more specifically the mixed methods design that I chose. An explanatory sequential design was the design that was the best fit for how I chose to conduct my data collection and analysis. An explanatory sequential design “[...] consists of first collecting quantitative data and then gathering qualitative data to help explain or elaborate on the quantitative results.” (Creswell and Guetterman, 2019, p. 553). These are the steps that best describe the approach I used. When I collected my quantitative data, I realized that there was a need of interpreting the data, and hence I developed my qualitative approach to the study.

As I collected the data material, I made lists of the most frequently appearing authors. I found that several of the authors were appearing frequently and hence I created a list of them so that I could see which ones were the most used. I also found that some of the authors were appearing quite high up on this list, meaning that they were popular amongst the textbook authors. An author which was placed number six on this list, was Paul McCartney. Paul McCartney, a famous singer, and songwriter appeared a total of eight times in the total data material. However, his original works were only appearing in the textbooks connected to Læreplanverket 1997. I also found several examples where this happened and realized that I wanted to also use a qualitative approach. This made me aware of the need for creating context to have a more nuanced discussion about the statistics in relation to when a text appeared in the material. Using a mixed methods approach allowed me to look at different authors and see if there were any changes in which authors were used in the books when new curriculums were introduced in the schools. I used an explanatory sequential design so that I could see if similar authors appeared or disappeared from the material. I also wanted to see if this was happening randomly or if there were consequent changes when new curriculums were introduced. By doing so, I was also able to better explain what was happening in the textbooks in light of the different curriculums, as well as the theory on canon formation and the female literary history which I discussed in the previous chapter.

The explanatory sequential design which I chose to use for my study, can come with both challenges and advantages. One of the challenges that may come with using explanatory

sequential design is that “[...] the researcher needs to determine what aspect of the quantitative results to follow up on.” (Creswell and Guetterman, 2019, p. 554). Even though I had my research questions in mind, I did find it somewhat challenging to decide what I wanted to focus more on when looking at the raw data material. This was because in the process I found several interesting aspects which could be subject for further discussion and even further research for other studies which I will later present. For example, I found it interesting to see that the textbooks made for Læreplanverket 1997 included adaptations for different reading abilities. Additionally, it was interesting to see the number of genres that were included in the material, because that reveals that the term “text” is understood widely by the textbook authors. I will comment on these observations later in this study. Ultimately, I found that there was enough in the data to focus on my original research questions. I therefore decided to mostly discuss gender representation and the factor of a *de facto* canon up against the theory chapter. On the other hand, this method is helpful because it helped me provide more nuance and depth to my discussion of my data material. Creswell and Guetterman states that the method is also helpful because it “[...] has the advantage of clearly identified quantitative and qualitative parts, an advantage for readers as well as for those designing and conducting the study.” (2019, p. 554). It was beneficial for my study to firstly approach the data material quantitatively before using a qualitative approach to interpret the data through for example first counting texts, male authors, and female authors and then see if there are changes when new curriculums are introduced.

I base my research on established fields of work such as feminist literary history and will therefore use those kinds of discussions in my study. This could also be seen as fitting into framework of social justice design because that is a design which is based on discussing social justice matters, such as feminist issues. A social justice design is when “[...] a framework (e.g. feminist or ethnic) encases the convergent, explanatory, or exploratory sequential basic designs.” (Creswell and Guetterman, 2019, p. 558). However, this design can be seen as more of an extension of the explanatory sequential design which I already found to fit the best for my study. A social justice design is a newer mixed methods design, and I therefore went with using one of the basic designs and implementing the subjects such as feminism, canon creation and textbook research where I found it useful. For these reasons, an explanatory sequential design was the design that best grasped how I chose to approach the collecting and analyzing of data.

### **3.2 Data material**

The data material is collected from textbooks published by three different publishing houses: Aschehoug, Cappelen Damm and Gyldendal. I studied nine books from different time periods stretching from 1997 to 2021, which means that the textbooks are published over a period of 24 years. The textbooks are for grades 8 through 10, making a total of 27 textbooks. When deciding on which publishing houses to use for my data collection, I made sure that they all had textbooks made for the three different curriculums I chose to focus on: L97, LK06 and LK20. I chose textbooks from these three large publishers in Norway since these presumably have been frequently used by many schools. I did not have access to sale numbers, but these textbooks are from three large publishers in Norway. I have also seen these textbooks in use in my own time in school, in practice periods and from working as a substitute teacher. Because I did not have enough time to examine all textbooks produced for the English classroom in the period 1997-2021 for grades 8 through 10, I chose a material that could still give me a good foundation to answer my research questions. A convenience sample was therefore the best fit for the time I had.

I chose to do a convenience sampling which means that I did not research every textbook made for the English teaching classroom in this period. A convenience sampling is a “[...] non-probability sampling method where units are selected for inclusion in the sample because they are the easiest for the researcher to access.” (Nikolopoulou, 2022). There are both advantages and disadvantages of using a convenience sample. For instance, it is a low-budget sample (Nikolopoulou, 2022), as it was in my case because I had access to textbooks through the library of Western Norway University of Applied Sciences. Nikolopoulou also states that convenience sampling is helpful when “you want to generate hypotheses that can be tested in greater depth in future research.” (2022). Because I use a convenience sample for studying gender representation in textbooks made for the English subject, further research could also be executed later. For example, one can study textbook authors’, teachers’ and students’ attitudes towards text selection, canon formation, and gender representation. This will be discussed in the final chapter in this study. A disadvantage of doing a convenience sampling, however, is that it is not possible to say something about an entire population (Nikolopoulou, 2022), as it only includes a unit of the population. In my case that applies to me not using all textbooks made for the EFL classroom. I can therefore not say that all textbooks represent certain ideas. I can still however say something about the selection of textbooks that I have

chosen to study. For this study I can research how the gender representation is in these books and compare it to previous studies to see it in a greater context. Even if I did not have the sales numbers for textbooks in Norway when choosing the sample, I was aware that I needed to choose three large publishing houses in Norway, which indicates that they presumably are used by many. Another disadvantage when using convenience sampling is that there is a high risk of bias as it “[...] relies on the subjective judgement of the researcher.” (Nikolopoulou, 2022). In this study, discussions of canon formation and gender representation can cause bias, which will be elaborated on in the section 3.6 which describes the reliability and validity of this thesis. Although a convenience sample has both advantages and disadvantages, I tread carefully when choosing a data material that could be helpful for answering my research questions. Even though I had limited time and used a convenience sample, I still looked at 27 EFL textbooks which gave me a lot of representative information.

For curriculum L97, Aschehoug published the textbook series *Catch 8-10*. For the 2006 curriculum, LK06, they offered the series *Stages 8-10* which is also the same titles for their textbooks made for LK20, the curriculum of 2020. Cappelen Damm published *Flight 8-10* for L97, the textbook series *Connect 8-10* for LK06 and most recently, the series *Engelsk 8-10* for LK20. Gyldendal published their series *Search 8-10* for L97. For LK06, they offered the series *Enter 8-10* which are also the names for their series for LK20. An overview of each book with the respective authors, editors, editions, publishing years and publishing houses can be found in the appendix. This is a broad sample even if it is not complete.

### **3.2.1 Data collection**

Due to the amount of data material and the time available, I limited the data material to best fit my research questions. For the collection of data material in each of these books, the main goal has been to record fictional texts by authors other than the textbook authors themselves. In my thesis, “authors” will refer to authors who are not also the textbook authors, while textbook authors are the authors of the textbooks studied. I started collecting data by noting all the texts and the author of the text, as well as their gender in Excel-sheets. I did this for each textbook and then later counted how many male and female authors that were appearing in each of these textbooks. After I had counted the numbers for each textbook, I could make new Excel-sheets to systematize, a process which I will describe later in this chapter. The genres that are most frequently used throughout the textbooks are novel extracts, poems, song lyrics and short stories. Other genres that are also included in the material are play extracts,

fairy tales, comic strips, autobiographies, biographies, flash fiction, letters, diary entries, scripts, screenplays, comic strips, cartoons, popular science, memoir extracts, folk tales, graphic stories, personal recounts, episodic novella, legends, myths, dialogue extract, stories, limericks, six-word stories, speeches, and monologues.

### **3.3 Content analysis**

When collecting and analyzing the data I used content analysis. In my study this was helpful because I wanted to see which authors were appearing more often, and whether male or female authors were used the most. Cohen et.al states that “Content analysis involves coding, categorizing (creating meaningful categories into which the units of analysis – words, phrases, sentences etc. – can be placed), comparing (categories and making links between them) and concluding – drawing theoretical conclusions from the text.” (2018, p.675). This was the overall method I applied to collect data from the textbooks through recording titles, authors names and genders etc. I categorized my data into categories to make systems that could show my data and what I found out when analyzing them.

Cohen et.al (2018, p. 675) present a list of six steps that one can follow when conducting a content analysis. The first step was to choose an appropriate sample of data, and as mentioned above, the data material consisted of 27 textbooks for the English classroom. My sample was a convenience sampling, enabling me to use material which was a good representation of English textbooks when I did not have time to study all EFL textbooks for grades 8 through 10. By choosing this data material, I was able to compare the data across publishing houses, textbooks, and curriculums.

The second step in the list that Cohen et.al (2018, p.675) present is to break down text into smaller component units of analysis. I chose to focus on recording the title of the texts, the authors’ names, and gender, as well as the type of text and lastly which year the version of the text was written in. This information I either found in the list of contents in the beginning of the textbooks, and sometimes in the information connected to the text (for example information about the authors and pictures of them), and, lastly, I found some of this information online if the textbooks did not have that available. Searching for information online was most helpful when trying to identify the gender of the author as it was not always easy to obtain that information from only looking at their name. This was also a measure that



I took to be more certain that I had correct information about an important aspect of my analysis.

The third step is to develop appropriate categories for analyzing the data. I did look through some of the textbooks before I started to record data to look for categories which I wanted to include. I also knew beforehand that I wanted to record the titles of the texts, the authors, and their gender because these were the main criteria that I needed to answer my research questions. As I started collecting data, I soon realized that I also wanted to include information about where the texts were extracted from as well as the year the texts were written. I then was able to make Excel-sheets for the data collecting process with the different categories I had chosen, as seen in table 1.

Title of textbook					
<b>Title</b>	<b>Author</b>	<b>Gender</b>	<b>Type of text</b>	<b>Extract from</b>	<b>Year</b>
<b>Chapter 1</b>					
Text 1					
Text 2					
<b>Chapter 2</b>					
Text 3					
Text 4					
<b>Chapter 3</b>					
Text 5					

*Table 1 Outline of the Excel-sheets used for data collection in each textbook*

The fourth step was to code the units of data to fit the categories. I did this by skimming through each book and noting the titles of the texts. I later filled out the other categories such as information about who the author or authors were, and their gender(s). Lastly, I looked at the latter part of the book where each book had information about their sources. Most of the books also had a category which was called “Acknowledgments”<sup>2</sup> together with the sources. Both parts include sources and thus the information I needed to fill out the categories “Extracted from” and “Year”. However, the information about which sources each book had used was very varying. Some textbooks had very little information which made it hard to fill

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<sup>2</sup> Although an “Acknowledgments” section often refers to the authors thank you notes in the beginning of the book, this is not the case here. “Acknowledgments” in this case is what the authors call the section in the latter part of their books where they list the external text excerpts that they have used.

in these categories, while other textbooks provided the necessary information, thus making it easier to categorize my data. However, this information was not as crucial for me to have compared to other categories such as names, titles, and genders. An overview of the data material and the different categories can be seen in the appendices.

The fifth step was to conduct frequency counts of the occurrence of texts, authors and how many male and female authors there were. After I had collected all the information described in the previous step, I then counted the information I had found. For this step I made new Excel-sheets where I could take notes of the statistics and calculate my findings in numbers and percentages. I made a system of the number of male and female authors for each textbook. Table 2 shows how I chose to categorize so that I could count the frequency of male authors and female authors in addition to have information about the representation in each of the books, the curriculums, for each period, and lastly, the numbers in total. So, for example, I found that 26 male authors and 7 female authors appeared in *Flight 8* (Bromseth and Wigdahl, 1997).

	Cappelen	Male Authors	Female Authors		Aschehoug	Male Authors	Female Authors		Gyldendal	Male Authors	Female Authors
	L97				L97				L97		
	Flight 8				Catch 8				Search 8		
	Flight 9				Catch 9				Search 9		
	Flight 10				Catch 10				Search 10		
	LK06				LK06				LK06		
	Connect 8				Stages 8				Enter 8		
	Connect 9				Stages 9				Enter 9		
	Connect 10				Stages 10				Enter 10		
	LK20				LK20				LK20		
	Engelsk 8				Stages 8				Enter 8		
	Engelsk 9				Stages 9				Enter 9		
	Engelsk 10				Stages 10				Enter 10		
	<b>In total</b>				<b>In total</b>				<b>In total</b>		

Table 2 Outline of Excel-sheet used for categorizing male and female authors in each textbook

In addition, I made different lists for each of the curriculums so that I could systematize and count the number of times each author was used for each of the curriculum periods. After I had summarized the total list of all authors, as well as the numbers for each curriculum, I made a new sheet which showed the most used authors and how many times they appeared in each curriculum. The different columns are named “Most used authors + curriculum abbreviation” referring to the collection of textbooks that is made for the different curriculum periods. Table 3 shows the outline of how this information was categorized.

	A	B	C	D	E	F	G	H
1	Most used authors L97	Number		Most used authors LK06	Number		Most used authors LK20	Number
2								
3								
4								
5								
6								
7								
8								
9								

Table 3 Outline of Excel-sheet used for categorizing the most used authors for each curriculum period

Lastly, the sixth step was to analyze the content that I had found in the different categories. Because I previously had made overviews over the different statistics, I could move on to look at the contexts of these and how the interplay was between the numbers of authors in various textbooks and the curriculums to which they belonged.

For the qualitative part of my analysis, I looked at the previously collected data material and saw those in light of a discussion of a *de facto* canon, the three curriculums from the theory chapter and female literary history. It was important for me to look at the data qualitatively to say something about the context of the raw data material that I had previously collected. The focus for this part of the analysis was to analyze and interpret the numbers that I found in the Excel-sheets that are shown in the different tables. I also interpreted and analyzed the amounts to see what they revealed about a *de facto* canon, gender representation and the impact of curriculums on textbooks.

### 3.4 Limitations

Due to the large amount of data available in each textbook I made decisions on limitations to better fit the scope of my research questions. This has been decided with the intent of how the different texts are read and the degree of relevancy for this project. Although the main material accords with the genres noted above, there are some limitations which needs explanation.

Some of the texts I found in the textbooks may appear to be fiction but did not have an external author. In cases where textbooks failed to credit an author or the text appeared likely to be written by textbook authors themselves, I did not include these in my analysis. This is because they would not impact the numbers either way with regards to gender or canon. For

my study I wanted to find out which Anglophone writers were included in the material rather than focusing on a specific type of content in the texts. Therefore, the texts written by the textbook authors themselves would not impact the study. At the same time, it would be challenging to record which texts the textbook authors had written when there are several textbook authors writing the textbooks. Another limitation in general is when texts are too short to be included. Only texts with a certain length are included. This applies to short quotes from famous writers, for example Nelson Mandela's quote in *Stages 10* (Areklett et.al, 2015, p. 86), Christina Rossetti's quote in *Search 8* (Fenner and Nordal-Pedersen, 1997, p. 92) and Dr. Seuss' quote in *Stages 8* (Areklett et.al, 2013, p. 282). I had to draw the line somewhere to keep the amount of data material manageable with the amount of time I had available. I therefore decided to focus on actual excerpts from works rather than short quotes. An exception of this however, is in chapter 4: "Is reading good for you" in the textbook *Search 9* (Fenner and Nordal-Pedersen, 1998). The chapter includes a longer section of excerpts from a selection of novels. This sample is representing for the rest of the sample regarding text selection. Although they are shorter excerpts, they are included because this section includes several texts excerpts of well-established authors, such as *The Old Man and the Sea* by Ernest Hemingway, *Charlotte's Web* by E.B. White and *Humbug* by Nina Bawden, to mention some. The reading situation is also a factor here, as these are fictional texts that students and teachers often work with to look for recognizable literary aids.

In general, student texts are avoided, where there is convincing evidence that the texts are written by students. The focus is mainly on "established" authors for this material. Established meaning that they are authors that have been published by a publishing house or on a well-known website, for example. Some of the authors are also historical figures and will then be included in the material. An issue with student texts is that it is challenging to separate actual student texts from texts that appears as student texts but are written by the textbook authors themselves. An example is letters or poems that are credited to Bill, 12 years old. Texts like these seems to have been made with a different intent than fictional texts by established writers. Texts of this nature are hence dismissed from the material.

In the poem category, poems, haiku-poems and six-word stories are all included. Although they are short texts, they are nevertheless fictional texts written by authors and therefore included. Poems are complete and independent texts and therefore differs from short quotes that are included in addition to a text excerpt for example, to show the reader the thoughts of a

famous person. They are also made with intention of being read for their own sake often bearing messages and themes that one can interpret and analyze in classrooms. Where some poems are not included this is due to there not being an author, or poems that are obvious examples of student texts. Song lyrics are also included where the author(s) is credited (exceptions for this category are traditional songs with no identifiable author). Comic strips are generally not included except for in some cases. In several of the 97-books there are many examples of comic strips that are thrown in for entertainments sake, showing jokes or other humorous features. These often come without a title and explicit credit to the author. However, comic strips are included where they are given a title and is of a certain length, or the textbook authors intent of including them seems to be more than just for entertainment's sake. An example is in *Search 8* where there is devoted an entire chapter for these texts called Chapter 7 "Comics and Cartoons". The same is the case in *Search 9* where there is a comic strip of "Calvin and Hobbes" by Bill Watterson (Fenner and Nordal-Pedersen, 1998, p. 7). This comic strip is included due to its length, its intent of being reading as a fictional text as well as the author being credited.

Fairy tales is a genre which is included in cases where they have named authors. Fairy tales often lack individual authors as they are stories which are often retold and written down after their first oral appearance. Fairy tales of this character are not included in the material since they cannot be credited to an author. In Chapter 4 "Story-telling" of the textbook *Search 8*, there are some texts that are included and some that are not. As an example of my process of inclusion or exclusion of texts I included those with named authors such as "The Little Girl and the Wolf" by James Thurber, and I did not include those that were not credited, such as "Cinderella". The ones that are not credited and where there is severe uncertainty of who the author could be, are not included. The same applies for similar genres or stories such as nursery rhymes, folk tales, myths, fables, and legends. Those in this group that have authors, are included. Examples are an aboriginal myth called "The First Men and Women" by Alexander Wyclif Reed and the legend called "The Boy Who Lived with the Bears" by Joseph Bruchac. Lastly, texts that are credited as "retold by [Name]" are also included. Although the person credited might not be the original "author", they are the ones that are credited as authors in the textbooks, and they therefore impact the results of my analysis of the material.

Another genre which needs explanation are diary entries. They are included where there is a high likelihood of them being written by authors. In many of the textbooks there are diary entries as model texts to show students how they themselves might write diary entries. An example of this is a collection of diary entries called “From Jim’s Diary” in the textbook *Flight 8*. (Bromseth and Wigdahl, 1997, p. 30-31). This text is a collection of texts from “Jim’s” diary. The reason why these are not included in the data material is because they often either are genuine student texts or texts with student names that the textbook authors themselves have come up with. Examples where diary entries however are included in the data material are “Zlata’s Diary” written by Zlata Filipovic in *Search 8* (Fenner and Nordal-Pedersen, 1997, pp. 102-103) and “The Lost Diary of Erik Bloodaxe, Viking Warrior” written by Steve Barlow and Steve Skidmore appearing one time in *Stages 8* (Areklett et.al, 2013, pp.119-125) and one time in *Stages 8* (Pettersen and Røkaas, 2020, pp. 144-150). Letters are also included if they were written by authors, such as letters by for example Chief Seattle in textbook *Catch 9* (Jansby et.al, 1998, pp. 195), in *Connect 9* (Haegi et.al, 2017, pp. 166-169), and lastly, in *Engelsk 9* (Haegi et.al, 2020, pp. 192-195).

Another choice for the analysis, is to include non-fictional texts where they are likely to be read in the same way one might read fiction. Examples are autobiography and biography excerpts. These portray stories of real people’s lives and can be read in the same way as other novel excerpts. Although they are not fictional stories, the reading situation might lead to them being read in the same way as fictional texts are read. The reading situation is therefore taken into consideration regarding this genre. An example of an autobiography from the material is an excerpt from “A Street Cat Named Bob” by James Bowen that appears in *Stages 10* (Areklett et.al, 2015, p. 143) and in *Stages 8* (Pettersen and Røkaas, 2020, pp. 106-109). The story is about James Bowen’s life changing meeting with the cat Bob (Norli, n.d.) Although the novel is autobiographic and both James Bowen and the cat are real, the story can be read similarly as a fictional novel. Another category that is included despite not being fictional, are speeches. The reasoning behind this is that they regularly are strong examples of rhetorical choices by the author and might be worked with like poems and song lyrics in how they are read, interpreted, and worked with in classrooms. For example, Kevin Rudd’s speech “We Say Sorry” in *Enter 9* (Diskin and Winswold, 2016, pp. 164-166) or the famous speech “I have a Dream” by Martin Luther King Jr. in for example *Engelsk 10* (Haegi et.al, 2021, pp. 28-31) are historically important speeches. These are also texts that are non-fictional, but they

might often be a subject for interpretation by students and teachers, similarly to other types of lyrics, novel extracts, and short stories, and are therefore included.

In most of the textbooks, people of historical importance are frequently mentioned. Examples are Rosa Parks, Mary Shelley, and Queen Victoria. Although Mary Shelley is a famous writer, especially known for her novel *Frankenstein*, she is not included in the data material overview of the original works. In cases like these, people of historical importance are mentioned without their works being excerpted, such as Mary Shelley. I had to make limitations because including all these would lead to a much larger material. In addition, the reading situation is important, and I have taken that into consideration. Factual texts about famous people are interesting but are most often read as factual texts rather than fiction which impacts the way these are worked with in the classroom. Another choice I had to make was to record cases where this happened frequently. An example is William Shakespeare who is represented through 11 original works as well as being mentioned separately 13 times without having larger excerpts from his works. These examples are most often informational texts which provides the reader with facts about his life. Texts as these does not count as original works and are thus not included. I did however take note of them to see if there is any congruency between the number of original works and the number of texts where they are mentioned. For example, some authors might be represented still through being mentioned in texts about them if not by original works, which is an interesting finding that I will discuss in the findings and discussion of this study.

Another aspect that I found when looking at the textbooks was that some of the information might not be available for each text. For example, not all texts are extracts from larger texts, such as novels, and in those cases these boxes will be left blank. In addition, some of the authors' genders are more challenging to define if they have a gender-neutral name. Other authors might not be as established and will probably not have extensive information about themselves on the internet, making it hard to determine their gender. Their gender will then be marked with "unknown". They are however still included in the raw data material to show their text contributions.

These are the limitations that have been taken account for when collecting and analyzing the data material. The reasoning behind these limitations is both due to the size of the data material as well as the lack of relevancy of some material for my research questions. Other

researchers might have chosen differently regarding the scope of the data material, but I have made my limitations with my research questions in mind. I made choices that enabled me to study what I am interested in finding out.

### **3.5 About collecting data**

The collecting of data has been guided by my criteria discussed above. Every textbook has been gone through several times to check frequently that the results correspond with what is included in them. Not every textbook has extensive information about their sources, but I have found information about certain texts and authors online where possible. I have done this mostly to check where some texts are extracted from, check who the authors are if that information is left out, and to research the authors. Not every book provides the readers with sources of which works they have used.

In some of the textbooks there are different versions of text excerpts to adapt to different reading abilities. In the Gyldendal books *Search 8*, *Search 9* and *Search 10* which are made for the curriculum of 1997, there is a section called “Individual Reading” in the latter part of the book. In this section, the textbook authors provide students with additional texts to read. These texts are sometimes new texts that are not previously introduced in the textbook, and sometimes they are versions of some texts that are already used, adapted to various reading abilities. In those cases where the text is already used previously in the book, I have not included the adapted versions of them in the Excel-sheet under “Individual reading”. This is done as not to cause errors in the results. If these adapted texts were to be included, it would look like the author of that text were represented distinctively several times, when it is the same text that is adapted by the textbook authors. A good example of this kind of adaptation is in the textbook *Catch 8* (Jansby et.al, 1997, pp. 16-32), where there are three different versions of an excerpt from *Matilda* by Roald Dahl. In my data material from this book, Roald Dahl is then only represented through *Matilda* once, even though the textbook authors provide their learners with three versions. This could be an interesting topic for further research. It could be interesting to see how these versions are adapted and in which cases it happens. In addition, these adaptations are only found in the textbooks made for L97 and not in the textbooks made for LK06 and LK20. It could then be discussed in relation to how the curriculums are formulated and compare where this happens. One could assume that the different reading abilities would be an effort to suit the students’ needs better and it is then



interesting that this appears in the later curriculums rather than the newer ones. This is outside the scope of my research questions, but it could be interesting for another research.

### **3.6 Reliability and validity**

The reliability of a study refers to the consistency of a study (Punch and Oancea, 2014, p. 295) and to what extent the results aligns if other researchers were to conduct the same study. The quantitative part of my study could be conducted again if another researcher were to use the same criteria that I used. The qualitative part, on the other hand, leaves more freedom for the researcher and what each researcher chooses to focus on.

The data material for this study is large and there is always a chance that I might have missed including a text. However, I have gone through the data materials several times. I should mention that the only person collecting the data material is myself. However, that is also the reason for the limitations that I have outlined. Because of the limitations I made, the data material was more manageable, and I was able to get a clear overview over my findings. Each book has also been analyzed numerous times to check if the material that is collected is correct and portrays the text selections correctly. Furthermore, as mentioned, not all the textbooks include as much information about the texts they have included and who the author is. Therefore, it has sometimes been challenging to find the information needed. However, I have noted the information available, and searched online to find additional information where that has been needed.

Validity is the “extent to which an instrument measures what it is claimed to measure” (Punch and Oancea, 2014, p. 297). I made the choice of using a data material that looked at different time periods, curriculums, and textbooks so that I could discuss the changes as well as the overall picture. The choice of using a data material of this size strengthens my validity because I can discuss the canon formation and gender representation for the chosen data set. The chosen data material enables me to say something about the tendencies over time and between different publishing houses. This made it easier for me to see how authors are used and which authors are used several times. It was also helpful for me to create a larger context to answer my research questions. These choices helped make a stronger foundation for discussing canon formation and gender representation in the textbooks, as well as strengthening the overall validity in my thesis.

A possible weakness in this study is the bias that can occur when doing a convenience sample, as mentioned in section 3.3. However, as previously discussed, the data material consists of a broad sample, even if it is not complete. Furthermore, my personal interest in canon formation and gender representation might also be seen as a bias in this study. My motivation for doing this study is that I remembered seeing fewer female authors from my own time in school. I therefore experienced that the female role models I knew and read perhaps was not as appreciated literature for use in school. I chose to conduct this study to see if this is still an issue that occurs in textbooks. A measure I took to strengthen my study was to compare my findings to previous research both in Norway and internationally. I also base my study on established literature in the field. Another measure I took to make the discussion of gender representation more nuanced was to look at each curriculum period to which the textbooks belonged. Lastly, I have interpreted these findings out from my experience of being a woman. Although this can be seen as a potential bias, my experience of being a woman can nonetheless contribute to my understanding and repercussions of underrepresenting female authors.

## 4.0 Findings

In this chapter I present the most prominent findings from my data material. Through working with the data material, I have made several discoveries about text selection. I have observed that female authors are used less than male authors and that male authors are also repeated more frequently. In addition, I have discovered that some authors can be said to belong in a *de facto* canon due to the frequent appearances in the data material. The difference in frequency of the textbooks' use of male and female authors will be discussed in this chapter. Firstly, I will look at the frequency of male and female authors overall in the data material, before narrowing it down to look at whether there are differences in the different curriculums or publishing houses. These findings will be looked at in relation to my research questions:

### Research question 1

To what extent does 27 EFL textbooks for grades 8-10 from 1997 to 2021 represent a *de facto* canon through their text selection?

### Research question 2

To what degree does the text selection represent male and female authors equally?

As the data material are textbooks that are made for three different curriculums: Læreplanverket 1997 (L97), Kunnskapsløftet 2006 (LK06) and Kunnskapsløftet 2020 (LK20), I will in this section onwards refer to these specific groups of textbooks as the L97 books, the LK06 books and the LK20 books. Even though some of the books made for the LK06 curriculum are published in, for example, 2016, they are still made for that very curriculum, and hence I will refer to them in this way for the simplicity's sake. Due to the large amount of data material and the limited time available there are several factors in this data material that is interesting for further research, which I will describe in the final chapter.

## 4.1 Text numbers and gender representation

The data material shows that in general, there are larger numbers of literary texts used in the textbooks for L97, than there is in the textbooks for the newer curriculums, LK06 and LK20. In the textbooks made for L97 there are 331 literary texts, while there are 230 texts in the LK06 textbooks and 201 in the textbooks connected to LK20. The use of literary texts decreases for each curriculum period, with the biggest change being from textbooks for L97

and to the textbooks for LK06. There are 101 more texts in textbooks for L97 compared to textbooks for LK06, but only 29 fewer texts in LK20 compared to LK06. The difference between the number of literary texts is apparent and shows that there is a tendency of decreasing the number of texts from 1997 to 2021.

The collected data material consists of a total of 850 texts chosen according to the selection criteria described in my methods chapter. The texts in this section are primarily original works and in a few cases adaptations of original texts. An example of adaptations of original works are works of William Shakespeare, such as *Romeo and Juliet* that appears through adapted versions of his original play but are still credited to Shakespeare. The data material shows a considerable difference between the representation of male and female authors. Within the 850 texts surveyed selection, 595 texts are written by a male author and 255 texts are written by a female author. The percentage is 70% male authors versus 30% female authors. These are the numbers and percentages for all the literary texts that were included in the data collection. Table 4 shows the numbers for texts, male and female authors in the entire data material.

	In total	Male Authors	Female Authors
Number of texts	850	595	255
In Percentage	100%	70%	30%

*Table 4 Overview of the number of texts, male authors, and female authors in the entire data material*

There are three different publishing houses represented, and these are Aschehoug, Cappelen Damm and Gyldendal. Another finding shows that although the three different publishing houses use a different number of texts in their textbooks, with some featuring more authors and texts than others, the overall difference in gender representation is minor. Gyldendal has the highest number of texts with 363 texts in total. They use male authors 256 times and female authors 107 times. In percentage this becomes 70,52% male authors and 29,48% female authors. Second comes Aschehoug, which uses a total of 269 texts. Male authors have written 189 of these and female authors have written 80 of these texts. Their percentage is 70,26% male authors and 29,74% female authors. Lastly, Cappelen Damm has a total of 218 texts, where 150 of these have a male author and 68 of these have a female author. This

makes 68,81 % male authors and 31,19% female authors. This shows that the gender representation in this sample is quite consistent even though the textbook authors take different approaches to how many texts they include. Below is a table that shows the total number of texts in each of the textbooks and the appearances of texts by male and female authors.

Cappelen	Male authors	Female authors	Aschehoug	Male authors	Female authors	Gyldendal	Male authors	Female authors
<b>L97</b>			<b>L97</b>			<b>L97</b>		
Flight 8	26	7	Catch 8	17	7	Search 8	39	10
Flight 9	26	7	Catch 9	22	10	Search 9	69	23
Flight 10	29	12	Catch 10	21	13	Search 10	52	21
<b>LK06</b>			<b>LK06</b>			<b>LK06</b>		
Connect 8	9	5	Stages 8	21	10	Enter 8	16	7
Connect 9	17	5	Stages 9	27	5	Enter 9	16	7
Connect 10	11	9	Stages 10	23	12	Enter 10	17	13
<b>LK20</b>			<b>LK20</b>			<b>LK20</b>		
Engelsk 8	9	6	Stages 8	22	7	Enter 8	12	6
Engelsk 9	14	9	Stages 9	19	6	Enter 9	16	7
Engelsk 10	9	8	Stages 10	17	10	Enter 10	19	13
<b>In total</b>	<b>150</b>	<b>68</b>	<b>In total</b>	<b>189</b>	<b>80</b>	<b>In total</b>	<b>256</b>	<b>107</b>
218 texts	68,81 %	31,19 %	269 texts	70,26 %	29,74 %	363 texts	70,52 %	29,48 %

Table 5 Overview of male authors and female authors in each textbook

## 4.2 The most frequently used authors and texts

In this section, I will show which authors appear most frequently in the data material. The three most used authors in the collected material from the entire period are Roald Dahl who is used 19 times, Langston Hughes who is used 13 times and William Shakespeare who is used 11 times.

### 4.2.1 Roald Dahl

Roald Dahl's texts are used 19 times in 27 textbooks, and he is therefore the author which is used the most across all three curriculums. His texts represent the genres of novel extracts, fairytales, poems, and short stories. The most frequently used genre is the novel: extracts from Dahl's novels appear 13 times in the data materials. Roald Dahl's autobiographic novel *Boy – Tales of Childhood* is used four times. *Charlie and the Chocolate Factory*, *The Twits*, *Matilda*, and the *Big Friendly Giant* are all used two times each, while *The Witches* appear one time. The short story "Genesis and Catastrophe" is used two times, while the short story "Lamb to the slaughter" is used one time. In the fairytale genre, "Little Red Riding Hood and the Wolf" is used two times. Lastly, the poem "The Three Little Pigs" is used once. In the L97

textbooks he is used eight times, in the LK06 books five times, and in the LK20 books six times. My data thus show that he is not only the most used author in general, but also the most used author in textbooks for each of the curriculums.

#### **4.2.2 Langston Hughes**

The second most frequently appearing author is Langston Hughes, whose texts are used thirteen times. While Dahl's works are primarily novel excerpts, Hughes' poems are most frequently used in the data material. This is natural as Langston Hughes is a major poet of the 20<sup>th</sup> century. Hughes' poems appear a total of eleven times in the data materials. The poem "I, too" is used four times, "Harlem" is used three times, "Mother to son" is used two times, and the poems "Negro" and "One-Way Ticket" are each used one time. In addition to this, Langston Hughes' short story "Thank you Ma'am" is used two times. Hughes is used in a similar number of times in each of the curriculums. In L97 he is used five times, while in LK06 and LK20 he is used four times in each. He is one of the most popular authors across all three curriculums.

#### **4.2.3 William Shakespeare**

William Shakespeare is the third most used author in these textbooks. What separates Shakespeare from Roald Dahl's and Langston Hughes' representation in these textbooks is that he is more often mentioned in separate texts written by the textbook authors in addition to his original works. Roald Dahl and Langston Hughes are more often written about solely in relation to one of their text examples as an introduction to their original works. This finding shows that Shakespeare holds a firm position in both the English subject and in the curriculum. His biography and works are discussed separately from any text sample 13 times. These kinds of texts appear twice in Cappelen's textbooks, four times in Aschehoug's textbooks and seven times in Gyldendal's textbooks. By adding Shakespeare's original works to the number of times he is written about, the total number of texts is 24. These appearances make it visible that Shakespeare is mentioned frequently both with his original works and in texts written *about* him. Table 6 shows an overview of where Shakespeare is mentioned.

Gyldendal	Aschehoug	Cappelen Damm
<p>“Calvin &amp; Hobbes” <i>Search 8</i> (Fenner and Nordal-Pedersen, 1997, p. 140)</p> <p>“Shakespeare’s theatre” <i>Search 10</i> (Fenner and Nordal-Pedersen, p. 94)</p> <p>“Young Shakespeare” <i>Enter 8</i> (Diskin et.al, 2015, p. 30)</p> <p>“Love and Heartache”, <i>Enter 10</i> (Diskin and Winswold, 2016, p. 32)</p> <p>“Romiette and Julio” <i>Enter 10</i> (Diskin and Winswold, 2017, p. 88)</p> <p>“Young Shakespeare” <i>Enter 8</i> (Diskin et.al, 2020, p. 28)</p> <p>“Love and heartache” <i>Enter 10</i> (Diskin and Winswold, 2021, p. 32)</p>	<p>“Love and Friendship” <i>Catch 10</i> (Jansby et.al, 1999, p. 130)</p> <p>“One Nation, Four Countries” <i>Stages 8</i> (Areklett et.al, 2013, p. 76)</p> <p>“William Shakespeare”, <i>Stages 10</i> (Areklett, 2015, p. 29)</p> <p>“William Shakespeare”, <i>Stages 9</i> (Pettersen and Røkaas, 2021, p. 295)</p>	<p>“The last British colonies – exciting islands” <i>Flight 10</i> (Bromseth and Wigdahl, 1999, p. 188)</p> <p>“Introducing Shakespeare – England’s most celebrated playwright and poet” <i>Connect 10</i> (Haegi et.al, 2018, p. 158)</p>

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Table 6 Overview of where Shakespeare is written about

In total, Shakespeare’s original works are used eleven times. One of these is a comic that bases itself on the play *Romeo and Juliet*. Another is also categorized as an adapted script from *Romeo and Juliet*. The remaining nine texts are play extracts. *Macbeth* is used four times, *Romeo and Juliet* three times, and lastly, *A Midsummer Night’s Dream* is used two times. Shakespeare’s plays are used five times in the L97 books, three times in the LK06 books and three times in the LK20 books. Although Shakespeare is quite known for his sonnets, none of these are found in any of the textbooks even though there is quite a bit of poetry used in the data materials. That might indicate that the language is considered too difficult for the age group that these textbooks are made for.

### 4.3 Gender representation across curriculums and textbooks

Table 8 lists authors that have been used a total of three times or more across textbooks. The list consists of 65 authors altogether, where 52 of these are male and 13 of these are female. On the list of authors represented three or more times, they are together represented with a total of 299 texts. Of these texts, 249 are written by a male author and 50 of these are written by a female author. Percentagewise, 83,28% of these texts are by male authors and 16,72% texts by female authors. The list shows not only that there is a larger number of texts by male authors used in the textbooks, but also that in cases where texts are used several times, male authors are used more frequently. This refers to the collection of texts for each author. Table 7 shows the difference between male and female authors representation, both in numbers and by percentage.



	In total	Male authors	Female authors
Authors	65	52	13
In percentage	100%	80%	20%
Texts	299	249	50
In percentage	100%	83,28%	16,72%

*Table 7 Overview of the statistics for authors that appear three times or more often.*

<b>Authors that are most used in L97, LK06 and LI Number of times used</b>	
Roald Dahl	19
Langston Hughes	13
William Shakespeare	11
Martin Luther King Jr.	9
Shel Silverstein	9
Paul McCartney	8
Allan Ahlberg	7
Benjamin Zephaniah	7
Charles Dickens	7
Louis Sachar	6
Michael Rosen	6
Nina Bawden	6
Paul Jennings	6
Anne Fine	5
Emily Dickinson	5
Ray Bradbury	5
W. H. Auden	5
Anthony Horowitz	4
Bob Dylan	4
Bill Watterson	4
Dan Freedman	4
Ernest Hemingway	4
Gareth Owen	4
George Bernard Shaw	4
Hal Sirowitz	4
John Green	4
John Lennon	4
Lois Lowry	4
Michael Jackson	4
Neil Gaiman	4
Nelson Mandela	4
Randa Abdel-Fattah	4
R.J. Palacio	4
Ruskin Bond	4
Sherman Alexie	4
Stephen Sondheim	4
Sue Townsend	4
Woody Guthrie	4
Agatha Christie	3
Angie Thomas	3
Brian Moses	3
Carl Sandburg	3
Chief Seattle	3
Debjani Chatterjee	3
E.W. White	3
Frank McCourt	3
Hugh Lupton	3
Isaac Asimov	3
Jerry Scott	3
Jim Borgman	3
Jonathan Swift	3
Joseph Bruchac	3
J.R.R. Tolkien	3
Judith Nicholls	3
Judy Blume	3
Leonard Bernstein	3
Mark Twain	3
Mick Gowar	3
Ogden Nash	3
Oscar Wilde	3
Robert Burns	3
Robert Frost	3
Roger McGough	3
Terry Deary	3
Thanhha Lai	3

Table 8 List of the most used authors in the entire data material: authors that are repeated three times or more

#### **4.4 Introduction of and removal of authors across time**

As the data material covers a long period of time, it is necessary to look at whether the selection of authors change with the introduction of each new curriculum. This adds nuance since we see that some authors are in all three curriculums, whereas some are introduced or removed with the introduction of new curriculums. The data material shows more significant changes between L97 and LK06. Some of the authors are only used in the L97 books and do not occur in the LK06 books and LK20 books. The same applies for authors that are not used in the L97 books but are later introduced in the newer books for LK06 and LK20. For example, authors that appear only in the L97 textbooks and not in the textbooks following newer curriculums, are among others Paul McCartney, Michael Rosen, Gareth Owen, Jonathan Swift, Sue Townsend, Oscar Wilde, and Agatha Christie. This is only a selection of cases where this happens, and all of these are examples of authors that are used three times or more, as shown in table 8. This is interesting as they are used a significant number of times in total, but at the same time only appear in the L97 books. That indicates that they are frequently appearing in the L97 textbooks.

Examples of authors who are used in the LK06 books and not in the previous books of the L97 curriculum, are Benjamin Zephaniah, R.J. Palacio, Hal Sirowitz, Sherman Alexie, John Green, Angie Thomas, Dan Freedman, Randa Abdel-Fattah, and Marcia Williams. These are all authors who are used two times or more in LK06. As mentioned above, this also shows that there is a greater difference between L97 and LK06 textbooks. As the most recent curriculum was introduced in 2020, textbook authors did not have much time to alter their text selection, which will be further discussed below. It is therefore not that many examples of authors that are new and only used in the newest curriculum. Examples of some authors that are used only in the books following the newest curriculum from 2020 are Thanhha Lai, Francesca Cavallo and Elena Favilli, Catherine Forde, Trevor Noah, and Louis Untermeyer. Opposite to the authors that were used solely in L97 books or LK06 books, the authors that are introduced for the LK20 books are not repeated as much. This can be due to the curriculum being new, and therefore less canonized regarding which authors are seen as worthy of repeating. Some of the literary works that are used in the LK20 books are also new themselves and might therefore not had a chance of being as much read as older works. Table 9 lists the most used authors of all three curriculums and the number of times these are used. Another finding in table 9 is that the highest number of repeated authors are in the L97 books.

If I were to only list authors that were used three times or more for each curriculum, the lists for LK06 and LK20 books would be considerably shorter.

Most used authors L97		Most used authors LK06		Most used authors LK20	
Roald Dahl	8	Roald Dahl	5	Roald Dahl	6
Paul McCartney	8	Benjamin Zephaniah	4	Langston Hughes	4
Michael Rosen	6	Langston Hughes	4	Benjamin Zephaniah	3
Shel Silverstein	6	Martin Luther King Jr.	4	Martin Luther King Jr.	3
Allan Ahlberg	5	Louis Sachar	3	Paul Jennings	3
Langston Hughes	5	Paul Jennings	3	William Shakespeare	3
Nina Bawden	5	William Shakespeare	3	Angie Thomas	2
William Shakespeare	5	Allan Ahlberg	2	Anthony Horowitz	2
Charles Dickens	4	Anthony Horowitz	2	Dan Freedman	2
Gareth Owen	4	Brian Moses	2	Emily Dickinson	2
John Lennon	4	Charles Dickens	2	Francesca Cavallo & Elena Favilli	2
Sue Townsend	4	Dan Freedman	2	Hal Sirowitz	2
Agatha Christie	3	Hal Sirowitz	2	Hugh Lupton	2
Anne Fine	3	Jerry Scott & Jim Borgman	2	John Green	2
Bob Dylan	3	John Green	2	Louis Sachar	2
Jonathan Swift	3	Lois Lowry	2	Michael Jackson	2
J. R. R. Tolkien	3	Marcia Williams	2	Neil Gailman	2
Judy Blume	3	Michael Jackson	2	Nelson Mandela	2
Mark Twain	3	Neil Gailman	2	R.J. Palacio	2
Ogden Nash	3	Randa Abdel-Fattah	2	Ruskin Bond	2
Oscar Wilde	3	Ray Bradbury	2	Shel Silverstein	2
Robert Burns	3	R.J. Palacio	2	Sherman Alexie	2
Roger McGough	3	Sherman Alexie	2	Tanhha Lai	2
Terry Deary	3	W.H. Auden	2	W.H. Auden	2
Woody Guthrie	3			Randa Abdel-Fattah	2
Art Buchwald	2				

Table 9 The most used authors for each curriculum period

#### 4.5 Female canonical authors and their place in the data materials

In a data material that stretches for more than twenty years, one could expect to find canonical female authors. Examples of female authors who could reasonably be described as canonical are the Brönte sisters, Jane Austen, Emily Dickinson, Agatha Christie, Virginia Woolf, Mary Shelley, Christina Rossetti and Louisa May Alcott. However, these women are not represented much in the data materials. Mary Shelley, Louisa May Alcott, and Virginia Woolf are not used in the textbooks at all. Only one of the Brönte-sisters, Charlotte Brönte, appears once in the data material. In addition, Anne Brönte and Emily Brönte are mentioned in the information about the text. The text excerpt that is used is called “The Lowood Institution” and is an excerpt from Charlotte’s novel *Jane Eyre* which can be found in *Flight 10* (Bromseth and Wigdahl, 1999, pp.166-168) which was published by Cappelen Damm. Authors that are used one time each are Jane Austen and Christina Rossetti. The author Agatha Christie is used a total of three times, all of which appear in the L97 books. Emily Dickinson

appears two times in the L97 books, once in the LK06 books and two times in the LK20 books.

#### **4.6 Texts and author suggestions in L97**

As mentioned in the theory chapter, the curriculum L97 offers explicit suggestions of texts, genres, and authors that one can choose to teach students about in the English classroom. These are also listed under each grade which means that there is an apparent development in which texts the curriculum offers and their degree of difficulty. In the section for eighth grade, suggestions are Robin Hood (comics), *Gulliver's Travels*, and novel excerpts from, for example, Mark Twain, Roald Dahl, and Nina Bawden. (Det kongelige kirke-, uddannings- og forskningsdepartementet, 1996, p. 230). In the 9<sup>th</sup> grade section, it is suggested that students can work with texts in several genres and written by authors such as Ernest Hemingway, William Somerset Maugham, Charles Dickens, J.R.R. Tolkien, William Blake, William Carlos Williams, Chief Seattle, Winston Churchill, Martin Luther King. The only explicit text suggestion is the play *Pygmalion* written by George Bernard Shaw. The other authors are named in relation with suggestions of genres. This means that in the suggestions for 9<sup>th</sup> grade, no female authors are mentioned (p.231). In the 10<sup>th</sup> grade section, author suggestions are John Steinbeck, Charlotte Brönte, Lewis Carroll, Sir Arthur Conan Doyle, Agatha Christie, Emily Dickinson, Rupert Brooke, Langston Hughes, The Beatles, William Shakespeare, and Tennessee Williams. There are no suggestions of literary works, but rather suggestions of genres in connection with the different authors that are suggested. As for gender representation, there are eight of these suggestions that are male authors (counting The Beatles as one group of males) and three suggestions of female authors. (p.231).

Through reading the specific parts for each of the grades it is visible that the focus was on including several different genres and opening for the English subject's opportunity of introducing the students of a wide understanding of what text can be. In L97 there are 24 author suggestions, where 20 of these are male authors and four of these are female authors. This shows that in connection to the data materials that I have collected, there is also a large overrepresentation of male authors in these suggestions. Percentagewise there is 83,33% male author suggestions and 16,67% female author suggestions. This shows that these numbers for suggested authors are quite similar percentagewise as the numbers I found when analyzing the textbooks.

The four female authors that are suggested for grades 8-10 are Nina Bawden, Charlotte Brönte, Agatha Christie and Emily Dickinson. The well-established children’s author Nina Bawden is on the twelfth place in the list of the most used authors. This makes her the most used female author in the entire data material. She appears six times in the data, where five of these appearances happens in the textbooks for L97 together with one appearance in LK06. The next author that is suggested is Charlotte Brönte which appears only once in the data material, and this appearance is in textbooks made for L97. Agatha Christie appears a total of three times, and all these appearances are in the textbooks connected to L97. Lastly, Emily Dickinson, the famous poet, appears five times in the data. Dickinson appears two times in the textbooks for L97, one time in textbooks connected to LK06, and two times for the LK20 textbooks. Of the suggestions that are made in L97, Emily Dickinson is the only author that appears in the textbooks made for the newest curriculum of 2020. The table below shows Nina Bawden’s place on the list of the 15 most used authors.

<b>2</b>	<b>Authors that are most used in L97, LK06 and LK20</b>	<b>Number of times used</b>
<b>3</b>	Roald Dahl	19
<b>4</b>	Langston Hughes	13
<b>5</b>	William Shakespeare	11
<b>6</b>	Martin Luther King Jr.	9
<b>7</b>	Shel Silverstein	9
<b>8</b>	Paul McCartney	8
<b>9</b>	Allan Ahlberg	7
<b>10</b>	Benjamin Zephaniah	7
<b>11</b>	Charles Dickens	7
<b>12</b>	Louis Sachar	6
<b>13</b>	Michael Rosen	6
<b>14</b>	Nina Bawden	6
<b>15</b>	Paul Jennings	6
<b>16</b>	Anne Fine	5
<b>17</b>	Emily Dickinson	5
<b>18</b>	...	-

*Table 10 The 15 most used authors in the entire data material*

## 4.7 Similarities in text selection between LK06 and LK20 textbooks

Another finding shows that there is a tendency in the LK20 edition of the textbooks to reuse a large amount of the texts from the LK06 editions. Below is an example from *Connect 10* (2018) which is the previous version of *Engelsk 10* (2021). The text selection is highly similar, even though they are adjusted to two different curriculums, LK06 and LK20. This happens in several of the books. For example, Dan Freedman appears four times in the data materials with his novel *The Kick Off*, where two of the times are in *Enter 8* (LK06) and two times in *Enter 8* (LK20). This finding can be an explanation as to why there is a larger difference between L97 and LK06 than it is between LK06 and LK20. This finding also shows that some authors are repeated more in the data material because publishers choose to use the same authors twice. Finally, this shows that there is limited change even as LK20 has new curriculum aims.

230	CONNECT 10				
231	Title	Author	Gender	Type of text	Extract from
232	Chapter 1 Leading and following				Year
233	You'll Never Walk Alone	Oscar Hammerstein II	Male	Song Lyrics	1959
234	Rubyfruit Jungle	Rita Mae Brown	Female	Novel Extract	Rubyfruit Jungle 1973
235	I Have a Dream	Martin Luther King Jr.	Male	Speech Extract	"I have a Dream" 1963
236	Teacher Man	Frank McCourt	Male	Novel Extract	Teacher Man 2005
237					
238	Chapter 2 Earth under pressure				
239	Freaking Green	Laura F. Sanchez	Female	Novel Extract	Freaking Green 2013
240	Earth Song	Michael Jackson	Male	Song Lyrics	"Earth Song"
241					
242	Chapter 3 Democracy and citizenship				
243	Nobel Lecture, December 10, 2014	Malala Yousafzai	Female	Speech Extract	"Nobel Lecture, December 10, 2014" 2014
244	No Man is an Island	John Donne	Male	Poem	Devotions upon Emergent Occasions
245	The Handmaid's Tale	Margaret Atwood	Female	Novel Extract	The Handmaid's Tale 1985
246					
247	Chapter 4 It's a classic!				
248	A Day's Wait	Ernest Hemingway	Male	Short Story	The Complete Short Stories of Ernest Hemingway 1933
249	Romeo and Juliet	William Shakespeare	Male	Script	Romeo and Juliet, (No Fear Shakespeare) 2003
250	Harlem	Langston Hughes	Male	Poem	Collected Poems 1994
251	The Color Purple	Alice Walker	Female	Novel Extract	The Color Purple 2011
252					
253	Chapter 5 Walls and bridges				
254	Amy Purdy - Living beyond limits	Amy Purdy	Female	Personal Recount	"Living beyond limits"
255	In the Sea there are Crocodiles	Fabio Geda	Male	Biography Extract	In the Sea there are Crocodiles - The story of Enaiatollah Akbari 2010
256	The Hate U Give	Angie Thomas	Female	Novel Extract	The Hate U Give 2017
257	Refugee Blues	W.H Auden	Male	Poem	Collected Shorter Poems, 1927-1957 1966
258	My Brother at the Canadian Border	Sholeh Wolpé	Female	Flash Fiction	The Scar Saloon 2004
259					
260	Chapter 6 Connecting				
261	The Eyes Have It	Ruskin Bond	Male	Short Story	Falling in Love Again - Stories of Love and Romance 2013
262	Technology	Gwen Pimentel	Female	Poem	2015
263	Technology	ASB	Unknown	Poem	2013
264					
265					
266					

Table 11 Overview of all texts and authors used in Connect 10

ENGELSK 10	Title	Author	Gender	Type of text	Extract from	Year
336	<b>Chapter 1: Leading and following</b>					
337	Harlem	Langston Hughes	Male	Poem	Collected Poems	1994
338	Rubyfruit Jungle	Rita Mae Brown	Female	Novel Extract	Rubyfruit Jungle: A Novel	1973
339	I Have a Dream	Martin Luther King Jr.	Male	Speech Extract	I Have a Dream	1963
340	Teacher Man	Frank McCourt	Male	Novel Extract	Teacher Man	2005
341	You'll Never Walk Alone	Oscar Hammerstein II	Male	Song Lyrics		1945
342	<b>Chapter 2: Earth under pressure</b>					
344	Freaking Green	Laura F. Sanchez	Female	Novel Extract	Freaking Green	2013
345	Earth Song	Michael Jackson	Male	Song Lyrics		
346	<b>Chapter 3: Democracy and citizenship</b>					
348	Nobel Lecture, December 10, 2014	Malala Yousafzai	Female	Speech Extract	Nobel Lecture, December 10, 2014	2014
349	No Man is an Island	John Donne	Male	Poem	Devotions upon Emergent Occasions	
350	The Handmaid's Tale	Margaret Atwood	Female	Novel Extract	The Handmaid's Tale	1985
351	<b>Chapter 4: Walls and bridges</b>					
353	Educated	Tara Westover	Female	Memoir Extract	Educated	2018
354	In the Sea There are Crocodiles	Fabio Geda	Male	Biography Extract	In the Sea There are Crocodiles	2011
355	The Hate U Give	Angie Thomas	Female	Novel Extract	The Hate U Give	2017
356	Refugee Blues	W. H. Auden	Male	Poem	Collected Shorter Poems, 1927-1957	1966
357	My Brother at the Canadian Border	Sholeh Wolpé	Female	Flash fiction	The Scar Saloon	2004
358	<b>Chapter 5: Connecting</b>					
360	The Eyes Have It	Ruskin Bond	Male	Short Story	Falling in Love Again - Stories of Love and Romance	2013
361	Technology	Gwen Pimentel	Female	Poem		2015
362	Technology	ASB	Unknown	Poem		2013
363						
364						

Table 12 Overview of all texts and authors used in Engelsk 10

## 4.8 Development in gender representation

The data material is collected from 27 textbooks that were produced over a period of more than 20 years. In this section I will show how the numbers of texts by male and female authors change over this period. While there is a slight increase in the numbers of texts by female authors, texts by male authors still dominate the data materials even in 2020. In the L97 textbooks there are 73,30% male authors and 26,70% female authors. In the LK06 textbooks the difference is 68,26% male authors and 31,74% female authors. In the textbooks for LK20, there are 64,18% male authors and 35,82% female authors. In the time period that is nearly two and a half decade long, the difference in percentage decreases with 9,12%.

## 4.9 The L97 books and how they adapt for different reading abilities

Another interesting finding shows that the textbooks for L97 in general include more texts and longer extracts from those texts. The texts in the LK06 textbooks and LK20 textbooks tend to be of shorter length. The different versions that the 97 books provide the reader with are written with different degree of difficulty and are therefore customized to different reading abilities. Relatedly, another finding is that where this kind of differentiation occurs, the adapted text extracts often cover many pages. An example of this is in *Catch 8* (Jansby et.al, 1997, p.16-32). Including pre-reading- and after-reading activities, the full excerpt of *Matilda* by Roald Dahl goes from pages 16 through 32. Pre-reading activities begin on page 16. Page 18 provides students with a section called “The easiest version”. The next version is on pages 19 through 20 and is called “The more difficult version”. The last version that is included is called “The original version” which goes from page 21 to page 30. In addition to pre-reading



activities, the textbook authors have also included a section called after-reading activities on pages 31 to 32. There is a high likelihood that the textbook authors have created abridgements and adaptations of the original works to adapt to different reading abilities. The publisher Gyldendal has additionally included a section called “individual reading” in the books *Search 8*, *Search 9* and *Search 10*, all of them which were made for L97. This section provides students with more texts. Some of the texts are different versions of texts that are already used previously in the book. In other examples, the texts are completely new texts for additional reading. Including different versions of the same text suggest that the entirety of the student group shall be exposed to texts as these. The textbook authors presumably find that these texts are especially important to include, and that they are good examples of model texts.

#### **4.10 Summary of findings**

To summarize my findings regarding research question 1, there are some authors that appear to form a *de facto* canon when looking at the text selections in the textbooks. My criterion of whether an author was *de facto* canonical, was if they appeared three times or more. Although there are different interpretations of what being canonical means, I use the frequency factor as a criterion in this thesis. If an author appears two times, it can be more of a coincidence as opposed to an author appearing three times in the data material. I also had to decide on a number, and the number of authors that appeared three times had lesser occurrences than authors that appeared two times. I therefore decided that three appearances or more was my criterion of an author being canonical in this study.

For authors that are used three times or more, the list consists of 65 authors. The three most used authors are Roald Dahl, Langston Hughes, and William Shakespeare. They are the authors which are repeated the most throughout the years and across the different textbooks. Roald Dahl is used 19 times, Langston Hughes 13 times and William Shakespeare 11 times. My findings therefore show that some authors are more used than others, and some authors are used repeatedly despite changes in curriculums and textbook authors. This shows that they have a *de facto* canonical status in the textbooks in these EFL textbooks.

With regards to research question 2, the findings conclusively show that 70% of the authors that are used are male gendered, and 30% are of the female gender. This indicates that the *de facto* canon in the textbooks does not represent male and female authors equally. These

numbers represent the whole sample, and there are changes over time in the data materials. Nevertheless, texts by male authors are to a much larger degree represented in these textbooks even over time. Another interesting finding is that not only are texts by men more represented, but their works are also used more frequently. From the material collected from 27 textbooks, 65 authors are used three times or more, where 52 of these authors are male and 13 of these are female. These authors are represented through a collection of 299 texts. Male authors have written 83,28% of these texts, and female authors have written 16,72% of these texts. This means that male authors are used more, suggesting that their works are more appreciated than the works by female authors. Although the different publishing houses uses different amounts of texts excerpts, the gender differences are minor, where Gyldendal have 70,52% male author representations, Aschehoug uses male authors 70,26% of the time, and Cappelen Damm uses 68,81% male authors. The findings also show that the use of male authors descend with the years. While there in 1997 is 73% male authors, there is 68 % in 2006 and 64% in 2020. This shows that the textbooks, while still male-dominated, are moving towards more gender equality as there has been a decrease in texts by male authors of 9% in a period of nearly 25 years. It is not only the textbooks that use more male authors than female authors. The curriculum L97 include 24 author suggestions for 8<sup>th</sup> to 10<sup>th</sup> grade, where 20 of the suggestions are male authors and 4 of the suggestions are female authors. In percentage that is 83,3% male authors and 16,67% female authors.

In conclusion, one can say that there is a *de facto* canon in the textbooks across the period I have studied, because some of the texts by authors are repeated across curriculums and time periods. This is of course a tendency, and where frequency has been a deciding criterion. I argue that these authors can be referred to as canonical due to their continued representation in a high number of different textbooks over time. They are not only found frequently overall, but also used in different years, by different publishers and in different textbooks. The three most used authors, Roald Dahl, Langston Hughes, and William Shakespeare are particularly popular no matter the publishing house, curriculum periods, or authors. Additionally, the gender representation is in favor of male authors, both in the textbooks I have looked at in addition to the author suggestions in L97.

## 5.0 Discussion

The goal for this study was to find out whether there was a *de facto* canon present in the literary text selection. Another goal was to find out how many male authors and how many female authors were used in a convenience sample consisting of 27 textbooks. Additionally, I wanted to find out who the most represented authors were and their place in the data materials. The two different factors canon and gender are closely related, which I also discovered when conducting the research. I will therefore discuss them in light of each other in this chapter. My research questions were:

### Research question 1

To what extent does 27 EFL textbooks for grades 8-10 from 1997 to 2021 represent a *de facto* canon through their text selection?

### Research question 2

To what degree does the text selection represent male and female authors equally?

In this chapter I will discuss my findings from the previous chapter. I found that the three most used authors were Roald Dahl which was used 19 times, Langston Hughes which was used 13 times and William Shakespeare that was used 11 times. I also found that in a total of 850 texts, 595 were written by male authors and 255 were written by female authors. In percentage, male authors were used 70% of the time and female authors were used 30% of the time in the entire data material. In the list of authors whose texts were used three times or more, the total number of authors were 65, where 52 of these were male and 13 of these were female. Of the collection of texts that were written by these authors, 83,28% were written by a male author and 16,72% were written by a female author. This indicates that not only were the male authors' texts used more, but they were also repeated more throughout the data material. Additionally, the 24 author suggestions in L97 for grades 8-10 consisted of 20 male authors and four female authors, which is a division of 83,3% male authors and 16,67% female authors. In this chapter I will discuss these findings with the focus being on the existence of a *de facto* canon and gender difference in the textbooks. I will additionally discuss these findings in light of the prior research on canon, gender, textbooks, and curriculums from the theory chapter.

## 5.1 *De facto* canon

Before initiating my study, I was expecting to find that some authors were appearing quite frequently because of their established cultural status. As expected, some of the authors were represented many times. It was however somewhat surprising to see how many male authors were repeated throughout the data materials compared to the female authors. Roald Dahl, Langston Hughes, and William Shakespeare appear so often in the data material that they arguably are part of a *de facto* canon in the textbooks. In addition, there are also other authors that appear several times and who can be seen as part of this *de facto* canon. The number of authors that appear three times or more, is 65. On this list one can find, among others, Martin Luther King Jr. (nine times), Shel Silverstein (nine times), Paul McCartney (eight times), Allan Ahlberg (seven times) and Charles Dickens (seven times). Belonging to such a canonical list provides the authors with status that those outside of the canon does not have. As discussed in the theory chapter: “Belonging to the canon confers status, political, economic, aesthetic, none of which can easily be extracted from the others.” (Landow, 1989, as cited in Clemens and Coryat, 2017, p. 41). This status shows itself through the same authors being repeatedly chosen in different textbooks. It is also visible that male authors have more status amongst the textbook authors than what female authors do. The textbook authors’ reasons for choosing these authors might not be to contribute to a continuation of literary canons. Nevertheless, some authors have status amongst several textbook authors, and are part of a *de facto* canon independent of the textbook authors’ intentions of including them.

As discussed in the theory chapter, the researchers Grütters and Myren-Svelstad argue that the path theory is a more fitting term than *de facto* canon when discussing teachers text choices. They describe that the individual choices that teachers take together can contribute to paths being made (Grütters and Myren-Svelstad, 2022, p. 332). In this study, it is not prominent that authors of one textbook choose to include texts by Roald Dahl, for example. However, it becomes visible and prominent when the same choice is repeated 18 times. Grütters and Myren-Svelstad (2022) argue that teachers text choices are didactic and pragmatic, and that they do not choose a text just because of its status. It is however natural to think that the candidates for this study, the teachers, would not want their answers to be seen as non-didactic choices because that perhaps would weaken the reputation of the teacher profession. The term *de facto* canon is perhaps not as descriptive as the path theory term, as the latter includes the possibility of several paths being made. However, as my findings show, there is a

*de facto* canon in these textbooks. Several authors are repeatedly used across publishing houses, by several textbook authors, and in different curriculum periods. Perhaps the text choices are done with a singular topic or a certain reading skill in mind, rather than that the texts together shall show an equal gender representation, per se. As my findings show, being in a canon gives status. Some of the authors are perhaps chosen because of their status, their availability, and their long history of being a subject for teaching in the English subject. Despite textbook authors making didactic choices of which texts to include, this selection forms a *de facto* canon. This selection also favors male authors to a large degree.

### **5.1.1 The three most used authors**

The findings show that the authors Roald Dahl, Langston Hughes, and William Shakespeare arguably are part of the *de facto* canon in the textbooks. Roald Dahl is a best-selling author of children's literature and was therefore expected to be represented in these textbooks. He is also an Anglophone author with roots in Norway which may strengthen the position he has not only in an English context, but also in a Norwegian context. He is also a very famous children's literature writer and thus has many texts suitable for children in school. His writings include children's stories, and often stories about scary adults, as in his novel *The Twits*, for example. His literature can be entertaining both for adults and children, meaning that he is a popular author both for students, teachers and textbook authors when choosing texts. Dahl's literature is also accompanied by Quentin Blake's amusing drawings of a variation of characters which presumably is attractive entertainment for children in schools. These factors contribute to Roald Dahls' firm position in the English subject, which can also be seen in the dataset.

Langston Hughes is a major poet of the 20th century, and it is therefore no surprise that his poems are represented in the sample. Moreover, the genre poem is very often used in these textbooks.<sup>3</sup> Langston Hughes was also an African American man who wrote poems about racism and the African American experience. Hughes' poems are therefore valuable when learning about culture. LK20 states that, after year 10, students shall "explore and describe ways of living, ways of thinking, communication patterns and diversity in the English-speaking world" as well as "explore and present the content of cultural forms of expression

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<sup>3</sup> For example, *Stages 8* (Areklett et.al, 2013) has 30 texts in the data material, where 14 of these are poems. Another example is in *Flight 8* (Bromseth and Wigdahl, 1997) that has 27 texts in the data material, including 10 poems. A full overview of each textbook can be found in the appendices.

from various media in the English-speaking world that are related to one's own interests" (Ministry of Education and Research). The English subject is thus a subject meant to teach cultural awareness. It is also important that textbooks include topics such as awareness around racism. The curriculum argues that "The subject shall develop the pupils' understanding that their views of the world are culture-dependent. This can open for new ways to interpret the world, promote curiosity and engagement and help to prevent prejudice" (Ministry of Education and Research, 2019). Textbooks should include topics as this both for historical purposes but also to show that it very much still exists, and that literature can be a way of discussing such topics. Langston Hughes' poems "I Too", and "Harlem", for example, can be a way of initiating conversation about racism, US history and African American history. It is therefore understandable that his poems are included so often in the textbooks.

William Shakespeare's works is the third most used in the data material, showing that he holds a firm position in these textbooks. Excerpts from his works appears eleven times, in addition to him being written about in informational texts about his life independently from his original works. This is different from Roald Dahl and Langston Hughes who are normally only mentioned in relation to examples of their original works. An explanation of this can be of Shakespeare's firm position in the English subject, but also in global culture. Dickson says the following about Shakespeare's global status: "Run your fingers over many world cultures and, sooner or later, you will touch something that feels Shakespearean." (2016). He is because of this often considered to be the greatest English writer and is especially known for his plays such as *Romeo and Juliet*, *Macbeth*, *A Midsummer Night's Dream*, and *Hamlet*. It was therefore not a surprise, but rather an expectation to find his name occurring often in the data. He is a major part of English-language literary history and has had a privileged place in school as well. When adding together his original works and the texts *about* him, he is the most represented author in the sample, with a total of 24 texts. It might be that his plays and especially their original language have been considered too challenging for the age group the textbooks are written for. Similarly, Shakespearean sonnets do not appear in these samples, which was surprising because of the high number of poems that are included in the textbooks. However, these might also be considered too challenging to be included. Nevertheless, the frequent references to Shakespeare in the whole material shows his continued central place, in the textbooks.

There can be several reasons for the same authors being used repeatedly. One of the reasons might be that they are quite established and part of a canon outside of school. Authors considered to be canonical can thus be much used in institutions connected to schools as well. A factor is that textbook authors might be or have been teachers themselves. Their reasons for choosing content can thus be based on their experience of which texts are typically used in EFL classrooms. Textbook authors' interest in literature can also be a reason for some authors being favored over others. Textbook authors might want to use well-known authors to give students opportunities to learn about these authors that are considered important. Well-known authors are often also assumed to be creators of quality literature. The firm position of well-known authors both inside and outside of school can thus legitimize textbook authors' choices. Although this sample focuses on textbooks and the authors' place in the textbooks, their positions or lack of positions can also imply something about their position in the rest of the society such as in libraries and book shops, and amongst teachers, students, and literary critics.

## **5.2 Gender representation in the canon**

This study shows that the two factors *de facto* canon and gender representation are strongly connected. The *de facto* canon in these textbooks shows that male authors are overrepresented, which indicates that gender representation must be seen in light of canon formation. As discussed above, being in a canon gives status. It is visible in the dataset that the male authors have a high status amongst the textbook authors. Male authors are not only overrepresented in each of the 27 textbooks studied, but also in the curriculum of L97. The author suggestions in L97 are meant as a help for teachers and function as a type of canon. As discussed in chapter two, Aiken suggests that the use of words such as “standard” can contribute to further underrepresentation of female authors. When the connotation to the word is male supremacy, we must evaluate what words we use to discuss literature. The curriculum can be seen as a description of what is “normally” or “standard” to use in the English subject. When a guiding document such as L97 overrepresents male authors, it sends a message to students, teachers, textbook authors of which gender representations are preferred in the classroom. It is highly unfortunate then, that 83% of author suggestions are male. As Lande also argues, female authors are less privileged in literature because their works are often looked at as gendered (Lande, 2010, p. 38). Perhaps that is an explanation of why male authors are overrepresented both in the textbooks and in L97. Works by male are viewed as

more gender neutral, thus universal, and suitable for the entire student group. The curriculum L97 neglects female authors to a large degree though their suggestions and indicates that male texts are more fitting to fulfill the curriculum aims. Working with this study made me aware that questions of gender go hand in hand with the discussion of canon formation. Robinson states that “[...] it may seem somewhat of an exaggeration to speak of “the literary canon”, almost paranoid to call it an institution, downright hysterical to characterize that institution as restrictive.” (1983, p. 84). Nevertheless, the material in this study, shows both that there is a de facto canon, and that it is restrictive towards female authors.

### **5.2.1 Female canonical authors appearing in L97 and disappearing in newer curriculums**

I expected to see some female canonical authors in the data material as it stretches over 24 years and represents three separate publishing houses. In addition, some of them are mentioned as author suggestions in L97. However, I could not remember seeing many female canonical authors from my own time in school. As presented in the last chapter, few female canonical authors were represented in the data material. I also found that the few that were appearing, were often disappearing in the newer curriculums. This shows that the already small space they were given, were further reduced in the newer textbooks.

Very few of these well-established female authors were given the same space as their male colleagues, but that makes sense as relatively few women in general are given a voice in these textbooks. The curriculum LK06 argue that students after year 10 shall be able to “discuss and elaborate on different types of English literature from English-speaking countries.” (Ministry of Education and Research, 2006). If an argument for text selection is to include established English-language authors, textbook authors have not gone out of their way to include those of the female gender. Underrepresentation of female authors might affect students of both genders. A pitfall of minor female representation is that women rarely see themselves reflected in texts, and men not getting any alternative perspectives: “White males are thereby encouraged to be solipsistic, and the rest of us to feel uncertain that we truly exist.” (Style, 1988, p. 4). It is unfortunate if men are not given opportunity to see female perspectives, as well as female not seeing female author role models. It is important to include male and female authors equally in syllabi to provide students with the opportunity of seeing the world from both male and female perspectives.



### 5.2.2 Women's place in the canon over time

As discussed in the theory chapter, female writers' place in literature and literary history has long been discussed and advocated for. The findings in the previous chapter are particularly interesting with this history in mind. Presently, any female writers are already well established and are represented by many institutions in society. It is therefore more surprising that even the newest textbooks do not show more equal representation. Despite the long fight for equal rights and privileges, female writers are given a little space in most of these textbooks. It is visible that equal gender representation has not been the focus for textbook authors when the results are so consistent between the three publishing houses. The findings do not imply that one publisher is worse than the others, because they are all averaging on a division of 70% male authors and 30% female authors, where Gyldendal uses 70,52% male authors, Aschehoug uses 70,26% male authors and Cappelen Damm uses 68,81% male authors. In 27 textbooks from a period of 24 years, not one textbook has more male authors than female authors. The textbook that comes closest to equal gender representation is *Engelsk 10* (Haegi et.al, 2021) which provides the audience with nine male authors and eight female authors. When the data material consists of 27 textbooks and 850 texts, one would perhaps think that there would be a more similar gender representation. The fact that the findings are so consistent between different factors such as publishing houses and curriculum periods it shows that the issue of gender imbalance is consistent.

Although the imbalance changes through the different curriculum periods, the change is rather smaller than one might expect it to be when the collection of data stretches from 1997 to 2021. The time period is 24 years, but the imbalance in gender representation only decreases with 9,12% overall. In the textbooks connected to the newest curriculum, LK20, 65,18% of the texts are written by male authors, while 35,82% of the texts are written by female authors. The textbook authors thus still have a way to go with respect to gender equality in their text selection even though there is a decrease. Underrepresentation of female writers is often seen as in the past, but underrepresentation still exists. While women's rights and opportunities have increased, underrepresentation of female writers is not merely a historical phenomenon. It is interesting that Aiken wrote in 1986 that:

“Anyone who examines representative syllabi [...], will discover that for many, perhaps most, of the profession, the last two decades of feminist criticism - not to mention those

critiques advanced by its potential allies, racial and ethnic studies - might well never have happened.” (p. 290)

Aiken writes in the mid-eighties that the fight for female writers’ place in syllabi seems to have not happened. Remarkably, what Aiken says here seems to still apply in the syllabi for the textbooks I studied. The change in the syllabi is surprisingly small, and that is concerning because textbooks are so important for students’ impressions of the field of literature as well as the Anglophone culture in general.

### **5.3 Textbooks and textbook authors’ responsibility**

Textbooks are helpful aids for teachers as they provide a collection of teaching materials that are made to fit the curriculum’s aims for the education that students receive. The teaching profession is a complex one and one with many tasks and responsibilities. Textbooks that contain content that is based on current curricula is then helpful in a busy everyday life: “A lot of work is saved by not having to select texts, pictures or soundtracks and designing tasks.” (Fenner and Ørevik, 2020, p. 339). It is therefore with good reason textbooks are given a large place in classrooms. Textbooks are helpful for several reasons, but the fact that they include text selections fulfilling curriculum aims is a strong reason as to why they have a long history in Norwegian classrooms. It is therefore crucial that these textbooks are challenged regarding their narrow female representation.

The text excerpts that students encounter in textbooks might be for many students the only literature they read in their formative years. Carlsen states that “The most recent PISA tests, from 2019, showed that half of the participating students in Norway do not read in their spare time.” (2020, p. 211). It is then important that the textbooks provide students with content that can help promote students’ understanding of both them and others. It is also crucial that the literature is representative and diverse and that students see both male and female perspectives. The three curriculums that I have looked at in this thesis discuss different aspects of the diversity term. For example, L97 suggests that

By learning a foreign language, the students have opportunity to get to know other cultures. Such insight lay the foundation for respect and increased tolerance and contributes to new ways of thinking and expands the students understanding of their

own cultural belonging. Through this, the student's own identity is strengthened. (My translation) (Det kongelige- kirke- utdannings-, og forskningsdepartementet, 1996, p. 223).

The curriculum LK06 suggests that “Reading different types of texts can lay the foundation for personal growth, maturation and creativity and provide the inspiration necessary to create texts.” (Ministry of Education and Research, 2006). The latest curriculum, LK20, states that “Knowledge of and an exploratory approach to language, communication patterns, lifestyles, ways of thinking and social conditions open for new perspectives on the world and ourselves.” (Ministry of Education and Research, 2019). The curriculums discuss different aspects of diversity, but they all agree that the English subject shall open for students gaining understanding both of themselves and of other people. Not one of the curriculums indicate that students must read texts of both male and female authors. The two newest curriculums, LK06 and LK20, do however argue to a larger degree that students shall experience different viewpoints through reading texts. The collection of textbooks which I studied do not represent this diversity that the curriculums argue for when it comes to gender. When female authors are represented 30% of the time, and male authors are represented 70% of the time, there is little ambiguity that there is an unequal representation. The textbook is a teaching material that is still highly used in EFL classrooms today. It is necessary that the textbooks represent the diversity that the curriculums describe.

Textbook authors have a lot of freedom when making textbooks, which makes it worth discussing their choices and failures to achieve gender balance. Textbook authors' views on the curriculum will inevitably be part of their text selection. The textbooks are products of the textbook authors' understanding of the curriculum: “[...] any textbook represents the author's subjective interpretation of the curriculum, especially in Norway where the curriculum does not contain detailed lists of content or working methods.” (2020, p. 339). Note that there is no certainty that textbooks will fit all the curriculum aims (Fenner and Ørevik, 2020, p.358; Lund, 2006, p.45). However, it is astonishing that all the textbook authors to various extent neglect female authors. Every textbook I have studied contain more male authors than female authors. This does not necessarily mean that it is a conscious choice from the textbook authors to overrepresent male authors. It might instead imply that male authors are more established in the general culture, which affect textbook authors when they choose their text selection. As mentioned in chapter 2, textbook authors might choose to use literature or authors that is often

mentioned in relation to literary canons. The cultural status that some authors hold can contribute to legitimize textbook authors' choice of including them. This can also further strengthen the status of these authors or literary works due to being included in textbooks. That way, the literary works are read by many students and teachers over several years. Textbook authors have authority to decide which literature to include, which can contribute to the circle of power continuing, as discussed in section 2.2.1. The freedom that textbook authors have, can therefore be of strong impact of which gender is represented the most in their textbooks, and in EFL classrooms.

The similarities between the textbooks made for LK06 and LK20 show that the textbook authors have not made too drastic changes in the newest versions. Some of the textbooks are so similar that it appears as if the changes that are done is more regarding pictures, headlines, font etc. rather than text selection. When so many texts are reused, this is of impact of the number of overall texts and authors used. Additionally, when males are overrepresented in LK06 textbooks and a very similar selection is used for LK20 textbooks, male authors are used more overall in the dataset. The versions are published not many years apart, and that might be the reason why they are so similar. However, the textbook authors write in their acknowledgments that the editions are customized for the different curriculums. It is surprising that the textbooks barely change with the introduction of a new curriculum. If textbook authors have received good reviews on their textbooks that they published a couple of years prior, they might not see any reason to change it, despite there being new guidelines in the curriculum. This can however weaken the textbooks credibility of being able to choose fitting content. Schools and teachers might also not want to buy the newer textbooks when it is only slightly changed. The similarities show that textbooks are not necessarily as reflective of new curricula as they perhaps ought to be.

#### **5.4 The curriculums and text selection**

In this study I have looked at the curriculums L97, LK06 and LK20. As discussed in chapter two, these curriculums include several formulations describing the importance of using a variation of texts in the EFL classroom. Note that they describe different aspects of this variation, but they all discuss it in varying degrees. What is in common for the three is that the understanding of the term text must be wide and not necessarily that the group of authors must be varied, as not one of them says that students shall read texts from both male and

female authors. In my study it was visible that there has been strong focus on including several text types, also texts that are multimodal. This impacts the teachers and students because they get textbooks that includes many types of texts which opens for a wide understanding of the term “text”. This can also increase students’ visual interpretation skills, which is necessary when they live in an increasingly digital world. Students benefit from seeing that texts are understood widely, and that for example multimodal texts such as advertising, news articles and the videos in social media also have meaning. They can also then learn that the texts that they create themselves has meaning and can be interpreted by the reader. All text has a purpose and shows the author’s interpretations of the world they live in (Janks et.al., 2013, p. 2). LK20 states that after year 10 students shall be able to “read, discuss and present content from various types of texts, including self-chosen texts.” (Ministry of Education and Research, 2019). It is visible in the data material that the textbook authors have also understood the term “text” widely because they include many different genres. Perhaps their focus has been on including many genres rather than including a similar representation of male and female authors. Although a wide variation of genres is included, the collection of these also show an overrepresentation of male authors.

## **5.5 Implications for the English classroom**

The textbooks studied show a visible imbalance in gender representation. Additionally, there are some authors that are appearing quite frequently in the data material, becoming part of a *de facto* canon in the sampled textbooks. It is unfortunate for both male and female students that there is an overrepresentation of male authors. Firstly, this sends a message to all students that male authors are more appreciated in syllabi in schools. Secondly, male students are not able to see enough female viewpoints. As discussed before, using literature can be a way of enhancing empathy and understanding of others than yourself, and it is therefore unfortunate that female viewpoints are not included as much as male viewpoints. Thirdly, female adolescents are not as able to see role models are female authors. Half of the population are women, and half of the students in EFL classrooms are women. When the texts in textbooks made for 8<sup>th</sup> to 10<sup>th</sup> grade in English classrooms shows a division of 70% male authors and 30% female authors, it sends a message to the students of which gender is most appreciated in the literature that they are exposed to. Læreplanverket 1997 also suggests 83% male authors and nearly 17% female authors which indicates what gender should be more represented in schools. Regarding the gender aspect it is crucial that the students understand that there is still

difference in privilege and that inclusion is something to continue to strive for. The English classroom is an arena in which students can learn how to both read, analyze, and interpret texts as well as use these knowledges to create own texts. It is then important that the texts that students are exposed to are representative for the world they live in. Fictional texts can, as previously argued, enhance empathy and understanding when reading about other people's stories. Fictional texts can also help students understand themselves. However, if the text selection is narrow, students are robbed for opportunities of expanding their understanding of both male and female viewpoints. A narrow text selection can perhaps also consciously or unconsciously show students that only certain viewpoints are legitimate and acceptable. If we are not aware of this division, we can also not do something to alter it. The findings shows that although female literary history is something that has been subject for a long discussion, there is still imbalance which needs addressing. If teachers want to provide students with a similar representation of male and female authors, they will have to use additional teaching material to most of the surveyed textbooks. School and institutions around school must show students that one should not settle with such a large imbalance in representation and privilege.

## **5.6 My findings compared to previous research**

The findings in my study are in line with previous classroom research both in Norway and abroad. Additional studies have looked at gender representation and found quite similar percentagewise difference between male and female authors. Aspli (2022) found that in 65 video recorded lessons in Norwegian EFL classrooms, 71% of the texts that were used were written by male authors, and the remaining 29% of the texts were written by female authors. Similarly, Lyngstad found in her study of EFL teachers' text selection in upper secondary school that "[...] poetry, short stories, and novels by male authors were mentioned approximately three times as often as works by female authors [...]" (2019, p. 272). Clemens and Coryat which executed a study in Pennsylvania, USA, found in their syllabi that male authors were overrepresented in the sample with 75 occurrences, while they only found 14 female authors (2017, p. 40). The English subject seems to follow a similar trend to the Norwegian subject as well, showing that this is a persistent problem in school. Skaug and Blikstad-Balas and Skaug found that in the upper-secondary grade in the Norwegian subject there was used 75% male authors (2019, p. 100). When male authors are repeatedly favored and overrepresented in comparison to female authors, students can begin to think that maybe few women write or that women perhaps *should* not write. The issue is not that few women

write. The issue is rather that they are just not appearing as often as their male colleagues. Neglecting to include authors of a gender can result in students being robbed for the opportunity of seeing both male and female perspectives on the world.

## 6.0 Conclusion

In this chapter I will summarize my findings in this thesis. I will also discuss shortly some possible implications for the English learning classroom. Lastly, I will provide some ideas for further research.

### 6.1 Summary of findings

I started this project with the impression of there being an imbalance in gender representation in textbooks made for the ESL classroom. I also remembered from my own time in school that several of the authors we encountered were canonical authors, such as William Shakespeare and Roald Dahl, that held a firm place both in school and in society in general. Textbooks strongly impact what is being taught in schools. Regarding research question 1, one can see a *de facto* canon in the surveyed selection of textbooks. The three most used authors were Roald Dahl whose literary works appeared 19 times, Langston Hughes who was represented 13 times and William Shakespeare whose works appeared 11 times. Regarding the *de facto* canon, several authors can be said to be included in this. My criterion for an author being canonical, was if they appeared three times or more, and the number of authors on this list was 65. *De facto* canons however change over the years and in different environments and this sample shows only the *de facto* canon in the surveyed selection of textbooks based on my chosen criteria.

Regarding research question 2, the *de facto* canon also shows an overrepresentation of male authors, who appears 70% of the time. I also found that in cases where texts by certain authors were repeated three times or more, 83% of these texts were written by male authors, while nearly 17% were written by female authors. Additionally, the author suggestions in L97 were 83% male authors and nearly 17% female authors. On the list of the most used authors not one female author is on the top 10 list. Nina Bawden is the author that is most used and is the twelfth most used author in total with her literary works appearing six times in the data materials. The data materials also include few female canonical authors and if they are included, this is mostly in the textbooks made for L97.

The representation of male and female authors in these textbooks is imbalanced and in need of a revision so students can get a realistic impression of the English-speaking world. The three curriculums used in this study describe in different aspects that students shall meet diversity



through reading texts. The students shall also learn about themselves and about others. Textbook authors have a responsibility to strive for such diversity. In the surveyed selection, the gender aspect of diversity is not met. Today, if teachers and professors want to teach an equal number of male and female authors to their pupils, they will need to find additional materials on other types of platforms than textbooks.

## **6.2 Further research**

In this study I have focused on text selection and gender representation in textbooks. There are, however, several interesting avenues for further research in the field that my data open up. For example, due to time limitations I did not have the opportunity to research how many times each genre was used in this sample. This could be interesting to research further, in particular to look at gender connected to genre and research whether there is any congruency between the two factors. One could look at which gender is represented more in one genre than another and if there are any circumstances in which there is large differences in gender representation in different genres. Something that also could be interesting to research is textbook authors' attitudes towards gender representation and the importance of that in their textbooks. One could simultaneously look at teachers' awareness towards gender representation in the text selections that they use. Another interesting area that could be interesting for further research are teacher educational programs and to study both students' and professors' attitudes to canon and gender representation as well as researching the actual syllabi that are used in higher education. Teacher education programs likely impact what future generations of teachers use in their teaching practice. Additionally, it could be interesting to research teachers', students' and textbook authors' sources of information when finding teaching literature. One could also look at presentations of authors in textbooks and see if either the numbers or content in these differs for male and female authors. This study looked at English textbooks for grades 8-10, and further research could be done on textbooks for other grades. It could also be beneficial to research to what degree English textbooks include different types of marginalized groups.

Finally, as shown in section 4.9, the textbooks for L97 have several adaptations for different reading abilities. The newer textbooks do not have this included in their textbooks. This could be interesting for another research. The textbook authors choice of adapting some texts show that these are viewed as good examples of model texts. It can also indicate that these texts are

so important to read, that they are adapted to fit students with different reading abilities, suggesting that every student should be exposed to them. It would be interesting to research this further. One could conduct research about the reasons behind such adaptations. In general, the data material used in this study was large enough to open up several possible avenues for additional research.

Although this was not initially in my research questions, I think it is interesting to look at the reasons behind this disappearing in the newer versions. When it comes to the additional adapted versions of original texts, this can show that there is more trust that the teacher themselves adapt for the students reading abilities. Additionally, textbooks are probably not as heavily relied upon as in 1997 because of the resources that also exist online. Although this was a very interesting finding, this was not something that I had the time and resources to study in-depth. However, this is something that could be interesting as a subject for further research.

### **6.3 Concluding remarks**

The curriculums in Norway are documents provided by government and hence include descriptions of the purpose of education. They also provide textbook authors and teachers guidelines of what students shall acquire specifically in the different grades. Textbooks provide suggestions and hence guidelines for the teachers' professional practice. Further on, teachers decide what knowledge the students have access to learn. These factors are of impact to each other and works in a continuing circle. It is therefore important to research what type of content is used in classrooms and why they are used. *De facto* canons represent the texts and authors that are canonical in the sense that they are often repeated and survives in teaching materials despite changing curriculum periods. The textbooks that I have studied as well as the previous studies show that the representation of female authors is still narrower than it is for their male colleagues. By giving female authors a smaller place in school, those that do get represented, carry a larger burden than male authors. The pressure is on these female authors to represent all female authors, limiting the pupils' ability to encounter a larger variety of female experience and points of view. It is also important to remember that although we have come a long way towards gender inclusion, there is still a long way to go. Leading students into thinking that gender inequality is merely a historical phenomenon, and

is no longer existent today, is an injustice to those that have fought against this inequality, to this generation, and to future generations.

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# Appendices

## Appendix 1 Information about Aschehoug's textbooks

<b>Title of Textbook</b>	<b>Edition and Publishing Year</b>	<b>Authors</b>	<b>Editor(s)</b>
<i>Catch 8</i>	2 <sup>nd</sup> ed. (1997)	Berit Jansby, Anne-Karin Korsvold, Wendy Scott	Anne Helene Aarflot
<i>Catch 9</i>	2 <sup>nd</sup> ed. (1998)	Berit Jansby, Anne-Karin Korsvold, Wendy Scott	Anne Helene Aarflot
<i>Catch 10</i>	2 <sup>nd</sup> ed. (1999)	Berit Jansby, Anne-Karin Korsvold, Wendy Scott	Anne Helene Aarflot
<i>Stages 8</i>	1 <sup>st</sup> ed. (2013)	Kristin Måge Areklett, Synnøve Pettersen, Felicia Røkaas, Hilde Tørnby	Siri Daasvand og Margareth Reiersen
<i>Stages 9</i>	1 <sup>st</sup> ed. (2014)	Kristin Måge Areklett, Synnøve Pettersen, Felicia Røkaas, Hilde Tørnby	Siri Daasvand, Margareth Reiersen og Bjørg Brauteset
<i>Stages 10</i>	1 <sup>st</sup> ed. (2015)	Kristin Måge Areklett, Synnøve Pettersen, Felicia Røkaas, Hilde Tørnby	Siri Daasvand og Bjørg Brauteset
<i>Stages 8</i>	2 <sup>nd</sup> ed. (2020)	Synnøve Pettersen and Felicia Røkaas	Siri Daasvand
<i>Stages 9</i>	1 <sup>st</sup> ed. (2021)	Synnøve Pettersen and Felicia Røkaas	Siri Daasvand
<i>Stages 10</i>	1 <sup>st</sup> ed. (2021)	Synnøve Pettersen and Felicia Røkaas	Siri Daasvand

## Appendix 2 Information about Cappelen Damm's textbooks

<b>Title of Textbook</b>	<b>Edition and Publishing Year</b>	<b>Authors</b>	<b>Editor(s)</b>
<i>Flight 8</i>	1 <sup>st</sup> ed. (1997)	Berit Haugnes Bromseth and Lisbeth Wigdahl	Arne Øgård
<i>Flight 9</i>	1 <sup>st</sup> ed. (1998)	Berit Haugnes Bromseth and Lisbeth Wigdahl	Arne Øgård
<i>Flight 10</i>	1 <sup>st</sup> ed. (1999)	Berit Haugnes Bromseth and Lisbeth Wigdahl	Ingar Ebbestad
<i>Connect 8</i>	1 <sup>st</sup> ed. (2016)	Tone Madsen and Siri Mohammad-Roe	Cecilie Cathrine Mileman
<i>Connect 9</i>	1 <sup>st</sup> ed. (2017)	Emily Haegi, Tone Madsen, Siri Mohammad-Roe	Cecilie Cathrine Mileman
<i>Connect 10</i>	1 <sup>st</sup> ed. (2018)	Emily Haegi, Tone Madsen, Siri Mohammad-Roe	Cecilie Cathrine Mileman
<i>Engelsk 8</i>	1 <sup>st</sup> ed. (2020)	Tone Madsen and Siri Mohammad-Roe	Cecilie Cathrine Mileman and Dyveke H. Eriksen
<i>Engelsk 9</i>	1 <sup>st</sup> ed. (2020)	Emily Haegi, Tone Madsen, Siri Mohammad-Roe	Cecilie Cathrine Mileman
<i>Engelsk 10</i>	1 <sup>st</sup> ed. (2021)	Emily Haegi, Tone Madsen, Siri Mohammad-Roe	Cecilie Cathrine Mileman

### Appendix 3 Information about Gyldendal's textbooks

<b>Title of Textbook</b>	<b>Edition and Publishing Year</b>	<b>Authors</b>	<b>Editor(s)</b>
<i>Search 8</i>	1 <sup>st</sup> ed. (1997)	Anne-Brit Naustdal Fenner and Geir Nordal-Pedersen	Elizabeth Reizer
<i>Search 9</i>	1 <sup>st</sup> ed. (1998)	Anne-Brit Naustdal Fenner and Geir Nordal-Pedersen	Elizabeth Reizer
<i>Search 10</i>	1 <sup>st</sup> ed. (1999)	Anne-Brit Naustdal Fenner and Geir Nordal-Pedersen	Elizabeth Reizer
<i>Enter 8</i>	1 <sup>st</sup> ed. (2015)	Elizabeth Diskin, Kirsti Grana Winswold, Knut Kasbo	Kristine Uldal
<i>Enter 9</i>	1 <sup>st</sup> ed. (2016)	Elizabeth Diskin and Kirsti Grana Winswold	Kristine Uldal
<i>Enter 10</i>	1 <sup>st</sup> ed. (2017)	Elizabeth Diskin and Kirsti Grana Winswold	Kristine Uldal
<i>Enter 8</i>	2 <sup>nd</sup> ed. (2020)	Elizabeth Diskin, Kirsti Grana Winswold, Knut Kasbo	Kristine Uldal
<i>Enter 9</i>	2 <sup>nd</sup> ed. (2020)	Elizabeth Diskin and Kirsti Grana Winswold	Kristine Uldal
<i>Enter 10</i>	2 <sup>nd</sup> ed. (2021)	Elizabeth Diskin and Kirsti Grana Winswold	Kristine Uldal

## Appendix 4: Data material Aschehoug

### Catch 8 (1997)

CATCH 8	Title	Author	Gender	Type of text	Extract from	Year
3	Chapter 1 Back to school again					
4	School days	Chuck Berry	Male	Song lyrics		
5	Matilda	Roald Dahl	Male	Novel Extract	Matilda (Ch. 10: Throwing the hammer)	
7	Chapter 2 Fairy Tales					
9	Chapter 3 Seasons					
10	Rain	Carolyn Graham	Female	Poem	Jazz Chants	
11	Rain	Spike Milligan	Male	Poem		
12	Snow and Ice Poems	Roger McGough	Male	Poem		
13	When I went out	Karla Kuskin	Female	Poem		
14	Fog	Carl Sandburg	Male	Poem		
15	Christmas Eve	B.E. Milner	Unknown	Poem		
16	The Adventures of Tom Sawyer	Mark Twain	Male	Novel Extract		1876
17	The Wind in the Willows	Kenneth Graham	Male	Novel Extract	The wind in the Willows	1987
19	Chapter 4 Ghosts					
20	The goblin	Rose Fyleman	Female	Poem		
22	Chapter 5 Christmas					
23	A Christmas Witch	Rachel Anderson	Female	Story		
25	Chapter 6 London					
27	Chapter 7 Animals: Facts and fiction					
28	The tickle rhyme	Ian Serraillier	Male	Poem		
29	Cats	Eleanor Farjeon	Female	Poem	Animal Verse	1982
30	A memory	Douglas Gibson	Male	Poem	Animal Verse	1982
31	Adventures of Isabel	Ogden Nash	Male	Poem		
32	Cat in the Snow	Aileen Fisher	Female	Poem		
33	The owl	Conrad Aiken	Male	Poem		
34	To a squirrel	W.B. Yeats	Male	Poem	Animal Verse	1982
35	Little Lamb	William Blake	Male	Poem		
36	The Red Pony	John Steinbeck	Male	Episodic novella	The Red Pony. Easy Reader	
38	Chapter 8 Food					
39	On the run	Nina Bawden	Female	Novel Extract		
41	Chapter 9 Four corners					
43	Chapter 10 Travel and transport					
44	Jumbo-Jet	Spike Milligan	Male	Song Lyrics	A catalogue of Comic Verse	
45	Leaving on a jet plane	John Denver	Male	Song Lyrics		
46	Gulliver's Travel	Jonathan Swift	Male	Novel Extract		

### Catch 9 (1998)

CATCH 9	Title	Author	Gender	Type of text	Extract from	Year
57	Chapter 1 Going places - USA					
58	This Land is Your Land	Woody Guthrie	Male	Song Lyrics		
60	Chapter 2 Talking pictures					
61	Skye Boat Song	Harold Boulton	Male	Song Lyrics		
62	Millais' Painting Ophelia	Rolf Harris	Male	Story		
63	This is just to say	William Carlos Williams	Male	Poem		
65	Chapter 3 Halloween					
66	It's Halloween	Jack Prelutsky	Male	Poem		
67	The witches' spell	William Shakespeare	Male	Play Extract	From Macbeth Act IV, Scene 1	
68	A Note About Witches	Roald Dahl	Male	Novel Extract	The Witches	
70	Chapter 4 Fear					
71	The Bear	Elizabeth George Speare	Female	Novel Extract	The sign of the Beaver	1983
72	The Day I Came Home	Akiko Nakagawa	Female	Story	What it's like to be me	
73	Come on in the Water's lovely	Gareth Owen	Male	Poem		
74	Things in corners	Ruth Park	Female	Novel Extract	Things in corners (adapted by Wendy Scott)	
76	Chapter 5 Christmas					
77	Once in Royal David's City	Cecil Frances Alexander & Henry J. Gauntlett	Female + male	Song Lyrics		1992
78	It Came Upon the Midnight Clear	Edmund H. Sears	Male	Song Lyrics		
79	My Hanukkah Candles	Philip M. Raskin	Male	Poem		
80	Christmas in Hell	Arthur Gordon	Male	Story		
81	The Fir Tree	Hans Christian Andersen	Male	Fairy tale		
82	A Christmas Carol	Charles Dickens	Male	Novel Extract		
84	Chapter 6 Passages and Changes					
85	Growing	Carson McCullers	Female	Novel Extract	"The Member of the Wedding"	
86	Someone New	Charlotte Zolotow	Female	Story		
87	The Little Red Alarm Clock	Michael Rosen	Male	Poem		
88	Granny the Pag	Nina Bawden	Female	Novel Extract	Granny the Pag	
89	Pygmalion	George Bernard Shaw	Male	Play extract		
90	The Princess Who Stood On Her Own Two Feet	Jeanne Desy	Female	Short Story		
92	Chapter 7 Health					
93	When Adrian was ill...	Sue Townsend	Female	Novel Extract		
94	Abigail's Fall	Ruth Park	Female	Novel Extract	Playing Beatie Bow	
95	A Day's Wait	Ernest Hemingway	Male	Short Story		
97	Chapter 8 Going Places - Edinburgh					
99	Chapter 9 Days to remember					
100	The white poppy	Colonel John McCrae	Male	Poem		1915
101	World War II	Winston Churchill	Male	Speech		
102	Mabel	William Somerset Maugham	Male	Short Story	Collected Shortstories (slightly adapted and shortened)	
104	Chapter 10 Myths and Legends					
105	How the Kangaroos Got Their Tails	Original story told by George Mung Mung Lirmyyarri	Male	Story		
106	How can one sell the air?	Chief Seattle	Male	Speech		1854

## Catch 10 (1999)

112	CATCH 10				
113	Title	Author	Gender	Type of text	Extract from
114	Chapter 1 This is no picnic!				Year
115	The Dark Room	Minette Walters	Female	Novel Extract	The Dark Room
116	4.50 from Paddington	Agatha Christie	Female	Novel Extract	4.50 from Paddington
117	Hotel Paradise	Martha Grimes	Female	Novel Extract	Hotel Paradise
118					
119	<b>Chapter 2 Living Together</b>				
120	Refugee Blues	Wystan Hugh Auden	Male	Poem	
121	Ebony and Ivory	Paul McCartney	Male	Song lyrics	
122	Don't ride the bus on Monday	Kai Frise	Male	Story	
123	Negro	Langston Hughes	Male	Poem	Collected Poems
124	I, Too	Langston Hughes	Male	Poem	Collected Poems
125	Biko	Peter Gabriel	Male	Song lyrics	
126	Stay Well, Live Well	Toeckey Jones	Male	Song lyrics	
127					
128	<b>Chapter 3 Two Cities</b>				
129	Arriving in New York	Caroline B. Cooney	Female	Novel Extract	Whatever happened to Janie?
130					
131	<b>Chapter 4 The world we live in</b>				
132	Lovely as a tree	Joyce Kilmer	Female	Poem	
133	My Daughter Smokes	Alice Walker	Female	Short story	Living by the work
134	Z for Zachariah	Robert O'Brian	Male	Novel Extract	Z for Zachariah
135	Chartless	Emily Dickinson	Female	Poem	
136					
137	<b>Chapter 5 Christmas</b>				
138	The Night Before Christmas	Clement C. Moore	Male	Poem	
139					
140	<b>Chapter 6 Sports</b>				
141	Nothing but the truth	Avi (Edward Irving Wortis)	Male	Novel Extract	Nothing but the truth
142					
143	<b>Chapter 7 Love and Friendship</b>				
144	Romeo and Juliet	William Shakespeare	Male	Play Extract	
145	Thought you'd forgotten me	Cecile Schanke	Female	Story	
146	The woolly hat	Michael Rosen	Male	Poem	You Tell Me
147	And Summer is Gone	Susie Kretschmer	Female	Story	
148	One Perfect Rose	Dorothy Parker	Female	Poem	
149	My love is like a red, red rose	Robert Burns	Male	Poem	
150					
151	<b>Chapter 8 The Good and the Bad</b>				
152	The Good and the Bad	Art Buchwald	Male	Story	
153	With God on Our Side	Bob Dylan	Male	Song Lyrics	
154	Does it Matter?	Siegfried Sasson	Male	Poem	
155	Letters home from Vietnam	George Williams	Male	Letter	
156	Letters home from Vietnam	Thomas Pellaton	Male	Letter	
157	Cross Fire	Gail Graham	Male	Novel Extract	
158	The Secret Soldier	Ann McGovern	Female	Novel Extract	
159	Pipes of Peace	Paul McCartney	Male	Song Lyrics	
160					
161	<b>Chapter 9 Careers</b>				
162	Perplexed	Judith Boxall	Female	Poem	
163	Jonathan Livingston Seagull	Richard Bach	Male	Novel Extract	Jonathan Livingston Seagull
164	Pride and Prejudice	Jane Austen	Female	Novel Extract	Pride and Prejudice
165					
166	<b>Chapter 10 Going Places - Australia/Ireland</b>				
167					

## Stages 8 (2013)

174					
175	Stages 8 - 2013	Aschehoug			
176	Name	Author	Gender	Type of text	Extract from
177	Chapter 1 The Stage is Yours				Year
178	Whatif	Shel Silverstein	Male	Poem	A Light in the Attic
179	Superman Screenplay	Mario Puzo	Male	Screenplay	
180	The Blind Man and the Hunter	Hugh Lupton	Male	Folktale	Tales of Wisdom and Wonder
181	The Fish Story	Mary Lou Brooks	Female	Short Story	Scholastic Action
182					
183	<b>Chapter 2 Hit The Books!</b>				
184	All I Really Need To Know I Learned in Kindergarten	Robert Fulghum	Male	Poem	All I Really Need To Know I Learned in Kindergarten
185	Scissors	Allen Ahlberg	Male	Poem	Please Mrs Butler
186	Homework	Louis Sachar	Male	Novel Extract	Wayside Schools is Falling Down
187	Finding a Friend	Jane Clarke	Female	Poem	One River Many Creeks
188					
189	<b>Chapter 3 Rule Britannia</b>				
190	Royal Tea	Benjamin Zephaniah	Male	Poem	Talking Turkeys
191	The Romans in Britain	Judith Nicholls	Female	Poem	
192	King Arthur and the Knights of the Round Table	Marcia Williams	Female	Cartoon	
193	The Dragon and Saint George	Anthony Horowitz	Male	Myth	Myths and Legends
194	The Lost Diary of Erik Bloodaxe, Viking Warrior	Steve Barlow & Steve Skidmore	Male x2	Diary	The Lost Diary of Erik Bloodaxe, Viking Warrior
195					
196	<b>Chapter 4 Out of This World</b>				
197	So Long, Mom	Bill Watterson	Male	Cartoon	
198	Alienography	Chris Riddell	Male	Cartoon	Alienography - Or How to Spot an Alien Invasion and What to Do About
199	The Discovery of Oz, the Terrible	Lynman Frank Baum	Male	Novel Extract	The Wonderful Wizard of Oz
200	Outer Space	Carol Weston	Female	Poem	
201	Back From Mars	Kenn Nesbitt	Male	Poem	
202	All Summer in a Day	Ray Bradbury	Male	Short Story	The Stories of Ray Bradbury
203					
204	<b>Chapter 5 Home of the Brave</b>				
205	This Land is Your Land	Woody Guthrie	Male	Song Lyrics	
206	Knoxville Tennessee	Nikki Giovanni	Female	Poem	
207	Following Boo	Bobbie Pyron	Female	Short Story	Following Book
208	The Boy Who Lived with the Bears	Joseph Bruchac	Male	Legend	The Boy Who Lived with the Bears: And Other Iroquois Stories
209	Ovatniah	Roland Smith	Male	Short Story	"Ovatniah"
210	Eagle Poem	Joy Harjo	Female	Poem	In Mad Love and War
211					
212	<b>Chapter 6 School's Out</b>				
213	Sporty Family	Andy Seed	Male	Poem	
214	Brothers	Peter Cole	Male	Poem	Michael Rosen's A-Z: The Best Children's Poetry from Agard to Zephaniah
215	Winning	Brian Moses	Male	Poem	Olympic Poems - 100% Unofficial!
216	L'AFF	Lensey Namioka	Female	Short Story	Best Shorts Favorite Short Stories for Sharing
217	What is a Book?	Lora Duneta	Female	Poem	
218					
219					

## Stages 9 (2014)

223					
224	Stages 9				
225	Title	Author	Gender	Type of text	Extract from
226	Chapter 1 My Style				
227	Zits	Jerry Scott & Jim Borgman	Male x2	Comic strip	
228	My Sari	Debjani Chatterjee	Female	Poem	<i>A is Amazing</i>
229	Marigold (An Illustrated Mum)	Jaqueline Wilson	Female	Novel Extract	<i>An Illustrated Mum</i>
230	New Shoes (Pigeon English)	Stephen Kelman	Male	Novel Extract	"Pigeon English"
231	Good Enough	Rachel Vail	Female	Short Story	Scholastic scope
232	True Colors	Billy Steinberg & Tom Kelly	Male x2	Song Lyrics	
233					
234	Chapter 2 Fantasy and Reality				
235	Finding Out About the Family	Richard Edwards	Male	Poem	<i>A to Z. The Best Children's Poetry from Agard to Zephania</i>
236	Zits	Jerry Scott & Jim Borgman	Male x2	Cartoon	
237	The Magical World of Narnia	Clive Staples Lewis	Male	Novel Extract	<i>The Lion, The Witch and the Wardrobe</i>
238	The Hunger Games	Suzanne Collins	Female	Novel Extract	<i>The Hunger Games</i>
239	Percy Jackson	Rick Riordan	Male	Novel Extract	<i>Percy Jackson and the Lightning Thief</i>
240	Coraline	Neil Gaiman	Male	Graphic Novel	<i>Coraline</i>
241					
242	Chapter 3 Small Island - Great History				
243	Hagar the Horrible	Dik Browne	Male	Cartoon	
244	The London Eye	Paul Curtis	Male	Poem	
245	Scrooge	Charles Dickens	Male	Play	A Christmas Carol
246	What Can You Do With a Football?	James Carter	Male	Poem	<i>Journey To The Centre Of My Brain</i>
247	Billy Elliot	Melvin Burgess	Male	Novel Extract	
248					
249	Chapter 4 Making a Difference				
250	We Are the World	Michael Jackson & Lionel Richie	Male x2	Song Lyrics	
251	William's Windmill	William Kamkwamba	Male	Speech	
252	Charlotte's Web	Elwyn Brooks White	Male	Novel Extract	<i>Charlotte's Web</i>
253					
254	Chapter 5 Stars and Stripes				
255	America	Stephen Sondheim	Male	Song Lyrics	
256	The American Buffalo	Carl Sandburg	Male	Poem	"Buffalo Dusk" from <i>Steel and Smoke</i>
257	The Ballad of Davy Crockett	Tom Blackburn	Male	Song Lyrics	
258	Kissin' Kate	Louis Sachar	Male	Novel Extract	<i>Holes</i>
259					
260	Chapter 6 Happy and Healthy				
261	The Twits	Roald Dahl	Male	Novel Extract	<i>The Twits</i>
262	Powerful Emotions	Nicola Morgan	Female	Popular Science	<i>Blame my Brain</i>
263	Spider-swallowing	Brian Moses	Male	Poem	<i>A Cat Called Elvis</i>
264	Smart Ice Cream	Paul Jennings	Male	Short Story	Unreal
265					

## Stages 10 (2015)

271	Title	Author	Gender	Type of text	Extract from
272	Stages 10				
273	Chapter 1 Relations				
274	Summer Nights	Jim Jacobs & Warren Casey	Male x2	Song Lyrics	
275	Ex-Poser	Paul Jennings	Male	Short Story	<i>Thirteen Unpredictable Tales</i>
276	The Fault in Our Stars	John Green	Male	Novel Extract	<i>The Fault in Our Stars</i>
277	Romeo and Juliet	Marcia Williams	Female	Graphic Story	<i>Mr. William Shakespeare's Plays</i>
278	If You Kiss a Boy	Alex Sanchez	Male	Short Story Extract	"If You Kiss a Boy"
279	Origami Emotion	Elizabeth Barrette	Female	Poem	
280					
281	Chapter 2 Around the World				
282	Isn't My Name Magical?	James Berry	Male	Poem	"Isn't My Name Magical?"
283	Does My Head Look Big in This?	Randa Abdel-Fattah	Female	Novel Extract	<i>Does My Head Look Big in This?</i>
284	Survivors	Beverley Naidoo	Female	Novel Extract	<i>The Other Side of Truth</i>
285	Q&A	Vikas Swarup	Male	Novel Extract	Q&A
286	Free Nelson Mandela	Jerry Dammers	Male	Song Lyrics	<i>Nelson Mandela/Break Down The Door</i>
287	This Ubuntu Thing	Jayne Bauling	Female	Short Story	
288					
289	Chapter 3 The UK Today				
290	The British	Benjamin Zephaniah	Male	Poem	<i>Wicked World</i>
291	The Green Fields of France	Eric Bogle	Male	Song Lyrics	"The Green Fields of France"
292	Carrie's War	Nina Bawden	Female	Novel Extract	<i>Carrie's War</i>
293	Two Caravans	Marina Lewycka	Female	Novel Extract	<i>Two Caravans</i>
294	A Street Cat Named Bob	James Bowen	Male	Autobiography Extract	<i>A Street Cat Named Bob</i>
295					
296	Chapter 4 Indigenous Peoples				
297	The Absolutely True Diary of a Part-Time Indian	Sherman Alexie	Male	Novel Extract	<i>The Absolutely True Diary of a Part-Time Indian</i>
298	Took the Children Away	Archie Roach	Male	Song Lyrics	
299					
300	Chapter 5 The USA Today				
301	I Get Arrested	Rosa Parks and Jim Haskins	Female + male	Autobiography	<i>I Get Arrested</i>
302	I Have a Dream	Martin Luther King Jr.	Male	Speech	
303	A Dream	L.R. Lynn, M.L.K. Jr. and W. Adams	Male x 3	Song Lyrics	
304	Reverse Order	Jonathan Safran Foer	Male	Novel Extract	
305	Eleanor & Park	Rainbow Rowell	Female	Novel Extract	<i>Eleanor &amp; Park</i>
306	Third Rule/Fourth Rule	Thanhha Lai	Female	Poems	<i>Inside Out &amp; Back Again</i>
307	First Crossing	Pam Munoz Ryan	Female	Short Story	"First Crossing"
308					
309	Chapter 6 Choices				
310	I Did a Bad Thing Once	Allan Ahlberg	Male	Poem	<i>Please Mrs. Butler</i>
311	The Giver	Lois Lowry	Female	Novel Extract	<i>The Giver</i>
312	Lamb to the Slaughter	Roald Dahl	Male	Short Story	<i>Someone Like You</i>
313	Victor	James Howe	Male	Short Story	"Victor"
314	Build a Life	Ashton Kutcher	Male	Speech	
315					

## Stages 8 (2020)

318	Stages 8 (2020)					
319	Title	Author	Gender	Type of text	Extract from	Year
320	<b>Chapter 1: Schooldays</b>					
321	All I Really Need to Know	Robert Fulghum	Male	Essay Extract	"All I Really Need to Know" Learned in Kindergarten"	1986
322	Whatif	Shel Silverstein	Male	Poem	<i>A Light in the Attic</i>	1981
323	Finding a Friend	Jane Clarke	Female	Poem	<i>One River Many Creeks</i>	2003
324	Smart Ice Cream	Paul Jennings	Male	Short Story	<i>Unreal</i>	1994
325	Ex Poser	Paul Jennings	Male	Short Story	<i>Thirteen Unpredictable Tales</i>	1997
326	Fourth Rule	Thanhha Lai	Female	Poem	<i>Inside out and Back Again</i>	
327	Third Rule	Thanhha Lai	Female	Poem	<i>Inside out and Back Again</i>	
328	<b>Chapter 2: Amazing Animals</b>					
329	Spider-swallowing	Brian Moses	Male	Poem	<i>Lost Magic. The Very Best of Brian Moses</i>	
330	Following Boo	Bobbie Pyron	Male	Short Story		
331	Charlotte's Web	Elwyn Brooks White	Male	Novel Extract	<i>Charlotte's Web</i>	1952
332	The Three Little Pigs	Roald Dahl	Male	Poem	<i>Revoltin' Rhymes</i>	1982
333	A Streetcat Named Bob	James Bowen	Male	Memoir Extract	<i>A Streetcat Named Bob</i>	2012
334	The Call of the Wild	Jack London	Male	Short Story, adapted		
335	<b>Chapter 3: Journeys</b>					
336	What is a Book?	Lora Duneta	Female	Poem		
337	The Pedlar of Swaffham	Retold by Hugh Lupton	Male	Folk Tale		
338	The Lost Diary of Eric Bloodaxe, Viking Warrior	Steve Barlow & Steve Skidmore	Male x2	Diary	The Lost Diary of Eric Bloodaxe, Viking Warrior	1997
339	Scrooge	Charles Dickens	Male	Play	A Christmas Carol, adaptation - Scholastic Scope	2012
340	The Wonderful Wizard of Oz	Lyman Frank Baum	Male	Novel Extract, adapted		
341	<b>Chapter 4: The English-speaking world - The UK, Ireland, India</b>					
342	The Dragon and Saint George	Anthony Horowitz	Male	legend + cartoon	<i>Myths and Legends</i>	2007
343	The Famine	Róisín Hamblly	Female	Poem		
344	My Sari	Debjani Chatterjee	Female	Poem		
345	A Tiger in the House	Ruskin Bond	Male	Short Story	<i>The Day Grandfather Ticked a Tiger</i>	2017
346	<b>Chapter 5: School's out</b>					
347	What Can You Do with a...	James Carter	Male	Poem		
348	Zits	Jerry Scott & Jim Borgman	Male x2	Cartoon		
349	The Fish Story	Mary Lou Brooks	Female	Short Story	Scholastic Action	
350	Sporty Family	Andy Seed	Male	Poem	<i>The Silly Book of Side-Splitting Stuff</i>	2014
351	Billy Elliot	Melvin Burgess	Male	Novel Extract	<i>Billy Elliot</i>	2001
352						

## Stages 9 (2021)

361	Stages 9 (2021)					
362	Title	Author	Gender	Type of text	Extract from	Year
363	<b>Chapter 1: Healthy and Happy</b>					
364	The Twits	Roald Dahl	Male	Novel Extract	The Twits	1980
365	Powerful Emotions	Nicola Morgan	Female	Popular Science	Blame My Brain	2003
366	The Sweet Tooth	James Marshall	Male	Children's Book Extract	George and Martha Tons of Fun	1980
367	Good Enough	Rachel Vail	Female	Short Story	"Good Enough"	2013
368	In the Time of Pandemic	Kitty O'Meara	Female	Poem		
369	<b>Chapter 2: Out of this World</b>					
370	So Long, Mom	Bill Watterson	Male	Cartoon	Calvin and Hobbes	1988
371	Back From Mars	Kenn Nesbitt	Male	Poem		
372	Dracula	Bram Stoker	Male	Diary Entries		
373	Percy Jackson	Rick Riordan	Male	Novel Extract		
374	Coraline	Neil Gaiman	Male	Graphic Novel Extract	Coraline	2002
375	<b>Chapter 3: Making a difference</b>					
376	We Are the World	Michael Jackson & Lionel Richie	Male x2	Song Lyrics		1985
377	<b>Chapter 4: The English-speaking world: Jamaica, USA, Canada</b>					
378	America	Leonard Bernstein & Stephen Sondheim	Male x2	Song Lyrics		
379	Kissin' Kate	Louis Sachar	Male	Short Story	Holes	1998
380	The Hockey Sweater	Roch Carrier	Male	Short Story	The Hockey Sweater and Other Stories	1979
381	Anne of Green Gables	Lucy Maud Montgomery	Female	Novel Extract		
382	<b>Chapter 5: Love and Relationships</b>					
383	True Colors	Billy Steinberg & Tom Kelly	Male x2	Song Lyrics		
384	Marigold	Jaqueline Wilson	Female	Novel Extract	Illustrated Mum	
385	The Dog of Pompeii	Louis Untermeyer	Male	Short Story		
386	Romeo and Juliet	Based on a play by William Shakespeare	Male	Graphic Story		
387	The Fault in Our Stars	John Green	Male	Novel Extract	The Fault in Our Stars	
388	If You Kiss a Boy	Alex Sanchez	Male	Short Story Extract	"If You Kiss a Boy"	2003
389	The Marriage Proposal	Sharon Creech	Female	Novel Extract		
390						



## Stages 10 (2021)

396					
397	Stages 10 (2021)				
398	Title	Author	Gender	Type of text	
399	<b>Chapter 1: Choices</b>				
400	The Voice	Shel Silverstein	Male	Poem	Falling Up 1996
401	Eleanor & Park	Rainbow Rowell	Female	Novel Extract	<i>Eleanor and Park</i> 2012
402	The Offer	Sophie McKenzie	Female	Novel Extract	<i>The Fix</i> 2016
403	The Giver	Lois Lowry	Female	Novel Extract	<i>The Giver</i> 1993
404	Does My Head Look Big in This?	Randa Abdel-Fattah	Female	Novel Extract	<i>Does My Head Look Big in This?</i> 2006
405	A Boy's Best Friend	Isaac Asimov	Male	Short Story	The complete robot 1950
406	Ovatniah	Roland Smith	Male	Short Story	"Ovatniah" - Scholastic Scope Teacher's Edition 2012
407	Build a Life	Ashton Kutcher	Male	Speech	<i>Build a Life</i> 2013
408					
409	<b>Chapter 2: Democracy &amp; Citizenship</b>				
410	I Have a Dream	Martin Luther King Jr.	Male	Speech Extract	I have a Dream 1963
411	The Hate U Give	Angie Thomas	Female	Novel Extract	<i>The Hate U Give</i> 2017
412	The British	Benjamin Zephaniah	Male	Poem	<i>Wicked World!</i> 2000
413	Two Caravans	Marina Lewycka	Female	Novel Extract	<i>Two Caravans</i> 2012
414	Home	Warsan Shire	Female	Poem	"Home" 2021
415					
416	<b>Chapter 3: Indigenous peoples</b>				
417	The Boy Who Lived with the Bears	Joseph Bruchac	Male	Legend	<i>The Boy Who Lived With the Bears and Other Iroquois Stories</i> 1995
418	The Absolutely True Diary of a Part-Time Indian	Sherman Alexie	Male	Novel Extract	<i>The Absolutely True Diary of a Part-Time Indian</i> 2007
419	First Nation	Robert Hirst & Tasman Keith	Male x2	Song Lyrics	<i>The Makarrata Project</i> 2020
420					
421	<b>Chapter 4: The English-speaking world: Nigeria, South Africa and Australia</b>				
422	The Blind Man and the Hunter	Retold by Hugh Lupton	Male	Legend	<i>Tales of Wisdom &amp; Wonder</i> 1998
423	Survivors	Beverley Naidoo	Female	Novel Extract	<i>The Other Side of Truth</i> 2017
424	Robben Island - The Dark Years	Nelson Mandela	Male	Autobiography Extract	<i>Long Walk to Freedom</i> 1994
425	Born a Crime	Trevor Noah	Male	Memoir Extract	<i>Born a Crime</i> 2016
426	Beyond the Cape of Storms	Iain Lawrence	Male	Novel Extract	<i>The Cannibals</i> 2005
427					
428	<b>Chapter 5: Sustainable development</b>				
429	Nature is What We See	Emily Dickinson	Female	Poem	<i>The Complete Poems of Emily Dickinson</i> 1924
430	Love Song to the Earth	John Shanks, Natasha Bedingfield, Sean Paul and Toby Gad	3x male, 1x female	Song Lyrics	2015
431					

# Appendix 5: Data material Cappelen Damm

## Flight 8 (1997)

1	CAPPELEN DAMM					
2	FLIGHT 8					
3	Title	Author	Gender	Type of text	Extract from	Year
4	Chapter 1 Day by day					
5	I don't want to go to school today	Christopher Mann	Male	Poem		
6	Bradley's tough spot	Louis Sachar	Male	Novel Extract	"For Laughing Out Loud"	
7						
8	Chapter 2 Our four-legged friends					
9	My dog	Max Fatchen	Male	Poem	For Laughing Out Loud	
10	Our canary	Lois Simmie	Female	Poem		
11						
12	Chapter 3 Let's go to London					
13	Streets of London	Ralph McTell	Male	Song Lyrics		
14	The night the bomb fell	Robert Westall	Male	Novel Extract	"Children of the Blitz"	
15						
16	Chapter 4 Eat and enjoy!					
17	Lollipop	Julius Dixon & Beverly Ross	Male + female	Song lyrics		
18	A spoonful of sugar	Richard M. Sherman	Male	Song lyrics		
19	Oodles of noodles	Lucia & James L. Hymes Jr.	Male + female	Poem	For Laughing Out Loud	
20	Hot dog	Shel Silverstein	Male	Poem	For Laughing Out Loud	
21	Bananananananana	William Cole	Male	Poem	For Laughing Out Loud	
22	Rattlesnake meat	Ogden Nash	Male	Poem	For Laughing Out Loud	
23	A Christmas Carol	Charles Dickens	Male	Novel Extract	"A Christmas Carol"	
24						
25	Chapter 5 Just fantasy?					
26	The shoemaker and the elves	Jacob Ludwig Carl Grimm & Wilhelm Grimm	Male x2	English folk tale		
27	Heigh-Ho	Larry Morrey & Frank Churchill	Male x2	Song Lyrics	Walt Disney's "Snow white and the seven dwarfs"	
28	The fairies	William Allingham	Male	Poem	"The Oxford Book of Children's Verse"	
29	The selfish giant	Oscar Wilde	Male	Short Story	"The Happy Prince and other stories"	
30						
31	Chapter 6 What a brilliant ideal					
32	Daisy Bell	Harry Dacre	Male	Song Lyrics		
33	The great gum machine	Roald Dahl	Male	Novel Extract	Charlie and the Chocolate Factory	
34	Boats sail on the rivers	Christina Rossetti	Female	Poem	"The Oxford Book of Children's Verse"	
35						
36	Chapter 7 "It's a jungle out there..."					
37	I don't want to play in your yard	Philip Wingate & H.W. Petrie	Male x2	Song Lyrics		
38	The amazing half-eaten apple clue	Bonnie Cunningham	Female	Novel Extract	"Cunningham's Little Red Record Book: Eating in France"	
39	The little girl and the wolf	James Thurber	Male	Fable	"Thurber on crime"	
40	The pearl ring	Lee Hadley & Annabelle Irwin	Female x2	Novel Extract	"The Lilith Summer"	
41						
42	Chapter 8 On an island and in the Highlands					
43	Gulliver in Beddingnag	Jonathan Swift	Male	Novel Extract	"Gulliver's Travels" (adapted)	
44	Mull of Kintyre	Paul McCartney	Male	Song Lyrics		
45	My love is like a red, red rose	Robert Burns	Male	Poem		
46						

## Flight 9 (1998)

50	FLIGHT 9					
51	Title	Author	Gender	Type of text	Extract from	Year
52	Chapter 1 When school's out					
53	TV Soap Addict	Irene Yates	Female	Poem	"All in the Family"	
54	Scrumpling	Joan Tate	Female	Poem	"Bits and Pieces"	1967
55	Aunt Polly's fence	Mark Twain	Male	Novel Extract	The Adventures of Tom Sawyer (adapted)	
56	The 59th Street Bridge Song (Feelin' Groovy)	Paul Simon	Male	Song Lyrics		
57						
58	Chapter 2 Native Americans					
59	Why some trees are always green	Joseph Bruchac	Male	Story	Native Plant Stories	1995
60	To walk the sky path	Phyllis Reynolds Naylor	Female	Novel Extract	To Walk the Sky Path	1973
61	First Grade	Phil George	Male	Poem		1975
62						
63	Chapter 3 Ready, steady - go!					
64	Take me out to the ballgame	Albert von Tilzer & Jack Norworth	Male x2	Song Lyrics		
65	Ready, Steady? No!	Judith Nichols	Female	Poem	"All in the Family"	
66	The Swimming Test	Judy Blume	Female	Novel Extract		1972
67	Oh, Brother!	Max Fatchen	Male	Poem	"All in the Family"	
68						
69	Chapter 4 From rags to riches?					
70	No difference	Shel Silverstein	Male	Poem	"Where the Sidewalk Ends"	
71	Detained on Ellis Island	Karen Hesse	Female	Novel Extract	Letters from Rifka	1981
72	America	Leonard Bernstein & Stephen Sondheim	Male x2	Song Lyrics		
73						
74	Chapter 5 Is there anybody out there?					
75	People of the Third Planet	Dale Crall	Male	Unknown		1981
76	Moon River	Johnny Mercer	Male	Song Lyrics	Breakfast at Tiffany's	1961
77	The million-year picnic	Ray Bradbury	Male	Short Story	Alien Worlds - Stories of Adventure on Other Planets	1981
78						
79	Chapter 6 That's entertainment!					
80	Yang the youngest and his terrible ear	Lensy Namioka	Female	Novel Extract		1992
81	Smile	John Turner & Geoffrey Parsons	Male x2	Song Lyrics	"Modern times"	1954
82	How to tell good guys from bad guys	John Steinbeck	Male	Short Story	How to tell good guys from bad guys (abridged)	1993
83	Jimmy Jet and his TV set	Shel Silverstein	Male	Poem	"The Oxford Book of Children's Verse in America"	1974
84						
85	Chapter 7 And justice for all					
86	Going to War	Paul Fleischman	Male	Story		1993
87	John Brown's Body	Tom Glazer	Male	Song Lyrics		
88	Dixie Land	Daniel Decatur Emmett	Male	Song Lyrics		
89	But you didn't	Merrill Glass	Male	Poem		
90	Ebony and Ivory	Paul McCartney	Male	Song Lyrics	"Take me Out to the Ballgame"	
91	I have a dream	Martin Luther King Jr.	Male	Speech Extract		
92						
93	Chapter 8 Here and there in USA					
94	This land is your land	Woody Guthrie	Male	Song Lyrics		
95	California Dreamin'	John Phillips	Male	Song Lyrics		1965
96	Stopping by Woods on a snowy evening	Robert Frost	Male	Poem	The Poetry of Robert Frost	1969
97						
98						

## Flight 10 (1999)

107	FLIGHT 10					
109	Title	Author	Gender	Type of text	Extract from	Year
110	<b>Chapter 1 Say you'll be there</b>					
111	Friends	Elizabeth Jennings	Female	Poem		1985
112	From me to you	John Lennon & Paul McCartney	Male x2	Song lyrics		1963
113	Romeo and Juliet	William Shakespeare	Male	Play Extract	Romeo and Juliet	
114	Maria	Stephen Sondheim & Leonard Bernstein	Male x2	Song lyrics		
115	<b>Chapter 2 It's a mystery to me</b>					
117	With her Head Tucked Underneath Her Arm	Robert Patrick Weston, Bert Lee, Harris Weston	Male x3	Song Lyrics		
118	Ghost walk	Mark A. Garland	Male	Short Story		1994
119	The Tuesday Night Club	Agatha Christie	Female	Short Story	The thirteen Problems	
120	<b>Chapter 3 On the edge</b>					
122	I told you so	Jean Little	Female	Poem	A collection of poems	1993
123	Guardian Angel	Jack Monroe	Male	Story	True survival stories	1995
124	Go ask Alice	Grace Slick	Female	Diary Entry	Go ask Alice	1971
125	The little things	Mary Dawson Hughes	Female	Poem		
126	Sunday, Bloody Sunday	Paul David Hewson, Adam Clayton, Larry Mullen, Dave Evans	Male x4	Song Lyrics		1983
127	<b>Chapter 4 Islands in the south</b>					
128	Tie me kangaroo down sport	Richard Harris	Male	Song Lyrics		
130	The dreamtime	Retold by Neil Philips	Male	Myth		1995
131	Son of Mine	Kath Walker	Female	Poem		
132	Two sheep	Janet Frame	Female	Short Story		1983
133	<b>Chapter 5 A wonderful world - for how long?</b>					
135	Pollution	Tom Lehrer	Male	Poem		1965&1966
136	Motorway	Joan Poulson	Female	Poem		1989
137	A terrible decision	Nevil Shute	Male	Novel Extract	"On the beach"	
138	What a Wonderful World	George D. Weis & George Douglas	Male x2	Song Lyrics		1967&1995
139	<b>Chapter 6 Our inner and outer selves</b>					
141	Dinner at the Hillier's	Deborah Hautzig	Female	Novel Extract	Second star to the right	1981
142	About auntie Rosie & her diet	Jenny Boulton	Female	Poem	About aunt Rosie and her diet	1993
143	Frank Mills	James Rado, Gerome Ragni, Galt MacDermont	Male x3	Song Lyrics		
144	Adrian goes to the hospital	Sue Townsend	Female	Novel Extract	The secret diary of Adrian Mole	1982
145	<b>Chapter 7 All work and no play?</b>					
147	The real thing	James Herriot	Male	Novel Extract	if only they could talk (abridged)	1972
148	The Lowood institution	Charlotte Brontë	Female	Novel Extract	Jane Eyre (adaptation)	
149	<b>Chapter 8 English spoken here!</b>					
151	How the camel got his hump	Rudyard Kipling	Male	Novel Extract		
152	Island in the sun	Lord Burgess & Harry Belafonte	Male x2	Song lyrics		
153	Exploring Pitcairn's island	Charles Nordhoff & James Norman Hall	Male x2	Novel Extract	The Bounty trilogy	1960
154						
155						

## Connect 8 (2016)

159	CONNECT 8					
162	Title	Author	Gender	Type of text	Extract from	Year
163	<b>Chapter 1 A world of English</b>					
164	The BFG	Roald Dahl	Male	Novel Extract	The BFG	1982
165	Ivan the Terrible	Anne Fine	Female	Novel Extract	Ivan the Terrible	2007
166	<b>Chapter 2 Curious?</b>					
167	Ex Poster	Paul Jennings	Male	Short Story	Thirteen Unpredictable Tales	1996
169	The Curious Incident of the Dog in the Night-time	Mark Haddon	Male	Novel Extract	The Curious Incident of the Dog in the Night-time	2003
170	<b>Chapter 3 London</b>					
172	David Copperfield	Charles Dickens	Male	Novel Extract	David Copperfield	1987
173	About a Boy	Nick Hornby	Male	Novel Extract	About a Boy	1998
174	<b>Chapter 4 Becoming a teenager</b>					
176	Miss You	Eric Finney	Male	Poem	The Poetry Store	2005
177	Kidding Around	Dave Ward	Male	Poem	The Poetry Store	2005
178	The Halloween Party	Raquel Jaramillo Palacio	Female	Novel Extract	Wonder	2012
179	<b>Chapter 5 Great Southern Lands</b>					
181	My Story: Transported	Goldie Alexander	Female	Novel Extract	Transported, The Diary of Elizabeth Harvey, Australia 1970	2000
182	Maul and the Great Fish	foreword by Kiri te Kanawa	Female	Folktales/myth	The Story Shop	2006
183	<b>Chapter 6 Let me tell you a story</b>					
185	The Rose that Grew from Concrete	Tupac Amaru Shakur	Male	Poem		1999
186	Way to meet a Girl	Emily Haegi	Female	Story		
187	All Summer in a Day	Ray Bradbury	Male	Short Story	The Stories of Ray Bradbury	1980
188						
189						

## Connect 9 (2017)

193	CONNECT 9					
193	Title	Author	Gender	Type of text	Extract from	Year
194	<b>Chapter 1 What's your story?</b>					
195	A visit to the doctor	Roald Dahl	Male	Novel Extract	<i>Boy - Tales of childhood</i>	1984
196	No More Birthdays	Hal Sirowitz	Male	Poem	<i>Mother Said</i>	1996
197	Crumbs	Hal Sirowitz	Male	Poem	<i>Mother Said</i>	1996
198						
199	<b>Chapter 2 Living in America</b>					
200	I, too	Langston Hughes	Male	Poem	<i>Collected Poems</i>	1994
201	The Scholarship Jacket	Marta Salinas	Female	Short Story	<i>"The Scholarship Jacket"</i>	1986
202						
203	<b>Chapter 3 Role models</b>					
204	The Absolutely True Diary of a Part-Time Indian	Sherman Alexie	Male	Novel Extract	<i>The Absolutely True Diary of a Part-Time Indian</i>	2007
205	Thank You Ma'am	Langston Hughes	Male	Short Story		1958
206	Robben Island: The dark years	Nelson Mandela	Male	Autobiography Extract	<i>Long Walk to Freedom</i>	1994
207						
208	<b>Chapter 4 Love and loss</b>					
209	You've Got a Friend	Carole King	Female	Song Lyrics		
210	Going Home	Pete Hamill	Male	Short Story	<i>Reflections</i>	1994
211	Funeral Blues	W.H. Auden	Male	Poem		2007
212	Do Not Stand at my Grave and Weep	Mary Elizabeth Frye	Female	Poem		1932
213	Chief Seattle's letter	Chief Seattle	Male	Letter		1855
214						
215	<b>Chapter 5 This is the United Kingdom</b>					
216	The Buddha of Suburbia	Hanif Kureishi	Male	Novel Extract	<i>The Buddha of Suburbia</i>	1990
217	The Art of Being Normal	Lisa Williamson	Female	Novel Extract	<i>The Art of Being Normal</i>	2015
218	Limericks - nonsense rhymes	Dixon Lanier Merritt	Male	Limerick		
219	Limericks - nonsense rhymes	Edward Lear & William Cosmo Monkhouse	Male x2	Limerick		
220	Limericks - nonsense rhymes	Arthur Henry Reginald Buller	Male	Limerick		
221						
222	<b>Chapter 6 Choices</b>					
223	The Perks of Being a Wallflower	Stephen Chbosky	Male	Script	<i>The Perks of Being a Wallflower</i>	2012
224	The Road Not Taken	Robert Lee Frost	Male	Poem		2002
225	Empty Seat	Yuan Qionqiong	Female	Short Story	<i>Tales of Taipei</i>	2007
226						

## Connect 10 (2018)

230	CONNECT 10					
231	Title	Author	Gender	Type of text	Extract from	Year
232	<b>Chapter 1 Leading and following</b>					
233	You'll Never Walk Alone	Oscar Hammerstein II	Male	Song Lyrics		1959
234	Rubyfruit Jungle	Rita Mae Brown	Female	Novel Extract	<i>Rubyfruit Jungle</i>	1973
235	I Have a Dream	Martin Luther King Jr.	Male	Speech Extract	<i>"I have a Dream"</i>	1963
236	Teacher Man	Frank McCourt	Male	Novel Extract	<i>Teacher Man</i>	2005
237						
238	<b>Chapter 2 Earth under pressure</b>					
239	Freaking Green	Laura F. Sanchez	Female	Novel Extract	<i>Freaking Green</i>	2013
240	Earth Song	Michael Jackson	Male	Song Lyrics	<i>"Earth Song"</i>	
241						
242	<b>Chapter 3 Democracy and citizenship</b>					
243	Nobel Lecture, December 10, 2014	Malala Yousafzai	Female	Speech Extract	<i>"Nobel Lecture, December 10, 2014"</i>	2014
244	No Man is an Island	John Donne	Male	Poem	<i>Devotions upon Emergent Occasions</i>	
245	The Handmaid's Tale	Margaret Atwood	Female	Novel Extract	<i>The Handmaid's Tale</i>	1985
246						
247	<b>Chapter 4 It's a classic!</b>					
248	A Day's Wait	Ernest Hemingway	Male	Short Story	<i>The Complete Short Stories of Ernest Hemingway</i>	1933
249	Romeo and Juliet	William Shakespeare	Male	Script (adapted)	<i>Romeo and Juliet, (No Fear Shakespeare)</i>	2003
250	Harlem	Langston Hughes	Male	Poem	<i>Collected Poems</i>	1994
251	The Color Purple	Alice Walker	Female	Novel Extract	<i>The Color Purple</i>	2011
252						
253	<b>Chapter 5 Walls and bridges</b>					
254	Amy Purdy - Living beyond limits	Amy Purdy	Female	Personal Recount	<i>"Living beyond limits"</i>	
255	In the Sea there are Crocodiles	Fabio Geda	Male	Biography Extract	<i>In the Sea there are Crocodiles - The story of Enaiatollah Akbari</i>	2010
256	The Hate U Give	Angie Thomas	Female	Novel Extract	<i>The Hate U Give</i>	2017
257	Refugee Blues	W.H. Auden	Male	Poem	<i>Collected Shorter Poems, 1927-1957</i>	1966
258	My Brother at the Canadian Border	Sholeh Wolpé	Female	Flash Fiction	<i>The Scar Saloon</i>	2004
259						
260	<b>Chapter 6 Connecting</b>					
261	The Eyes Have It	Ruskin Bond	Male	Short Story	<i>Falling in Love Again - Stories of Love and Romance</i>	2013
262	Technology	Gwen Pimentel	Female	Poem		2015
263	Technology	ASB	Unknown	Poem		2013
264						

## Engelsk 8 (2020)

269	ENGELSK 8					
271	Title	Author	Gender	Type of text	Extract from	Year
272	Chapter 1: A world of English					
273	The BFG	Roald Dahl	Male	Novel Extract	The BFG	1982
274	Ivan the Terrible	Anne Fine	Female	Novel Extract	Ivan the Terrible	2007
275						
276	Chapter 2: Explore					
277	The Curious Incident of the Dog in the Night-time	Mark Haddon	Male	Novel Extract	The Curious Incident of the Dog in the Night-time	2004
278						
279	Chapter 3: Growing up					
280	The Rose That Grew from Concrete	Tupac Shakur	Male	Poem		1999
281	The Halloween Party	R.J. Palacio	Female	Novel Extract	Wonder	2014
282	Make You Feel My Love	Bob Dylan	Male	Song Lyrics		1997
283						
284	Chapter 4: Encounters					
285	Rebel stories: Coy Mathis	Francesca Cavallo & Elena Favilli	Female x2	Story	Good Night Stories for Rebel Girls	2017
286	Rebel stories: Iqbal Masih	Ben Brooks	Male	Story	Stories for Boys Who Dare to be Different	2018
287	The Weight of Water	Sarah Crossan	Female	Novel Extract	The Weight of Water	2012
288						
289	Chapter 5: Let me tell you a story...					
290	Six-word stories	Larry Smith & Rachel Fershleiser	Male + Female	Six-word stories	I Can't Keep My Own Secrets: Six Word Memoirs by Teens Famous & Obscure	2009
291	Ex Poser	Paul Jennings	Male	Short Story	Thirteen Unpredictable tales	1996
292	Little Red Riding Hood and the Wolf	Roald Dahl	Male	Poem	Revolt Rhymes	1982
293	All Summer in a Day	Raymond Douglas Bradbury (Ray Bradbury)	Male	Short Story	The Stories of Ray Bradbury	1980
294						

## Engelsk 9 (2020)

297	ENGELSK 9					
299	Title	Author	Gender	Type of text	Extract from	Year
300	Chapter 1: What's your story?					
301	A visit to the doctor	Roald Dahl	Male	Novel Extract	Boy: Tales of Childhood	1984
302	No More Birthdays	Hal Sirowitz	Male	Poem	Mother Said	1996
303	Crumbs	Hal Sirowitz	Male	Poem	Mother Said	1996
304	The Art of Being Normal	Lisa Williamson	Female	Novel Extract	The Art of Being Normal	2015
305	Kidding Around	Dave Ward	Male	Poem	The Poetry Store	2005
306						
307	Chapter 2: Communication					
308	I, too	Langston Hughes	Male	Poem	The Collected Poems of Langston Hughes	1994
309	A Day's Wait	Ernest Hemingway	Male	Short Story	Collection: <i>Winner Take Nothing</i>	1933
310						
311	Chapter 3: Role models					
312	I strike for climate action	Alexandra Villasenor	Female	Story		2020
313	Jaylen's challenge	Jaylen Arnold	Male	Story Extract		2020
314	I March for Black Girls and the Black Women Who Marched Before Me	Thandiwe Abdullah	Female	Story		2020
315	The Absolutely True Diary of a Part-Time Indian	Sherman Alexie	Male	Novel Extract	The Absolutely True Diary of a Part-Time Indian	2007
316	Thank You, Ma'am	Langston Hughes	Male	Short Story	The Short Stories of Langston Hughes	1986
317	Robben Island: The dark years	Nelson Mandela	Male	Autobiography Extract	Long Walk to Freedom	1994
318	Yusra Mardini	Elena Favilli & Francesca Cavallo	Female x2	Story	Good Night Stories for Rebel Girls	2016
319						
320	Chapter 4: Love and loss					
321	You've Got A Friend	Carole King	Female	Song Lyrics		
322	Going Home	Pete Hamill	Male	Short Story	Reflections	1994
323	Funerel Blues	W.H. Auden	Male	Poem	Selected poems	1979
324	Do Not Stand at My Grave and Weep	Mary Elizabeth Frye	Female	Poem		1932
325	Chief Seattle's letter	Chief Seattle	Male	Letter		1855
326						
327	Chapter 5: Choices					
328	The Scholarship Jacket	Marta Salinas	Female	Short Story		1886
329	The Perks of Being a Wallflower	Stephen Chbosky	Male	Script Extract	The Perks of Being a Wallflower	1999
330	Empty Seat	Yuan Qiongzong	Female	Short Story	Collection Tales of Taipei	2007
331						

## Engelsk 10 (2021)

334	ENGELSK 10					
335	Title	Author	Gender	Type of text	Extract from	Year
336	Chapter 1: Leading and following					
337	Harlem	Langston Hughes	Male	Poem	Collected Poems	1994
338	Rubyfruit Jungle	Rita Mae Brown	Female	Novel Extract	Rubyfruit Jungle: A Novel	1973
339	I Have a Dream	Martin Luther King Jr.	Male	Speech Extract	I Have a Dream	1963
340	Teacher Man	Frank McCourt	Male	Novel Extract	Teacher Man	2005
341	You'll Never Walk Alone	Oscar Hammerstein II	Male	Song Lyrics		1945
342						
343	Chapter 2: Earth under pressure					
344	Freaking Green	Laura F. Sanchez	Female	Novel Extract	Freaking Green	2013
345	Earth Song	Michael Jackson	Male	Song Lyrics		
346						
347	Chapter 3: Democracy and citizenship					
348	Nobel Lecture, December 10, 2014	Malala Yousafzai	Female	Speech Extract	Nobel Lecture, December 10, 2014	2014
349	No Man is an Island	John Donne	Male	Poem	Devotions upon Emergent Occasions	
350	The Handmaid's Tale	Margaret Atwood	Female	Novel Extract	The Handmaid's Tale	1985
351						
352	Chapter 4: Walls and bridges					
353	Educated	Tara Westover	Female	Memoir Extract	Educated	2018
354	In the Sea There are Crocodiles	Fabio Geda	Male	Biography Extract	In the Sea There are Crocodiles	2011
355	The Hate U Give	Angie Thomas	Female	Novel Extract	The Hate U Give	2017
356	Refugee Blues	W.H. Auden	Male	Poem	Collected Shorter Poems, 1927-1957	1966
357	My Brother at the Canadian Border	Sholeh Wolpé	Female	Flash fiction	The Scar Saloon	2004
358						
359	Chapter 5: Connecting					
360	The Eyes Have It	Ruskin Bond	Male	Short Story	Falling in Love Again - Stories of Love and Romance	2013
361	Technology	Gwen Pimintel	Female	Poem		2015
362	Technology	ASB	Unknown	Poem		2013
363						
364						

# Appendix 6: Data material Gyldendal

## Search 8 (1997)

1	SEARCH 8					
2	Title	Author	Gender	Type of text	Extract from	Year
3	<b>Chapter 1 What are they like?</b>					
4	Distinguishing Marks	Odd Børretzen	Male	Novel Extract	How to understand and use a Norwegian	
5	Land of Hope and Glory	Arthur C. Benson	Male	Song Lyrics		
6	Do a Project	Allan Ahlberg	Male	Poem	School Poems	
7						
8	<b>Chapter 2 School</b>					
9	Complaint	Allan Ahlberg	Male	Poem	School Poems	
10	Excuses	Allan Ahlberg	Male	Poem	School Poems	
11	First Day at School	Roger McGough	Male	Poem	An Anthology of Poetry	
12	Boy	Ronald Dahl	Male	Novel Extract	Boy	
13	When Hitler Stole Pink Rabbit	Judith Kerr	Female	Novel Extract	When Hitler Stole Pink Rabbit	
14						
15	<b>Chapter 3 Travel</b>					
16	If Pigs Could Fly	James Reeves	Male	Poem	Children's Book of Funny Verse	
17	A Voyage to Brobdingnag	Jonathan Swift	Male	Novel Extract	Gulliver's Travels	1726
18	Sailing	Gavin Sutherland	Male	Song Lyrics		1972
19						
20	<b>Chapter 4 Story-telling</b>					
21	The Little Girl and The Wolf	James Thurber	Male	Fairytales	Fables for our Time	
22	Little Red Riding Hood and the Wolf	Ronald Dahl	Male	Fairytales	Revolting Rhymes	
23	The Canterbury Tales	Geoffrey Chaucer	Male	Fairytales		
24	How Robin Hood met Little John	Roger Lancelyn Green	Male	Novel Extract	Robin Hood and his Merry Men	
25						
26	<b>Chapter 5 Through the year</b>					
27	I just called to say I love you	Stevie Wonder	Male	Song Lyrics		
28	Valentine	Wendy Cope	Female	Poem	Serious Concerns	
29	Hallowe'en	Jean Kenward	Female	Poem		
30	The Witch's Brew	Wes Magee	Male	Poem		
31	Macbeth	William Shakespeare	Male	Play Extract	Macbeth	
32	Has Father Christmas Forgotten Me?	Michael Rosen	Male	Poem		
33	Thank You	Michael Frayn	Male	Letters	English 3 Foundation Skills for 11-14 year olds	
34	"Thank you" poems	Mick Gower	Male	Poem		
35	New Year	Sue Townsend	Female	Novel Extract	The Secret Diary of Adrian Mole aged 13 3/4	
36	Zlata's Diary	Zlata Filipovic	Female	Diary	Zlata's Diary	
37	Auld Lang Syne	Robert Burns	Male	Song Lyrics		
38						
39	<b>Chapter 6 London</b>					
40	Buckingham Palace	Alan Alexander Milne	Male	Novel Extract	When we were young	
41	Streets of London	Ralph McTell	Male	Song Lyrics		1968
42	Oliver Twist	Charles Dickens	Male	Novel Extract	Oliver Twist (the novel)	
43	You've got to pick-a-pocket or two	Lionel Bart	Male	Song Lyrics from Musical	Oliver Twist (the musical)	
44						
45	<b>Chapter 7 Comics and Cartoons</b>					
46	Superman	Jerome Siegel & Joe Shuster	Male x 2	Comic strip		
47	Peanuts	Charles M. Schulz	Male	Comic strip		
48	Calvin and Hobbes	Bill Watterson	Male	Comic strip		
49						
50	<b>Chapter 8 Marathon</b>					
51	New York, New York	Fred Ebb & John Kander	Male x2	Song Lyrics		
52						
53	<b>Chapter 9 Being a Teenager</b>					
54	Bedroom Skating	Gareth Owen	Male	Poem	Salford road and other poems	1988
55	Treasure, the Trials of a Teenage Terror	Gina Davidson	Female	Novel Extract	Treasure, the trials of a teenage terror	
56	In Love	Mark Twain	Male	Novel Extract	The Adventures of Tom Sawyer (adapted)	
57	A busy Day	Michael Rosen	Male	Poem	The Puffin Book of Tongue Twisters	
58						
59	<b>Chapter 10 The Land Down Under</b>					
60	The First Men and Women	Alexander Wyclif Reed	Male	Myth	Aboriginal Myth	
61	The and Now	Kath Walker	Female	Poem		
62	Waltzing Matilda	Andrew Barton Paterson	Male	Song Lyrics		
63						
64	<b>Chapter 11 Holy Island and the Vikings</b>					
65	Hallgerd's Diary	Terry Deary	Male	Novel Extract	Horrible Histories: The Vicious Vikings	
66	The Grace Darling Song	Jessica Mitford	Female	Song Lyrics	Grace had an English Heart	
67						
68	<b>Individual reading</b>					
69	Scissors	Allan Ahlberg	Male	Poem	School Poems	
70	Carrie's War	Nina Bowden	Female	Novel Extract	Carrie's War	
71	Fight the Good Fight	Anne Fine	Female	Novel Extract	Keep it in the Family	
72	The Iron Man	Ted Hughes	Male	Novel Extract	The Iron Man	
73						
74						

## Search 9 (1998)

78	SEARCH 9					
79	Title	Author	Gender	Type of text	Extract from	Year
80	<b>Chapter 1 Growing up</b>					
81	A Bedtime Story (Cain and Hobbes)	Bill Watterson	Male	Comic Strips		
82	Come on in the Water's Lovely	Garth Owen	Male	Song Lyrics	Song of the City	1985
83	How I Spent My Summer by Laura Parson. Age 11	Erna Bombbeck	Female	Novel Extract	Motherhood. The Second Oldest Profession	1984
84	Thames Doesn't Rhyme With James	Paula Danziger	Female	Novel Extract	Thames Doesn't Rhyme With James	1994
85	She is leaving home	John Lennon & Paul McCartney	Malex2	Song Lyrics		1967
86	Philip	William Somerset Maugham	Male	Novel Extract	Of Human Bondage	1963
87	<b>Chapter 2 Kings and Queens</b>					
88	In the Ghetto (The Vicious Circle)	Scott Davies	Male	Song Lyrics		
89	Peanuts	Charles M. Schulz	Male	Comic strip		
91	I have a dream	Martin Luther King Jr.	Male	Speech Extract	The Penguin Book of Historic Speeches	1966
92	Extract from Queen Victoria's diary for Tuesday 20th of June, 1837	Queen Victoria	Female	Diary Entry		1837
93	Vile Victorian Queen	Terry Deary	Male	Factual Text	Horrible Histories: The Vile Victorians	1994
94	The Death of a Princess	Earl Spencer	Male	Speech Extract	The Mail on Sunday	1997
95	Candle in the Wind	Elton John & Bernie Taupin	Male x2	Song Lyrics		1973
96	Singular indeed	David McCord	Male	Poem		
97						
98	<b>Chapter 3 From The Sixties</b>					
99	The Beatles and Their Music	Hunter Davis	Male	Biography	The Beatles	1992
100	With a Little Help from My Friends	John Lennon & Paul McCartney	Male x2	Song Lyrics		1967
101	Pygmalion	George Bernard Shaw	Male	Play Extract	Pygmalion	1957
102	John F. Kennedy (1917-1963)	John F. Kennedy	Male	Speech Extract		
103	San Francisco	John Phillips	Male	Song Lyrics		
104	Blowin' in the wind	Bob Dylan	Male	Song Lyrics		
105	Hair	G. MacDermot, G. Ragni, J. Rado	Male x3	Song Lyrics Extract		
106	Easy to be Hard	G. MacDermot, G. Ragni, J. Rado	Male x3	Song Lyrics		
107	Growing up in the 1960s	Pip Hardy	Female	Story		
108						
109	<b>Chapter 4 is Reading Good for You?</b>					
110	(Examples of beginnings in texts)					
111	Goggle-Eyes	Anne Fine	Female	Novel extract		
112	Matilda	Roald Dahl	Male	Novel extract		
113	Tiger Eyes	Judy Blume	Female	Novel extract		
114	Angela's Ashes	Frank McCourt	Male	Novel extract		
115	The Hobbit	J.R.R. Tolkien	Male	Novel extract		
116	Charlotte's Web	E.B. White	Male	Novel extract		
117	The Best Christmas Pageant Ever	Barbara Robinson	Female	Novel extract		
118	Love Story	Erich Segal	Male	Novel extract		
119						
120	(Characters)					
121	Gulf	Robert Westall	Male	Novel Extract		
122	Humbug	Nina Bawden	Female	Novel Extract		
123	Boy	Roald Dahl	Male	Novel Extract		
124	Chasing Redbird	Sharon Creech	Female	Novel Extract		
125						
126	(Setting)					
127	When Hitler Stole Pink Rabbit	Judith Kerr	Female	Novel Extract		
128	The Old Man and the Sea	Ernest Hemingway	Male	Novel Extract		
129	Searah, Plain and Tall	Patricia MacLachlan	Female	Novel Extract		
130	The Disappearance	Rosa Guy	Female	Novel Extract		
131						
132	(Narrative voice)					
133	Carrie's War	Nina Bawden	Female	Novel Extract		
134	The Runaways	Ruth Thomas	Female	Novel Extract		
135	The Cat Ate My Gymsuit	Paula Danziger	Female	Novel Extract		
136	Paddy Clarke Ha Ha Ha	Roddy Doyle	Male	Novel Extract		
137						
138	(Dialogue)					
139	Alice in Wonderland	Lewis Carroll	Male	Novel Extract	Alice in Wonderland	1971
140	Hurricane	Bob Dylan & Jacques Levy	Male x2	Song Lyrics		
141						
142	Shaking	Shel Silverstein	Male	Poem	A Light in the Attic	1981
143	The Pig	Ogden Nash	Male	Poem		
144	London Airport	Christopher Logue	Male	Poem	The Kingfisher Book of Children's Poetry	1985
145	How not to have to dry the dishes	Shel Silverstein	Male	Poem	A Light in the Attic	1981
146	Spaghetti	Frank Flynn	Male	Poem	The Kingfisher Book of Children's Poetry	1985
147	What's its name?	Willard R.Espy	Male	Poem	The Kingfisher Book of Children's Poetry	1985
148	This is Just to Say	William Carlos Williams	Male	Poem	The Norton Anthology of Poetry	1996
149	November Night	Adelaide Crapsey	Female	Poem		
150	Dumb Insistence	Adrian Mitchell	Male	Poem	The Kingfisher Book of Children's Poetry	1985
151	Books Fall Open	David McCord	Male	Poem		
152	Upstairs	John Stevens Wade	Male	Poem	The Kingfisher Book of Children's Poetry	1985
153	PRIVATE? NO!	Willard R.Espy	Male	Poem	The Kingfisher Book of Children's Poetry	1985
154	Iggie's House	Judy Blume	Female	Novel Extract	Iggie's House	1998
155	How the Whale Became	Ted Hughes	Male	Novel Extract	How the Whale Became	1989
156						
157	<b>Chapter 5 Ireland and the Irish</b>					
158	An Ghaeilge - The Irish language	Father Peter O'Leary	Male	Dialogue Extract		
159	Saint Patrick, the Patron Saint of Ireland	John Irvine	Male	Poem	Insight Guides	1996
160	The Selfish Giant	Oscar Wilde	Male	Novel Extract	The Fairy Stories of Oscar Wilde	1993
161	Limericks	Edward Lear	Male	Poems	The Book of Nonsense	
162	Under the Hawthorn Tree	Marita Conlon-Mickenna	Female	Novel Extract	Under the Hawthorn Tree	
163						
164	<b>Chapter 6 The Wild West</b>					
165	The New and the Native Americans	Chief Luther Standing Bear	Male	Speech	Touch the Earth. A Self-Portrait of Indian Existence	1993
166	We did not ask you white men to come here	Chief Crazy Horse	Male	Speech	Touch the Earth. A Self-Portrait of Indian Existence	1993
167	My History Lesson	Boini Jean Silva	Female	Poem		
168	Now That The Buffalo's Gone	Buffy Sainte-Marie	Female	Song Lyrics		
169	Buffalo Dusk	Carl Sandburg	Male	Poem	Oxford Book of Children's Verse	
170	Wyatt Earp in Tombstone	Phyllis Zauner	Female	Legend	Those Legendary Men of the Wild West. A Mini-History	
171						
172	<b>Chapter 7 The Media</b>					
173	From Charlie and the Chocolate Factory	Roald Dahl	Male	Novel Extract	Charlie and the Chocolate Factory	1995
174	Channels	Shel Silverstein	Male	Poem	A Light in the Attic	1981
175						
176	<b>Chapter 8 Sports</b>					
177	Hooliganism	Peter Kett	Male	Poem		
178	Snacker	Erskine Caldwell	Male	Short Story	Jackpot. The Short Stories of Erskine Caldwell	
179						
180	<b>Chapter 9 Imagining India</b>					
181	Holding On	Debjani Chatterjee	Female	Poem	Can I buy a slice of sky?	1993
182	I wish I were...	Rabindranath Tagore	Male	Poem	Can I buy a slice of sky?	1993
183	Wahuddin, a Rickshaw Driver in Bangladesh	Hårek Aspernes	Male	Story		
184	Oliphant	J.R.R. Tolkien	Male	Poem	The Adventures of Tom Bombadil and other verses fr	1962
185	The Tyger	William Blake	Male	Poem	Songs of innocence and of Experience	1970
186	The Eyes Have It	Ruskin Bond	Male	Short Story	The New Choice, Other Countries	1997
187						
188	<b>Individual reading</b>					
189	The Parent's Charter	Keith Waterhouse	Male	Novel Extract	Mondays, Thursdays	1976
190	Father Christmas Letters	J.R.R. Tolkien	Male	Letters	Father Christmas Letters	1994
191	Anastasia Krupnik	Lois Lowry	Female	Novel Extract	Anastasia Krupnik	
192	The Bakerloo flea	Michael Rosen	Male	Novel Extract	Nasty!	1984
193						

## Search 10 (1999)

199	SEARCH 10					
200	Title	Author	Gender	Type of text	Extract from	Year
201	<b>Chapter 1 This land is our land</b>					
202	This Land is Your Land	Woody Guthrie	Male	Song Lyrics		
203	Born in the U.S.A	Bruce Springsteen	Male	Song Lyrics		1984
204	When the Indians	William Eastlake	Male	Poem	A World of Poetry	1993
205	Route 66	Bobby Troup	Male	Song Lyrics		
206	California dreamin'	John & Michelle Phillips	Male + female	Song Lyrics		
207	Death Row	John Goodwin & Bill Taylor	Male x2	Monologues	Solo 3 - Monologues for Drama in English	1996
208						
209	<b>Chapter 2 Being Young, Growing Old</b>					
210	Miss! Sue is kissing	Michael Harrison	Male	Poem	The Poetry Book - Poems for Children	1998
211	Partners	Judith Nicholls	Female	Poem	Midnight Forest with Magic Mirror	1985
212	It's a Puzzle	Allan Ahlberg	Male	Poem	Please, Mrs. Butler	1983
213	Warning	Jenny Joseph	Female	Poem	The Nation's Favourite Poems	1996
214	4.50 from Paddington	Agatha Christie	Female	Novel Extract	4.50 from Paddington	1960
215	Adrian Mole: The Good Samaritan	Sue Townsend	Female	Novel Extract	The Secret Diary of Adrian Mole aged 13 3/4	1986
216	The Granny Project	Anne Fine	Female	Novel Extract	The Granny Project	1996
217	Seanor Rigby	John Lennon & Paul McCartney	Male x2	Song Lyrics		
218						
219	<b>Chapter 3 Voices of Africa</b>					
220	An African Safari	Katharine Brown	Female	Story		
221	On the wing	Heather Robertson	Female	Poem	Under the Sun	1991
222	Isithukuthuku	Walter Kefuwe Chakela	Male	Poem		1997
223	The Diary without a Key	Julie Frederike	Female	Diary Entry	The Diary Without a Key	1994
224	Unknown	Vuyokazi Mbhalo	Unknown	Opinion	Masiyile News	1998
225	Educational Crisis	Thamsanqa Tonisi	Unknown	Poem	Masiyile News	1998
226	Langa Comprehensive teachers under pressure	Mzwandile Malopale	Unknown	Opinion	Isimela Opinions	1998
227	The Black Badge of Africa	Thembele Mantawule	Unknown	Poem	Isimela Opinions	1998
228	The Rainbow Nation	Nozuko Mabentsela	Unknown	Poem	Isimela Opinions	1998
229	Leaders	T.Mencone, N.Base and Andile	Unknown	Opinion		
230	Long Walk to Freedom	Nelson Mandela	Male	Autobiography Excerpt	The Long Walk to Freedom. The Autobiography of Nelson Mandela	1995
231	Orphans of the Empire	Johnny Clegg	Male	Song Lyrics		
232						
233	<b>Chapter 4 All the World's a Stage</b>					
234	Road! Dahl's Charlie and the Chocolate Factory	Richard George	Male	Play Extract		
235	Waiting for Godot	Samuel Beckett	Male	Play Extract		
236	The Glass Menagerie	Tennessee Williams	Male	Play Extract		
237	An Ideal Husband	Oscar Wilde	Male	Play Extract		
238	Used to Get Mad at My School	David Newby	Male	Play Extract	Drama Texts and Language Activities for the EFL Classroom	1995
239	The Story of Romeo and Juliet	William Shakespeare	Male	Play Extract		
240	Refugee	Lindsay MacRae	Female	Poem	You Canny Shove Yer Granny off a Bus!	1996
241	The Boy Who Can't Spell Tries to Look Up Rude Words in the Dictionary	Lindsay MacRae	Female	Poem	You Canny Shove Yer Granny off a Bus!	1996
242	Stopping by Woods on a Snowy Evening	Robert Frost	Male	Poem	The Norton Anthology of American Literature	1989
243	I never saw a moor	Emily Dickinson	Female	Poem	The Compleat Poems of Emily Dickinson	
244						
245	<b>Chapter 5 The Future</b>					
246	Who knows the future?	Ginna Mortensen	Female	Poem		
247	My Sister Betty	Gareth Owen	Male	Unknown	Families Two	
248	The Fun They Had	Isaac Asimov	Male	Novel Extract	The Best of Isaac Asimov	1973
249	The War of the Worlds: The Broadcast	Herbert George Wells	Male	Novel Extract + play extract	The War of the Worlds	
250	The Marrog	Ronald Charles Scriven	Male	Poem		
251	The Man Who Could Turn Back the Clock	Ralph Milne Farley	Male	Unknown	The Omnibus of Time	1950
252						
253	<b>Chapter 6 Malta - a Mediterranean Island</b>					
254	An Industrious and Prudent Woman	Sir Teri Zammit	Male	Short Story	The Collected Short Stories of Sir Teri Zammit	1995
255						
256	<b>Chapter 7 A Nation of Immigrants</b>					
257	Ellis Island	R. Conrad Stein	Male	Novel Extract	Ellis Island	1992
258	A Letter Home	Theodore C. Blagen	Male	Letter	Amerikabrev	1958
259	An educated slave	Margaret Goff Clark	Female	Novel Extract	Freedom Crossing	1980
260	The Children's Crusade	Belinda Rochelle	Female	Song Lyrics	Witness to Freedom	1993
261	Go Down, Moses	Marion Williams	Female	Song Lyrics		
262	We shall overcome	Zlphia Horton, Pete Seeger, Guy Caravan, Frank Hamilton	Female, Male x3	Song Lyrics		1960
263	Strange Fruit	Lewis Allan	Male	Song Lyrics		
264	Harlem	Langston Hughes	Male	Poem	The Norton Anthology of Poetry	1996
265	One-Way Ticket	Langston Hughes	Male	Poem	Selected Poems	
266	I, too, sing America	Langston Hughes	Male	Poem	Selected Poems	
267						
268	<b>Chapter 8 War and Peace</b>					
269	I Saw a Film one Sunday	John Kitching	Male	Poem	Peace & War - A collection of poems	1989
270	The Second World War	Elizabeth Jennings	Female	Poem	The Puffin Book of Classic Verse	1997
271	I Am Fifteen - and I Don't Want To Die	Christine Anthony	Female	Novel Extract	I am Fifteen - and I Don't Want to Die	
272	A Soldier's Letter Home	Frank Pilson	Male	Letter	Letters Home	
273	Where have all the flowers gone	Pete Seeger	Male	Song Lyrics		1961
274	Last Night I Had The Strangest Dream	Ed McCurdy	Male	Poem		1950
275						
276	<b>Chapter 9 Britain - in all directions</b>					
277	A Child's Christmas in Wales	Dylan Thomas	Male	Short Story Extract	A Child's Christmas in Wales	1996
278						
279	<b>Chapter 10 Heritage</b>					
280	Pollution	Tom Lehrer	Male	Song Lyrics		
281						
282	<b>Individual reading</b>					
283	All Summer in a Day	Ray Bradbury	Male	Novel Extract	The Stories of Ray Bradbury	1980
284	Blitzed Brit Timeline	Terry Deary	Male	Timeline	The Blitzed Brits	1994
285	Murdering the Innocents	Charles Dickens	Male	Novel Extract	Hard Times	
286	A Modern Romeo and Juliet	John Goodwin & Bill Taylor	Male x2	Novel Extract	Solo 3 - Monologues for Drama in English	1996
287	Letters from Rifka	Karen Hesse	Female	Novel Extract	Letters from Rifka	1993
288	Mandisa's Lament	Sindiwe Magona	Female	Novel Extract	Mother to Mother	
289	Goldfish	Alan Jackson	Male	Poem	Strictly Private - an anthology of poetry	1988
290	Grammar	Mike Rosen	Male	Poem	Hearsay - Performance Poems Plus	1994
291	Poem for a Dead Poet	Roger McGough	Male	Poem	Strictly Private - an anthology of poetry	1988
292	Alba	Ezra Pound	Male	Poem	Selected Poems	1971
293	In a Station of the Metro	Ezra Pound	Male	Poem		
294						



## Enter 8 (2015)

297	ENTER 8 LK06					
298	Title	Author	Gender	Type of text	Extract from	Year
299	<b>Chapter 1 A Fresh Start!</b>					
300	I Wasn't Asleep	Michael Broad	Male	Novel Extract	Jake Cake - The Werewolf Teacher	2007
301	The Math Test	Louis Sachar	Male	Novel Extract	Sixth Grade Secrets	1987
302	I Don't Want to Sit Next to Alex!	Simone Elkeles	Female	Novel Extract	Perfect Chemistry	2008
303	Wonderful World	Lou Adler, Herb Albert, Sam Cooke	Male x3	Song Lyrics		1958
304	The Smartest Kids in Class?	Jeff Kinney	Male	Diary	Diary of a Wimpy Kid	2008
305	Young Shakespeare	Rosie Dickins	Female	Novel Extract		2008
306						
307	<b>Chapter 2 Heroes</b>					
308	Summer and August	R. J. Palacio	Female	Novel Extract	Wonder	2012
309	Who was Robin Hood?	Adapted from Robin Hood by J. Walker McSpadden)	Male	Novel Extract		
310						
311	<b>Chapter 3 Britain</b>					
312	The British	Benjamin Zephaniah	Male	Poem	Propa Propaganda	1996
313	England!	Becky Ginn	Female	Haiku Poem		
314	English Like a Lady	George Bernard Shaw	Male	Play	Pygmalion	
315	Treasure Island	Robert Louis Stevenson	Male	Novel Extract	Adapted from Treasure Island by Robert Louis Stevenson	
316						
317	<b>Chapter 4 Action</b>					
318	The Trial	Dan Freedman	Male	Novel Extract	The Kick Off	2007
319	The Avalanche	Andy Coombs	Male	Novel Extract	Yellow Eyes	2010
320						
321	<b>Chapter 5 Disasters</b>					
322	Oh, No! What a Disaster	Louise Rennison	Female	Diary	Angus, Thongs, and Full-frontal Snogging	1999
323	Hurricane Katrina	Brenda Woods	Female	Novel Extract	Saint Louis Armstrong Beach	2011
324	The Penalty	Dan Freedman	Male	Novel Extract	The Kick Off	2007
325						
326	<b>Chapter 6 Science</b>					
327	Time Changes Everything	Penelope Lively	Female	Novel Extract	A Stitch in Time	2011
328						
329	<b>Chapter 7 India</b>					
330	Only English? The Poor Fool	Gregory David Roberts	Male	Novel Extract	Shantaram	1994
331	Mahatma Gandhi	Kazuki Ebine	Male	Graphic Novel	Gandhi: A Manga Biography	2011
332	The Jungle Book	Rudyard Kipling	Male	Novel Extract	Adapted from The Jungle Book by Rudyard Kipling	
333						
334						

## Enter 9 (2016)

336	ENTER 9 LK06					
337	Title	Author	Gender	Type of text	Extract from	Year
338						
339	<b>Chapter 1 Food for Thought</b>					
340	One Grain of Rice	Demi	Female	Mathematical folktale		
341	The Carrot	Morris Gleitzmann	Male	Novel Extract	Once	2005
342	The Restaurant at the End of the Universe	Douglas Adams	Male	Novel Extract	The Restaurant at the end of the Universe	1988
343						
344	<b>Chapter 2 Beyond</b>					
345	Skellig	David Almond	Male	Novel Extract	Skellig	2008
346	A Witch's Brew	William Shakespeare	Male	Play Extract	Macbeth	
347	Miss Peregrine's Home for Peculiar Children	Ransom Riggs	Male	Novel Extract	Miss Peregrine's Home for Peculiar Children	2011
348						
349	<b>Chapter 3 Opportunities</b>					
350	Boys and Girls Together	Neil Gaiman	Male	Poem	(first published in Black Heart, Ivory Bones)	2000
351	Who's Who	Benjamin Zephaniah	Male	Poem		
352	Work Day	Leann McCarty	Female	Poem		
353	The Nurse	John Green	Male	Novel Extract	The Fault in Our Stars	2012
354	Pipes, Taps and Ballcocks	David Walliams	Male	Novel Extract	Gangsta Granny	2011
355						
356	<b>Chapter 4 Whodunnit?</b>					
357	The Death of a Tramp	Herbert Harris	Male	Short Story	Printed in John Creasey Mystery Magazine	1958
358	Sherlock	Sir Arthur Conan Doyle & Peter Kopl	Male x2	Graphic Novel	Sherlock Holmes: A Scandal in Bohemia	2013
359	The Hitchhiker	Anthony Horowitz	Male	Short Story Extract	More Horowitz Horror	2000
360	Blood Fever	Charlie Higson	Male	Novel Extract	Blood Fever	2006
361						
362	<b>Chapter 5 Australia &amp; New Zealand</b>					
363	We Say Sorry	Kevin Rudd	Male	Speech	Apology to Australia's Indigenous Peoples	2008
364	The Spirit of Barrumbi	Leonie Norrington	Female	Novel Extract	The Spirit of Barrumbi	2003
365	I am Maori	Marilyn Gardner	Female	Poem		
366	Spiritual Song of the Aborigine	Hyllus Noel Maris	Female	Poem		
367						
368	<b>Chapter 6 Get Involved!</b>					
369	Our Generation	Jordan Nichols	Male	Poem		2014
370	The Carbon Diaries	Saci Lloyd	Female	Novel Extract	The Carbon Diaries	2008
371	Saving the Planet and Stuff	Gail Gauthier	Female	Novel Extract	Saving the Planet and Stuff	2003
372						
373						

## Enter 10 (2017)

375	ENTER 10 LK06					
376	Title	Author	Gender	Type of text	Extract from	Year
377	<b>Chapter 1 Getting Along</b>					
378	Brothers	Jaqueline Woodson	Female	Novel Extract	Miracle's Boys	2000
379	Paul Is Gay	David Levithan	Male	Novel Extract	Boy Meets Boy	2003
380	What Is Left Out	Kody Keplinger	Female	Flash Fiction		
381	What Is Left Out	R. Gatwood	Unknown	Flash Fiction		
382	What Is Left Out	Janine Mimi De Jesus	Female	Flash Fiction		
383	What Is Left Out	Jennifer Egan	Female	Flash Fiction		
384	What Is Left Out	Louise Doughty	Female	Flash Fiction		
385	Greg and the Dying Girl	Jesse Andrews	Male	Novel Extract	Me and Earl and the Dying Girl	2015
386	I'm Nobody! Who Are You?	Emily Dickinson	Female	Poem		1891
387	A Midsummer Night's Dream	William Shakespeare	Male	Play Extract	A Midsummer Night's Dream (adapted version)	2005
388	<b>Chapter 2 The US</b>					
390	America the Beautiful	Homeboy Sandman	Male	Song Lyrics		2014
391	Turning 15 on the Road to Freedom	Lynda Blackmon Lowery	Female	Novel Extract	Turning 15 On the Road to Freedom	2005
392	I have a dream	Martin Luther King Jr.	Male	Speech		1963
393	The 50th Anniversary of the Selma to Montgomery Marches	Barack Obama	Male	Speech	Selma Speech	2015
394	Still I Rise	Maya Angelou	Female	Poem	And Still I Rise: A Book of Poems	1978
395	Mother to Son	Langston Hughes	Male	Poem	The Collected Poems of Langston Hughes	1994
396	Love Story	Taylor Swift	Female	Song Lyrics		
397	<b>Chapter 3 Both Sides</b>					
399	Does My Head Look Big In This?	Randa Abdel-Fattah	Female	Novel Extract	Does My Head Look Big In This?	2005
400	Genesis and Catastrophe	Ronald Dahl	Male	Short Story	Kiss Kiss	
401	Hero	Mick Gowar	Male	Poem		
402	Nobody Ever Asked	Jodi Picoult	Female	Novel Extract	My Sister's Keeper	2004
403	<b>Chapter 4 Distant Realities</b>					
405	Answer	Fredric Brown	Male	Short Story	Answer	1954
406	The Maze Runner	James Dashner	Male	Novel Extract	The Maze Runner: Book One	2009
407	The Giver	Lois Lowry	Female	Novel Extract	The Giver	1994
408	The Humans	Matt Haig	Male	Novel Extract	The Humans	2013
409	Eragon	Christopher Paolini	Male	Novel Extract	Eragon: Inheritance, Book I	2003
410	<b>Chapter 5 Precious Drops</b>					
412	The Water Wars	Cameron Stracher	Male		The Water Wars	2011
413	I Come From a Line of Fishermen	Diana McCaulay	Female	Novel Extract	I Come From a Line of Fishermen	2012
414	The Watery Place	Isaac Asimov	Male	Short Story		1954
415	<b>Chapter 6 Solving Conflicts</b>					
417	The Servant of the People	The Nelson Mandela Foundation	Unknown	Graphic Novel	Nelson Mandela: The Authorized Comic Book	2008
418	To Kill a Mockingbird	Harper Lee	Male	Novel Extract	To Kill a Mockingbird	1960
419	Boy Soldier	Ishmael Beah	Male	Novel Extract	A Long Way Gone: Memoirs of a Boy Soldier	2007
420						

## Enter 8 (2020)

423	Enter 8 - LK20					
424	Title	Author	Gender	Type of text	Extract from	Year
425	<b>Chapter 1: A fresh start!</b>					
426	I Wasn't Asleep...	Michael Broad	Male	Novel Extract	Jake Cake: The Werewolf Teacher	2007
427	The Math Test	Louis Sachar	Male	Novel Extract	Sixth Grade Secrets	1987
428	I Don't Want to Sit Next to Alex!	Simone Elkeles	Female	Novel Extract	Perfect Chemistry	2008
429	Young Shakespeare	Rosie Dickins	Female	Novel Extract	Young Reading: William Shakespeare	2008
430	<b>Chapter 2: Heroes</b>					
432	Summer and August	R.J. Palacio	Female	Novel Extract	Wonder	2012
433	Robin Hood Meets Little John	J.Walker Mcspadden (adaptation)	Male	Novel Extract	Robin Hood	
434	<b>Chapter 3: The UK</b>					
436	The British	Benjamin Zephaniah	Male	Poem	Propa Propaganda	1996
437	England!	Becky Ginn	Female	Haiku poem		
438	English Like a Lady	George Bernard Shaw	Male	Play	Pygmalion	1913
439	Treasure Island	Robert Louis Stevenson (adaptation)	Male	Novel Extract	Treasure Island	
440	<b>Chapter 4: Action</b>					
442	The Trial	Dan Freedman	Male	Novel Extract	The Kick Off	2007
443	<b>Chapter 5: Disasters</b>					
445	Oh, No! What a Disaster!	Louise Rennison	Female	Novel Extract	Angus, Thongs and Full-frontal Snogging	1999
446	Hurricane Katrina	Brenda Woods	Female	Novel Extract	Saint Louis Armstrong Beach	2011
447	The Penalty	Dan Freedman	Male	Novel Extract	The Kick Off	2007
448	<b>Chapter 6: Science</b>					
449	The Many Worlds of Albie Bright	Christopher Edge	Male	Novel Extract	The Many Worlds of Albie Bright	2016
451	<b>Chapter 7: India</b>					
453	Only English? The Poor Fool!	Gregory David Roberts	Male	Novel Extract	Shantaram	2004
454	Mahatma Gandhi	Kazuki Ebine	Male	Graphic Novel	Gandhi: A Manga Biography	2010
455	The Jungle Book	Rudyard Kipling	Male	Novel Extract	The Jungle Book	
456						

## Enter 9 (2020)

461	Enter 9 - LK20					
462	Title	Author	Gender	Type of text	Extract from	Year
463	<b>Chapter 1: Food for thought</b>					
464	One grain of rice	Demi	Female	Mathematical folktale	One Grain of rice	1997
465	The Carrot	Morris Gleitzman	Male	Novel Extract	Once	2005
466	The Restaurant at the End of the Universe	Douglas Adams	Male	Novel Extract	The Restaurant at the End of the Universe	1980
467						
468	<b>Chapter 2: Beyond</b>					
469	Miss Peregrine's Home for Peculiar Children	Ransom Riggs	Male	Novel Extract	Miss Peregrine's Home for Peculiar Children	2011
470	Skellig	David Almond	Male	Novel Extract	Skellig	1998
471	A Witch's Brew	William Shakespeare	Male	Extract from play	Macbeth	
472						
473	<b>Chapter 3: Opportunities</b>					
474	Boys and Girls Together	Neil Gaiman	Male	Poem	Boys and girls together	2000
475	Who's Who	Benjamin Zephaniah	Male	Poem	To do wid me: Benjamin Zephaniah, Live & Direct	2014
476	Work Day	Leann Mccarty	Female	Poem		
477	The nurse	John Green	Male	Novel Extract	The Fault in Our Stars	2012
478	Pipes, Taps and Ballcocks	David Williams	Male	Novel Extract	Gangsta Granny	2011
479						
480	<b>Chapter 4: Whodunnit?</b>					
481	The Death of a Tramp	Herbert Harris	Male	Short story		
482	Sherlock	Sir Arthur Conan Doyle & Peter Kopl	Male x2	Graphic Novel	Sherlock Holmes: A Scandal in Bohemia	2014
483	The Hitchhiker	Anthony Horowitz	Male	Short Story Extract	The hitchhiker (More Horowitz Horror)	2000
484	Blood Fever	Charlie Higson	Male	Novel Extract	Blood Fever	
485						
486	<b>Chapter 5: Australia and New Zealand</b>					
487	We say sorry	Kevin Rudd	Male	Speech	Apology to Australia's Indigenous peoples	2008
488	The Spirit of Barrumbi	Leonie Norrington	Female	Novel Extract	The Spirit of Barrumbi	2003
489	I am Maori	Marilyn Gardiner	Female	Poem		
490	Spiritual Song of the Aborigine	Hyllus Noel Maris	Female	Poem		
491						
492	<b>Chapter 6: Get involved!</b>					
493	Our Generation	Jordan Nichols	Male	Poem		
494	The Carbon Diaries	Saci Lloyd	Female	Novel Extract	The Carbon Diaries	2009
495	Saving the Planet and Stuff	Gail Gauthier	Female	Novel Extract	Saving the Planet and Stuff	2003
496						

## Enter 10 (2021)

499	Enter 10 - LK20					
500	Title	Author	Gender	Type of text	Extract from	Year
501	<b>Chapter 1: Getting along</b>					
502	Fat Boy Swim	Catherine Forde	Female	Novel Extract	Fat Boy Swim	2003
503	Paul is Gay	David Levithan	Male	Novel Extract	Boy Meets Boy	2003
504	What is left out	Kody Koplinger	Male	Flash fiction		
505	What is left out	Janine Mimi De Jesus	Female	Flash fiction		
506	What is left out	Jennifer Egan	Female	Flash fiction		
507	What is left out	R. Gatwood	Unknown	Flash fiction		
508	What is left out	Louise Doughty	Female	Flash fiction		
509	What is left out	Jesse Andrews	Male	Novel Extract	Me and Earl and the Dying Girl	2012
510	Greg and the Dying Girl	Emily Dickinson	Female	Poem		
511	I'm Nobody! Who Are You?	William Shakespeare (adaptation)	Male	Play Extract	A Midsummer Night's Dream	2008
512	A Midsummer Night's Dream					
513						
514	<b>Chapter 2: The US</b>					
515	America the Beautiful	Homeboy Sandman	Male	Song Lyrics		2014
516	Turning 15 on the Road to Freedom	Lynda Blackmon Lowery	Female	Novel Extract	Turning 15 on the Road to Freedom	2015
517	I have a dream	Martin Luther King Jr.	Male	Speech Extract		1963
518	The 50th Anniversary of the Selma to Montgomery Marches	Barack Obama	Male	Speech Extract		2015
519	Still I Rise	Maya Angelou	Female	Poem	And Still I Rise: A Book of Poems	1978
520	Mother to Son	Langston Hughes	Male	Poem	The Collected Poems of Langston Hughes	1994
521	Romiette and Julio	Sharon M. Draper	Female	Novel Extract	Romiette and Julio	1999
522	Love Story	Taylor Swift	Female	Song Lyrics		
523						
524	<b>Chapter 3: Both sides</b>					
525	Does My Head Look Big in This?	Randa Abdal-Fattah	Female	Novel Extract	Does My Head Look Big in This?	2006
526	Genesis and Catastrophe	Ronald Dahl	Male	Short Story	Kiss Kiss	
527	Hero	Mick Gowar	Male	Poem		
528	Nobody Ever Asked	Jodi Picoult	Female	Novel Extract	My Sister's Keeper	2004
529						
530	<b>Chapter 4: Distant realities</b>					
531	Answer	Fredric Brown	Male	Short Story	(Originally appeared in Nightmares and Geezenstacks)	1954
532	The Maze Runner	James Dashner	Male	Novel Extract	The Maze Runner: Book One	2009
533	Aurora Rising	Amie Kaufman & Jay Kristoff	Female + Male	Novel Extract	Aurora Rising	2019
534	The Humans	Matt Haig	Male	Novel Extract	The Humans	2013
535	Eragon	Christopher Paolini	Male	Novel Extract	Eragon: Book 1	2003
536						
537	<b>Chapter 5: Precious drops</b>					
538	The Water Wars	Cameron Stracher	Male	Novel Extract	The Water Wars	2011
539	I Come From a Line of Fishermen	Diana McCauley	Female	Novel Extract	I Come From a Line of Fishermen	2012
540						
541	<b>Chapter 6: Solving conflicts</b>					
542	Refugees	Brian Bilston	Male	Poem	You took the last bus home	2016
543	The servant of the people	The Nelson Mandela Foundation	Unknown	Graphic Novel	Nelson Mandela: The Authorized Comic Book	2008
544	To Kill a Mockingbird	Harper Lee	Male	Novel Extract	To Kill a Mockingbird	1960
545	Boy Soldier	Ishmael Beah	Male	Novel Extract	A Long Way Gone: Memoirs of a Boy Soldier	2007
546						