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Critical Literacy in English Language Textbooks

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# 1. Introduction

As schools have prepared for the introduction of a revised curriculum in the autumn of 2020, publishers and writers have been working day and night to write textbooks befitting the changes. When presented with a new or reviewed curriculum, schools often buy new textbooks made for the new curriculum. Several studies show that even though more and more teachers also find material elsewhere, and despite great technological changes, the textbook is important to Norwegian teachers in all subjects (Bachmann, 2004; Juuhl et al., 2010, p. 20; Hodgson et al., 2012, p. 70; Gilje, 2017). The position that textbooks hold in Norwegian schools probably make them the books, children and youths spend the most time on (Askeland, et al., 2013, p. 11). Considering the prevalence of textbooks in Norwegian schools, it is necessary to consider to which degree the textbooks represent the curriculum and its ideals.

Many studies have found issues concerning textbooks, such as students struggling with the language (Bueie, 2003; Skjelbred & Aamotsbakken, 2010; Blikstad-Balas & Hvistendahl, 2013), a lack of relevant model texts (Ørevik, 2019), that they do not reflect current cultural ideals (Ryeng, 1998; for other examples, see Henriksen, 2009, pp. 14-16) and that students prefer to use other sources when available (Blikstad-Balas & Hvistendahl, 2013). Blikstad-Balas (2016) and Gilje et al. (2016) both seem to argue that teachers should adapt their use of textbooks to increase students' learning outcome, yet they do not discuss the possibility of textbooks adapting for the same reason. Nor do they offer advice to textbook authors on how to improve the textbooks to make them more suited for teaching and learning. In general, few studies have been conducted on the writing of textbooks, or on their authors. Haavelsrud (1991), Flottorp (2002), Bachmann (2004), Lindenlaub (2008), and Heimstad (2018) are the only five studies I have been able to find in which textbook authors have been interviewed or surveyed in the last three decades. Whereas Lindenlaub, Flottorp and Heimstad interviewed authors of textbooks for specific subjects (French, maths and history, respectively), Haavelsrud and Bachmann surveyed a range of authors on their experience in textbook writing. No studies have specifically interviewed authors of English textbooks within the last thirty years. It is especially important to study the content, and the creators, of the textbooks written for the English subject, as this is a subject in which textbooks are used more often than most other subjects (Bachmann, 2004).

In contrast to the research on textbook authors and production, there is a well of studies analysing textbooks in various ways. As previously mentioned, there are many studies looking at the shortcomings of textbooks, and the past 25 years have seen the organisation of textbook research through the International Association for Research on Textbooks and Educational Media (IARTEM). Within the English subject, many studies have been conducted on the content of textbooks, both in terms of cultural representation (Lund & Zoughby, 2008; Helgesen, 2017; Torrez, 2017; Lund, 2019), grammar (Burner, 2005; Askeland, 2013; Espeland, 2017), relevance for exams (Ørevik, 2019), and so on. However, few of these are about English textbooks for lower secondary school (8th-10th grade), and none has combined an analysis of the books with interviews of the authors, which is what this thesis aims to do.

One reason for the lack of research on authors and the textbook writing process could be that the authors usually appear to be "invisible" — the texts try to come off as if they have no author at all (Barton, 2007 & Maagerø, 2010, cited in Blikstad-Balas, 2016, p. 75). Studies show that students trust their textbooks more than their own observations (Tsai, 1999), and this is even true for teachers (Tan, 2008). This trust shown by students and teachers should not be taken lightly. One of the more important changes in the curriculum over the past decade has been the focus on critical reading. Students need to make up their own mind about what they read, and the textbooks should help them train this ability, instead of expecting student to blindly trust the textbooks. Thus, it is adamant to look at how the authors of textbooks adapted for the revised curriculum approach the skills and competences needed for students to become critical readers.

The question we need to ask, is "how can textbooks provide good model texts for students"? This thesis will address how the textbooks contribute to students' ability to read critically and interpret text with implicit or competing messages, as well as assess the reliability of the textbooks. This is a question deserving far more space than what this thesis may provide, but I will attempt to describe how the textbook authors have tackled the issues of reliability, critical reading, and whether they have provided good model texts, not just for writing, but for referencing too.

There are many approaches used to assess textbooks, the most recent of which includes a list of quality criteria for English textbooks, created by the Norwegian Directorate for Education and Training. This list asks if the learning resources support a "critical approach to texts, including texts in learning resources", as well as opening "up for students varying interpretations and experiences

of literary texts" (Utdanningsdirektoratet, 2020b). However, these two criteria are hard to quantify, and do not lay the grounds for a thorough analysis. I wanted to look at how the tasks and activities in the books trained students' abilities to look at texts critically, and how they treated reliability and referencing of their own texts. In order to analyse the books, I have therefore created my own system for categorising tasks, using Bloom's taxonomy as a foundation. Through this system it is possible to distinguish the cognitive abilities needed to solve the tasks, and which tasks are suited to train the skills and competences needed in critical reading. Whereas this categorisation will reveal a myriad of interesting information about the distribution of tasks in the books, the discussion in this thesis will focus on the tasks pertaining to critical literacy skills. Hopefully, the model will prove useful to others wanting to address language learning tasks, and can be used in future discussions.

## 1.1 Aim

A master's thesis cannot aim to light all corners of an industry. This thesis will analyse four textbooks for the English subject published for lower secondary school in Norway during the spring of 2020. This includes three books written for 8th grade, and one book written for grades 8-10. The purpose of this kind of evaluation is to study to which extent the textbooks comply with the learning principles of the time, as presented in the current curriculum (Summer, 2011, p. 88). The thesis will categorise the tasks in these books in order to discern which tasks will help students towards becoming critical readers, and how the books approach this competence.

One author of each of the four books have been interviewed, and their comments on their use of tasks, as well as their approach to reliability and sources will be discussed in order to understand how they have worked with critical reading. Instead of describing to which extent the textbooks comply with the curriculum, it is more interesting to look at how the authors have interpreted it, and which choices they have made (Henriksen, 2009, p. 14). As opposed to comparing the textbooks to each other, the thesis will point towards trends, and what the textbooks have in common, in order to discern what textbook authors in general can do to increase their contribution to students' skills in critical reading. In addition, language acquisition, although clearly foundational to the English subject, will not be dealt with in the thesis, and the English subject will be addressed as a means to achieve skills in critical literacy. As such, this thesis will not distinguish between tasks made for non-fiction and fiction texts, and these will be treated as one.

**1.2 Outline**

In Chapter 2, the thesis will give an overview of the theoretical background through a description of previous research conducted on the topic of textbooks in Norway. Firstly, it will look at the prevalence of textbooks in Norway. Then the thesis will describe how textbooks relate to the curriculum, showing that many teachers rely on textbooks to guide them in the curriculum, as opposed to using the curriculum to guide their use of textbooks. This leads to a description of the revised curriculum. Subsequently, the thesis will define the term *critical literacy,* before it goes on to describe research conducted on textbook tasks, and a look at how sources and critical reading have been addressed in textbooks previously. Finally, Chapter 2 will describe the previous research conducted on textbook authors.

After going through the theory, the thesis will continue by describing the methods which have been used to analyse the textbooks, and interview the authors. The tasks will be categorised through the use of Bloom's taxonomy, through which it is possible to delimit tasks demanding skills relevant to critical literacy. This model is described in detail, with examples, in Chapter 3. This chapter also describes the quality criteria created for English textbooks by the Norwegian Directorate for Education and Training. In Chapter 4, the thesis will present the data from the book analyses, with a short comment on each of the books, as well as a summary of the findings. Subsequently, I will go on to describe the data from the interviews, in Chapter 5. In Chapter 6, I will briefly sum up the main contents of the thesis, before discussing the findings through the use of the quality criteria for English textbooks. In Chapter 6, I will also try to look ahead, as well as provide a critical view on my own thesis.

## 2. Theoretical Background

### 2.1 The textbook's prevalence

Although this thesis will not go into great depth on research conducted on the use of textbooks, it is necessary to be aware of the influence they wield. In 2010 Juuhl et al. provided a thorough overview of textbook research in Norway up until that time, and this section will briefly summarise some of the research conducted since then. Several studies in Norway have shown the continued importance of textbooks nationally (Skjelbred & Aamotsbakken, 2010; Knudsen, 2011; Hodgson et al., 2012; Askeland et al., 2013; Gilje et al., 2016; Egeberg et al., 2017; Lund, 2020), and others have shown their importance internationally (Moje et al., 2010; Martin et al., 2012). Although textbooks may eventually take on a decreasing role in the classroom due to the introduction of a myriad of screens (Knudsen, 2011; Rye & Rye, 2011; Maagerø & Skjelbred, 2013; Knain et al., 2014), there is no evidence that this has happened yet (Skjelbred & Aamotsbakken, 2010, p. 17; Hodgson et al., 2012, pp. 69-70; Blikstad-Balas, 2014, p. 337; Gilje et al., 2016). We should, however, recognise the increasing role of screens in the classrooms (Fjørtoft et al., 2019). Computers have taken over the role of most other books in the classroom, such as atlases and non-fiction books, but not the textbook (Hodgson et al., 2012, p. 70).

There has been a continuing debate on whether teachers should rely as much on textbooks as they do, and teachers have been praised for going "off-book" (Ryeng, 1998, p. 51; Skjelbred, 2003, p. 3; Summer, 2011, p. 76; Tommelstad, 2017, p. 275). As mentioned in the introduction, Blikstad-Balas (2016) and Gilje et al. (2016) encouraged teachers to diversify their choice of texts, and not just focus on the textbooks. There are, however, many arguments for using the textbooks (Torvatn, 2004, p. 36; Summer, 2011, p. 77; Tønnesen, 2013, p. 149; Kunnskapsdepartementet, 2016); Tommelstad, 2017, pp. 125, 168, 185; Fenner & Ørevik, 2018, pp. 334-335; Heimstad, 2018, p. 82; Lund, 2020, pp. 347-350), and, as we can see, teachers still rely on them to a very high degree. Tommelstad argued that teaching by book or by curriculum is not a dichotomy, and that we need to nuance this perception (2017, p. 275). As early as in 1981, Allwright asked that we not only focus on whether or not we want teaching materials, but what we wanted the teaching materials *to do*, i.e., we should work to improve their content, not discuss their existence. Summer (2011, p. 76) argued that discussing what makes a textbook good, is more constructive than debating whether or not the

textbook is a good medium. This thesis aims to discuss how textbooks can increase students' critical reading skills, and will thus not debate the prevalence of the textbook any further.

## 2.2 Textbooks and the curriculum

Teaching materials are a manifestation of the school as an institution. Yet, there is a discrepancy between the curriculum and teaching materials (Selander, cited in Ryeng, 1998, p. 9). The interpretation made by textbook authors has a direct impact on education, and textbooks may be more important to teaching than the actual curriculum (Blikstad-Balas, 2016, p. 74; Tommelstad, 2017, p. 17). In their 2004 study, Bachmann et al. (2004), asked 759 teachers across the country what they used to plan their teaching. The annual plans were rated as number one in terms of importance. The textbooks came second, whereas the curriculum came in third. 96% of the teachers also responded that they used textbooks to develop the annual plans or term plans. Textbook usage, however, varies across the subjects (Tommelstad, 2017, p. 17). English teachers use the textbooks more, and the curriculum less, than teachers in all other subjects, except teachers of natural science (Bachmann, 2004, p. 127). English teachers also seem to base most of their teaching on one textbook. This might indicate that the textbooks replace some of the curriculum's function in English (Bachmann et al., 2004, p. 127). In addition to this, English teachers often lack sufficient education in the subject (Utdanningsdirektoratet, 2020a). Thus, textbooks are of even greater importance in English than in many other subjects.

As the curriculum does not state methodological options to be employed, but aims to be achieved, publishers and authors have a fair amount of freedom when writing textbooks (Summer, 2011, p. 79). Teachers freely leave their professional choices up to the textbook authors (Bachmann, 2004, p. 131). They have stated that the curriculum gives them too much freedom of choice, and have asked for more support in their working with the curriculum; a support which the textbooks provide (Johnsen, 1999; Bachmann, 2005; Tommelstad, 2017, p. 270). The curriculum changes of 2006 (LK06) encouraged more teacher-led interpretation of the curriculum. However, in order to write the textbooks, the textbook writers, not the teachers, had to interpret the curriculum. Thus, the textbook authors' choices directly countered the freedom of method which was a basis for the LK06. The LK06 proceeded to give more freedom to the producers of textbooks (Kunnskapsdepartementet, 2016). In the LK20, the curriculum becomes even more open for interpretation than in the LK06, but the textbook authors still have to interpret the curriculum in

order to write the books (Heimstad, 2018, p. 92). Thus, through apparently giving the teachers more freedom of choice, the curriculum ends up providing the textbook authors more leeway.

One of the ways in which textbook authors interpret the curriculum, is through writing one book for each grade. However necessary, and seemingly helpful, this also poses a problem to the teachers' freedom. If the teachers disagree with the distribution of topics, it is impractical to redistribute the books between the grades in order to teach different topics, and most schools cannot afford to buy more than one book for each student. This limits the teachers' own possibilities for interpreting the curricula, according to Tommelstad (2017, p. 164-165). One possible solution for this is to write books that are meant to be used for three years, as opposed to only one year. One of the books analysed in this thesis, is written for 8th-10th grade, whereas the other three cover one year at a time.

Every ten years or so, schools are presented with a new or revised curriculum, and they are expected to change their teaching practices to conform to the new rules. The last 40 years have seen the introduction of M87, L97, LK06, LK13 (a reform of LK06), and LK20 (a reform of LK13). Despite these government-willed changes, education today is very similar to what it has always been (Haug, 2011, p. 8). The curriculum changes do not necessarily bring forth the preferred changes at the desired pace (Rasmussen et al., 2013; Tommelstad, 2017, p. 268). The textbook is one possible means of change during the introduction of a new or reformed curriculum (Hutchinson & Torres, 1994, pp. 322-323; Rogne, 2009, p. 1; Tommelstad, 2017, p. 177). With each curriculum change, publishing houses publish new textbooks, adapted to the new curriculum (Fenner & Ørevik, 2018, p. 335)[1]. Critical voices, however, have argued that publishers and writers are slow to implement methodological changes from the curriculum in their books (Summer, 2011, p. 82). Bachmann (2004) and Tommelstad (2017) have asked why textbooks are not systematically used to initiate change as an implementation measure for a revised curriculum. Whereas the Norwegian Parliament used to encourage an "off-book" approach (Kunnskapsdepartementet, 1999), they have later realised the importance of textbooks to Norwegian school teachers, and have asked that textbooks be used more systematically as a means of development (Kunnskapsdepartementet, 2004). As we can see from the prevalence of textbooks in Norwegian classrooms, and the impact

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[1] For a thorough overview of how the curricula reforms have changed (and not changed) textbooks, see Fenner & Ørevik, 2018, pp. 336-343, 354.

textbook authors' interpretations have on teaching, it is clear that textbooks need to contribute in the implementation of a new or revised curriculum.

## 2.3 The revised curriculum

This study will focus on new textbooks for year 8, which are based on the curricular aims for the years 8-10 in Norwegian schools. The revised curriculum, LK20, was finalised in November 2019, and the textbooks for 8th grade were finished in the course of the spring term of 2020. LK20 reduced the number of competence aims in the English subject after 10th grade from 32 aims in LK13, to 18 in LK20 (Utdanningsdirektoratet, 2019). The curriculum will be open to more interpretation than the previous one. As shown in the section on the textbooks and the curriculum, many teachers trust the textbook authors to conduct this interpretation for them, which is the reason why textbooks must be scrutinised to a much higher degree than they are today. The revised curriculum, which took effect in the autumn of 2020, contains a new definition of the term *competence*, which includes "the ability to reflect and think critically" (Kunnskapsdepartementet, 2017). It specifies how students should read "multimodal texts with competing messages", and that texts should contain "explicit and implicit information". In addition to this, students should "assess texts critically", which was not mentioned in the previous curriculum (Utdanningsdirektoratet, 2019). There is also a new chapter in the Core Curriculum about critical thinking and ethical awareness, pointing out how the students need to be curious, reflecting and critical (Kunnskapsdepartementet, 2017). Clearly, critical reading is important in the revised curriculum; hence, it should be reflected in the textbooks.

## 2.4 Textbook tasks

Whereas the didactics of school as an institution is revealed through the choice and adaptation of texts, the didactical methods of the time are revealed through tasks, activities and meta-texts (Ryeng, 1998, p. 16). Tasks are not just an important activation tool in the classroom, but also the authors' ways of influencing how students work with the texts. Tasks are a way to connect the content to students' outside lives, and show how the learning experience is relevant to students, as well as a way of helping students of different proficiency levels understand the same texts (Fenner & Ørevik, 2018, p. 344). According to Vygotskij (cited in Fenner & Ørevik, 2018, p. 352), tasks are also how students are prompted to reflect on and use language, i.e., develop their thinking. Tasks

are also how the textbooks encourage students' use of language, and how the authors intend to develop the learners' language proficiency (Fenner & Ørevik, 2018, p. 344).[2]

As we can see, tasks are important to textbook authors as their way of shaping how their books are intended to be used, but their significance is even greater to teachers and students. When choosing textbooks, Norwegian teachers look for a great variety of tasks (Maagerø & Skjelbred, 2010, p. 149). The activities provided have a great impact on the teaching conducted (Summer, 2011, p. 78). Working with tasks has been quite common in Norwegian schools for a long time (Bachmann, 2004; Klette, 2004; Skjelbred et al., 2005; Kjærnsli et al., 2007; Skjelbred, 2012, p. 175; Blikstad-Balas, 2014, p. 330). Tasks have been found in Norwegian textbooks since 1939, an era which was an example of a curriculum having a direct impact on textbooks (Skjelbred, 2012, p. 178)[3]. Bachmann et al.'s study from 2004 showed how often students were required to work with the textbook. 76% of teachers surveyed said that students often work with written tasks in the books, whereas 57% said that students often do practical tasks suggested by the book (p. 124). A few years later, Haug (2011) found that there has even been an increase in the time spent doing individual tasks in recent years, and students are allowed to be more active and independent. Students do not seem to master this independence very well, however (Klette, 2007; Haug, 2011; Dalland & Klette, 2014).

All books contain what Gerard Genette called paratexts (cited in Skjelbred, 2012, p. 176). Paratexts are headlines, footnotes, dedications, et cetera; the kinds of texts that are used to understand the main text. Paratexts are meant to ease the understanding of a text. In textbooks, this can, for instance, be headlines, glossaries, or tasks. They control how the reader reads the text, and can show the reader how to find information, how to interpret, and how to reflect upon, the content and form of the text (Skjelbred, 2019; Rogne, 2014, p. 70). It is important to consider whether the tasks or other paratexts (such as illustrations) might control and limit the understanding of the text, or if it opens up to different interpretations. (Utdanningsdirektoratet, 2020a). If a task asks the student to interpret a text, for instance, the student will try to make up their own mind about it. If the task asks the student whether or not they think a certain interpretation is correct, the student may only look at this option. Skjelbred (2003) asked that we take a critical look at how tasks are written, as well as

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[2] For a thorough discussion of tasks, see Skjelbred, 2019, pp. 95-108.

[3] For an overview of the historical use of tasks in textbook culture, see Skjelbred, 2012, pp. 178-179.

used, because they can teach students to treat text in ways that disagree with the curriculum. She asked if tasks should be excluded from textbooks altogether, and only appear in the teachers' textbooks, so that teachers can teach students the reading strategies needed for that specific text (p. 67). In 2012, however, Skjelbred (p. 183) argued that although literary conversations can be better suited than tasks to make students develop their understanding of texts, tasks can be a point of departure for these conversations, reflections on the text, and cooperation among students. Thus, they should not be excluded from the textbooks, but treated with caution.

In 2013, Lund looked at writing tasks in two Norwegian textbook series for the English subject for 5th-7th grade. She found that most of the writing tasks facilitated controlled writing, mainly used for language learning purposes. The tasks were too focused on vocabulary, orthography, grammar and syntax, and few of them invited students to write freely, to experiment or be creative. This poses a problem, because the textbooks did not open up for students' own experiences or interpretations, and, given that this has been granted even more focus in the revised curriculum, it is increasingly important to include these kinds of tasks in the textbooks.

The textbooks studied in this thesis contain tasks made for fiction texts, as well as tasks made for non-fiction texts. Some discussions of critical literacy, however, such as Veum & Skovholt (2018), limit themselves to the discussion of non-fiction texts. This thesis will treat these tasks equally. As shown in the previous section, students' interpretations of both non-fiction and fiction texts are to be encouraged, and a critical approach to text should be applied to both. Previous studies show that tasks differ based on what kinds of texts they are made for. Bakken and Anderson-Bakken (2016) studied tasks in textbooks for the Norwegian subject made for upper secondary school. They found that tasks made for fiction texts were open-ended, asking students to express themselves, whereas the tasks for non-fiction texts, as well as the textbook authors' own texts, were closed and looking for a correct answer. Ullström (cited by Utdanningsdirektoratet, 2020a), in the other hand, found that most fiction tasks do not focus on the fiction text as text, but function as a way of controlling that students have read the text, or as closed tasks, or lead students away from working with fiction tasks as literature. Tasks for both fiction texts and non-fiction texts should be open-ended and allow for interpretation.

There are many different kinds of tasks; hence, there are many opinions on what tasks to include in a textbook. The greatest debate revolves around what we typically call summarising tasks. Blikstad-

Balas (2016, p. 71) calls these tasks *control tasks*. For reasons of clarity, which will be further described in Chapter 3, this is the term to be used in this thesis. Teachers argue that control tasks form a necessary kind of repetition, giving students the possibility to process the information (Tommelstad, 2017, p. 179, 257). These tasks have been the dominating kind of tasks used in schools for a long time (Wade & Moje, 2000; Skjelbred, 2003, p. 59; Skjelbred et al., 2005; Rønning et al., 2008; Juuhl et al., 2010; Lund, 2013; Blikstad-Balas, 2014, p. 331; Tommelstad, 2017, p. 194). They can, for instance, be a good strategy when teaching students how to skim a text, which is a skill they need to learn.

According to Blikstad-Balas (2016, p. 71), control tasks exist to confirm that the student has read the text. All they do is check that the student is able to read, not to check if the student has understood the text. In terms of second language learning, this is a useful skill, and although these tasks are necessary, they must be treated with caution. Students learn to look for facts that are to be remembered, in order to prepare for tests (Aamotsbakken, 2003, p. 68), and become annoyed when the answer is not available in the book itself (Tønnesson, 2002, p. 397). As mentioned in the quality criteria, the textbooks should support a critical approach to text, including texts in learning resources (Utdanningsdirektoratet, 2020b). With control tasks, students learn to find out what teachers and textbook authors think is important in a text, whereas the school needs textbooks that challenges students' relationship to knowledge and canon (Skjelbred, 2003). If control tasks are the only tasks assigned, they will necessarily shape the way students read the text negatively, because they will only look for the answers to the questions. Students learn to chase answers (Løvland, 2011). If these are assigned along with tasks of assessment and interpretation, however, they can function as a foundation to ensure that students know the main facts from the text before going on to higher level tasks.

Tasks are often used to understand what makes up the important knowledge in a subject, especially for those who struggle with the subject (Maagerø & Skjelbred, 2010, p. 150; Skjelbred, 2012, p. 176; Utdanningsdirektoratet, 2020a). Often, control tasks are specifically assigned to struggling students, to train their ability to read texts, as well as providing them with a feeling of accomplishment when they can solve them. However, as their reading is thus limited to looking for answers, this will not prepare them for the reading they need to do outside of school, or in later school years (Maagerø & Skjelbred, 2010, p. 152). Thus, this kind of differentiation is a problem, as it reinforces the problems of students who are already struggling with reading.

Another reason for using tasks is that it activates the student — they become more involved in the learning process, as opposed to simply receiving knowledge. The "principle of student activity" is fundamental to the pedagogics of the Norwegian school. Students are meant to learn through working actively with the material (Skjelbred, 2012, p. 183). Skjelbred, however, asked how active students really are if they simply look for answers in a text, before writing them down. Students should organise, process, and contextualise the knowledge, as well as use other cognitive functions. There is not much reflection and exploratory thinking in a "hunt for answers", according to Skjelbred (2012, p. 183). Although locating information is a vital part of being able to read, tasks should also encourage other kinds of reading. Later, Skjelbred (2019, p. 148) argued that students were more active with the texts when reading, listening, and discussing, with a focus on critical reading.

## 2.5 Critical literacy

Two essential terms to this thesis, are *literacy*, and *critical literacy*. Literacy is defined by UNESCO as "a means of identification, understanding, interpretation, creation, and communication in an increasingly digital, text-mediated, information-rich, and fast-changing world" (UNESCO, 2018). This is also the definition used as a basis in the creation of the revised curriculum (Berge, 2007, cited in Veum & Skovholt, 2018, p. 13), and perceives literacy as a necessary skill for active participation in society (Blikstad-Balas, 2016, p. 15). In order to be critical readers, students first need to be functional readers. They need to be able to understand the text. According to Skjelbred (2019, p. 16), literacy includes critical reflection, which connects the term to *Bildung*. However, this thesis will not focus on literacy, but on *critical literacy*, as defined by Allan Luke;

> The term critical literacy refers to the use of the technologies of print and other media of communication to analyze, critique and transform the norms, rule systems and practices governing the social fields of everyday life. (Luke, 2014, cited in Veum & Skovholt, 2018)

As we can see, critical literacy is seen as a competence, with which you understand how language and text construct different perceptions of reality, and with which you are able to reveal, identify, and challenge implicit social and cultural conceptions of a text (Veum & Skovholt, 2018, p. 14).

Literacy, as skills of reading and writing, and critical literacy, as the ability to understand text critically and independently, are to be practised in all subjects in the Norwegian school (Kunnskapsdepartementet, 2016; Kunnskapsdepartementet, 2017). Whereas model writing has become quite common in Norwegian schools, we should also conduct model reading, where we show students how to understand and assess information. For instance, we can identify typical traits of certain texts and talk about how the texts are constructed. Good literacy teaching contains a dialogue about texts in the classroom (Blikstad-Balas, 2016, p. 106-107). Through using open questions, the authors can facilitate students' individual interpretation of texts, increasing the likelihood of flourishing discussions with teachers and classmates (Fenner & Ørevik, 2018, p. 349).

Veum & Skovholt (2018, pp. 78-79) created an overview of categories of tasks which could be asked in order to train students' abilities in critical reading. They included questions for context, critical analysis of verbal texts and visual presentations, and critical analysis to students' own digital texts. Questions for context are tasks about theme, contextual influence on the text, whose interests the text promotes, what aims the author could have, target group, and so on. Questions for verbal texts include tasks about word choice, communication of theme, active and passive voices, exclusion, et cetera. Most textbooks also contain visual illustrations, for which Veum & Skovholt suggested tasks about choice of image or illustration, whose interests the illustrations promote, which values are promoted, and so on. Last, but not least, Veum & Skovholt (2018, pp. 78-79) included questions that students could ask about their own digital texts, including questions about the purpose of production, target group, privacy, exclusion, et cetera. These are questions that can be phrased in ways most eight graders can understand, even in English, and which they should meet during their learning in order to practise skills of critical literacy.

When teaching students to interpret information in a text, they also need to learn how to assess the reliability of that text (Kunnskapsdepartementet, 2017). Although assessing sources is not the full extent of critical literacy, it is still an important part of the whole (Veum & Skovholt, 2018, p. 15). Students need to experience how to ask texts questions, comparing different texts, determining the reliability of the text, and assessing which kind of information they need. Students should be taught how to evaluate sources, which is far more difficult than finding information (Blikstad-Balas, 2016, pp. 72-73). This is a response to the fact that the 21st century is overrun with information of disputed origin, full of contradictions (Gilje et al., 2016, p. 175; Veum & Skovholt, 2018, pp.

11-12). Even in the lower grades, the tasks should inspire a critical reading of the texts, especially in language subjects like Norwegian and English (Utdanningsdirektoratet, 2020a). This is particularly the case for non-fiction texts, but should also be considered when writing tasks for fiction texts. In this section, I will especially focus on non-fiction texts, as most of the research on critical reading is based on these.

Learning to question and criticise text, is especially important considering how much students and teachers trust the textbooks. Rasmussen & Hagen (2015) found that students see the textbook as a source beyond doubt, because, as mentioned in the previous section, it defines the necessary knowledge of schools. In 1999, Tsai showed that students trusted the textbook more than results from their own experiments, and Tan (2008) showed that this was also true for teachers. Egeberg et al. (2012) also showed that websites made by the big textbook publishers were seen as more reliable by students than any other web sites. Whereas students should be able to trust the information in the textbooks, it is of great importance that they understand how to check it. One way of teaching students to do this, is through creating tasks that ask them to assess the information in a text. Tasks for non-fiction texts usually treat the texts as unambiguously true. This is also the case for texts written by textbook authors (Bakken & Anderson-Bakken, 2016). Because textbooks are presented as omniscient truth, they devalue the skills needed to read critically. If students get used to the fact that there is one truth, and that truth is presented in the textbooks, they might have a harder time learning how to assess information (Blikstad-Balas, 2016). In order to discuss critical literacy at all, one must acknowledge that all texts, including textbooks, are expressions of relations and different degrees of power (Veum & Skovholt, 2018, p. 15). Textbook writers must acknowledge this power, and write texts and tasks suited to help students understand it.

Tønnesson (2002, p. 399) argued that we need to consider the texts of textbooks, not just tasks, when discussing critical literacy. Do the texts present information as a given, which cannot be questioned, or do they make different interpretations and views visible? The textbooks should not be one-sided and simply factual, but should engage students through a presentation of alternative views and different perspectives (Tønnesson, 2002, p. 395). We must also consider the role that the teaching material implies for the student. Is the student seen as a receiver of knowledge, or are they put in a position of choice, asking questions of their own, self-expression, reflection, assessing choice of texts, approach, presentation, and use of sources in the teaching material (Utdanningsdirektoratet, 2020a). A thorough discussion of this can be found in Scardamalia and

Bereiter (2006), where they describe how students' roles can be changed from receivers of knowledge, to members of a community, building knowledge together.

According to the quality criteria made by the Norwegian Directorate for Education and Training, textbooks should contain model texts, both finished and in process, showing students what they are expected to produce (Utdanningsdirektoratet, 2020b). When looking at English textbooks for upper secondary school, Ørevik (2019) found that they did not contain examples of the kinds of texts we ask students to write on their exams. The exams ask students to write explanatory and argumentative texts, whereas there are few textbook tasks similar to this. The textbooks' lack of good model texts is also the case concerning listing sources. In most textbooks, the authors are not only invisible, as mentioned in the introduction, but appears to be omniscient. They do not name any sources except from at the very end of the book, and it appears as if the authors themselves are the source of all knowledge (Blikstad-Balas, 2016, p. 75). In their reasoning for the quality criteria, the Norwegian Directorate for Education and Training pointed out that students need to read texts appropriate for the aims which students are meant to achieve; describe, recount, discuss, explain, and reflect (Utdanningsdirektoratet, 2020a). Thus, the teaching materials should provide these texts as models for students' own writing, including sources, and there should be tasks related to these, in order for students to develop the meta language of such texts.

## 2.6 Previous research on textbook production

As previously mentioned, plenty of research has been conducted on textbooks, both in Norway and internationally. Nonetheless, very few studies have been conducted on the writing of these textbooks, or their authors. In her 2019 book about the texts of schools [*Skolens tekster*], Skjelbred spent less than two pages on the topic of authors, in which she mainly discussed the sheer amount of people involved in the process of textbook production. However, some studies have looked at textbook authors and production. In 1991 Haavelsrud was apparently the first to ask textbook authors in Norway to speak their mind about the operations of textbook authorship (Haavelsrud, 1991, p. 11). He used both surveys and interviews, and mapped textbook authors' views on the production of textbooks. He discovered several problems that should have been addressed in future research, including difficulties in the relations between publishers and authors (Haavelsrud, 1991, pp. 26, 78-80). According to the Norwegian Non-Fiction Writers and Translators' Association, textbook writers still struggle with their relations to the publishers (NFFO, 2019, February 21), and

time restraints are also mentioned in Rogne's 2009 study of Norwegian textbooks, even though he did not survey nor interview textbook authors. Haavelsrud pointed out how little interest had been shown to the study of textbook authors, and argued that the production of these essential books should receive more attention (1991, p. 10). None of the authors Haavelsrud interviewed were writers of textbooks for the English subject.

Bachmann et al. (2004) conducted a study in 2001-2002 in which they surveyed people who had been involved in the development of textbooks after the implementation of L97. In 2002 Flottorp interviewed textbook authors and publishers in her study of two book series written for mathematics for primary school (year 1-7). She did not perform an analysis of the books, however. In 2003, Aamotsbakken interviewed five editors with different publishers, but she did not interview the authors themselves. In the same year, Johnsen (cited in Tomlinson, 2012, p. 153) looked at how textbook writers create tasks for their books. He found little research previously conducted on this, and therefore asked eight expert materials writers, as well as eight "novices", to think aloud while they were creating tasks for teaching materials. The experts' thinking differed greatly from that of the novices, although none of them made any references to theory-driven principles. A few years later, Lindenlaub (2008) interviewed two authors of French textbooks for Norwegian schools, in order to discuss how the LK06 affected the writing of the new textbooks. Prowse (cited in Tomlinson, 2012, p. 153) also found in 2011 that most material writers looked upon the writing as a creative process, as opposed to a scientific and mechanical one. In 2018, Heimstad interviewed two authors of history textbooks meant for Upper secondary school, in order to look at their descriptions of Sámi history. Although his method was similar to the one used in this thesis, since it used both interviews and textbook analysis, Heimstad's study was very focused on history, and offers little information of interest on the roles of the authors.

In general, there seems to be very little research conducted in which the authors are interviewed or questioned at all, as well as very few publications guiding material writers in their textbook production (Tomlinson, 2012, p. 156). Although this thesis is limited in that it cannot discuss the authors' answers in depth, it will discuss the authors' opinions and statements, especially concerning tasks and critical reading.

<center>**3. Method**</center>

When considering which methods to employ, we must first consider the aim of the thesis. My aim was to study how tasks in the new English books for eight grade treated critical reading skills, as part of the revised curriculum. To do so, I needed to analyse the tasks themselves, but I also wanted to hear what the authors had to say about the process of writing the books. I have employed Bloom's Taxonomy in order to categorise the tasks, and chose to interview the authors in person, as opposed to using questionnaires. Thus, this is a mixed-methods study, combining both quantitative and qualitative research. In this section, I will first describe the research as an embedded mixed method case study, and explain the choice of this design. Subsequently, the section will go through the choices and considerations made when deciding on the methods for the book analysis and the interviews, respectively.

A case study like this is specifically suitable for a mixed methods design, as the qualitative data can shed light on the quantitative data (Skogen, 2006, p. 55; American Psychological Association, 2020, p. 105). This is considered a demanding method, as it requires both knowledge of qualitative and quantitative approaches (Rogne, 2014, p. 89), yet, it also strengthens the account. The data from the textbook and the interviews can either support or contradict each other (Woods, 1999, pp. 4-5). As this study looks at four different textbooks designed for the same year and at the same time, this is also an embedded single case study (Skogen, 2006). Mixed methods case studies are also demanding, because the researcher needs to maintain a steady course, and keep the entirety of the study in mind at all times. They also need to be very aware of their own bias (Skogen, 2006, p. 59). Whereas the interviewees and their answers may have been influenced by the interviewer's questions or responses, or by the preceding conversation, the textbooks do not change based on the research conducted (Fuglseth, 2006, p. 87). Because of this, the analysis of the books is just as important as the interviews themselves to show what kinds of tasks are used in the books.

**3.1 Textbook analysis**

This thesis was written in the course of 2020, and, as such, I am fortunate to be allowed to study a change - the introduction of a revised curriculum - as it unfolds. The materials studied are hot off the press, and, as seen in the section on the use of textbooks, significant to teachers' and students' everyday practice. In the next section we will see how this has a positive impact on the interviews. Nevertheless, this also means that not all the material is finished. A textbook rarely comes alone,

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meaning that it is usually accompanied by a teachers' textbook and a digital resource. Some publishers also provide easy readers, CDs or work books. Resources like these have an impact on the use of the teaching material, which is why they would normally be included in an analysis such as this thesis (Ryeng, 1998, p. 18). Even so, the main textbook is usually the first to be published, and in this thesis, the only material to be studied. Thus, this analysis may find some things lacking in a textbook that will be provided in a work book or a digital resource, or perhaps, a later book. In addition, this thesis will only look at the textbooks for year 8, whereas the year 9 books were published during summer or fall 2020, and the year 10 textbooks will be published over the next school year. Through analysing the books now, the thesis may point out aspects which could be improved, which the authors may or may not choose to take into account in year 10 books.

The choice to analyse only one book from each publisher is not, however, based solely on timing. The main textbook is the material most often used by teachers and students. Zimmermann (cited in Summer, 2011, p. 86) found that more than half of teachers rarely or never make use of extra material, such as supplementary grammar booklets. Studies have also shown that teachers rarely read the theoretical basis for the author's choices, provided in the teachers' handbooks (Fenner & Ørevik, 2018, p. 335). Studies should be conducted on the use of teachers' books, digital resources, supplementary CDs, and other extra material, to look at to which degree these are used to supplement the main textbook. On the other hand, analysing three different textbooks from each of the four publishers, in addition to analysing the teachers' books, work books, CDs, easy readers, and digital resources would be far too large a task for this thesis.

Nevertheless, it is imperative to keep in mind the importance of other resources in the English classroom, especially digital ones. In 2013, Vibe & Hovdhaugen found that subject specific digital resources were used in all but 3% of classrooms (p. 61). Gilje's study from a few years later showed that only 2% of teachers did not complement their textbook based teaching with digital resources (Gilje et al., 2016, p. 155). In addition to this, some digital resources contain additional tasks (Maagerø & Skjelbred, 2010, p. 149), which would be of interest to this thesis. Yet, most students prefer the printed versions of the textbooks (Sørhaug, 2018), and the printed textbook is, as seen in the theory section, still of great significance in most classrooms. Vareberg (cited in Skjelbred, 2019, p. 66) found that digital resources often contained the same information as the textbooks, and that the corresponding websites did not supplement the books very well. This study, however, was conducted during a time when digital resources were less important than today, and it would be

interesting to study whether this changes after the introduction of the revised curriculum (Skjelbred, 2019, p. 66). It is clear that although digital resources are important, the textbook still holds an important role, and should be studied in its own right.

This thesis will present a theoretical analysis of the textbooks, as opposed to an empirical analysis of the actual use of textbooks, which would be restricted to the context in which they are studied. Although the latter option would be highly interesting, especially as a comparison of the use of the four different textbooks, the former provides a theoretical analysis through a specific evaluative framework. This kind of analysis allows us to consider the extent to which the books succeed in fulfilling their potential as teaching materials (Summer, 2011, p. 87).

As previously mentioned, this thesis will revolve around the textbooks *Stages, Engelsk, Echo* and *Enter*. These books were chosen because they are published by the four largest publishers of textbooks for schools in Norway (Forleggerforeningen, 2019, p. 60; Skjelbred, 2019, p. 62). They were all published in 2020; all as a second edition, except from *Echo,* which is a first edition. As the books will be references several times in this chapter, they will simply be referred to with their titles and page numbers. The task analysis will include all activities in the textbooks, including activities with no task number, such as *before reading*-questions. One of the books, *Echo,* from Fagbokforlaget, is very different from the others, since it is written as a collection of literature for 8th-10th grade. The other books are only written for one year at a time, and include both fiction and non-fiction texts. The authors of *Echo* have chosen to only include fiction texts, and add non-fiction texts as an online resource, which is not yet available. As previously mentioned, this thesis will treat fiction and non-fiction texts as one.

It is important to be aware of one's own bias, which is why the analysis of the books has been checked and rechecked. I could also have been influenced by my previous experience with the books, as three of the books are revised versions of books already used in English teaching. However, in my years as a teacher I have mainly worked with Fagbokforlaget's textbook *Crossroads,* which has not been revised for LK20. Thus, this textbook was not relevant for the study, and I had no previous experience with any of the textbooks.

### 3.1.1 Existing models for Analysis

As previously mentioned, quite a lot of research has been conducted on textbooks, and there are many models that can be used to evaluate different aspects of textbooks. For one, you can use the quality criteria suggested by the Norwegian Directorate for Education and Training (Utdanningsdirektoratet, 2020b). These have been developed in order to be used when choosing learning resources, such as textbooks. The criteria also signal to the textbook authors and publishers of learning resources what they should be writing (Utdanningsdirektoratet, 2020a). The criteria include aspects of formatting, content, didactics, text choices, as well as pedagogical quality, and whether or not the textbook has been adapted to the changes in the curriculum. The criteria that are relevant to critical literacy, are these;

> 1.8 The learning resource invites the students' experiences, views, encounters and opinions
> 1.12 The learning resource supports a critical approach to text, including texts in learning resources, and discusses how the media shapes communication
> 2.1 The learning resource opens up for students' varying interpretations and experiences of literary texts and other cultural expressions
> 2.12 The learning resource includes texts which provide good models for the students' own text production …
> (Utdanningsdirektoratet, 2020b).

It is clear that the textbooks should invite students' own views and experiences, and that they should treat text, both fiction and non-fiction, as subjective and up for interpretation. Textbooks should also include good model texts, both as finished products, and as text in process. These criteria are, however, not developed for systematic categorisation of tasks, are difficult to quantify, and many of the criteria are too vague to facilitate clear-cut answers. All the books in this study will fulfil this criterion, for instance; "The learning resource invites the students' experiences, views, encounters and opinions" - but the question is, how do you determine the degree to which they do? How often should the teaching material do this? Once? Thirty times? Does it ask for the students' opinions, or yes/no-answers? There is no question that the use of these criteria would be indecisive. In addition, this thesis will mainly look at the textbook tasks, whereas the criteria address the entire textbooks. This thesis will not go through all the criteria book by book. Nevertheless, these will be used to discuss which trends are evident in the books as a whole in Chapter 6.

There are, fortunately, other models we can use to analyse the textbooks. Rodríguez (2019) described a myriad of models for assessment, of which many are interesting, yet none befitting the intention of this thesis. The matter at hand is textbook tasks and critical reading, so we need to look at task analysis. There are many models created to categorise tasks, including knowledge types (Ammert & Sharp, 2016), tasks for fiction texts (Ullström, cited in Skjelbred, 2012, p. 179) and grammar tasks (Askeland, 2013; Espeland, 2017). Most recently, Lund (2020, p. 358) described criteria which should be asked of a textbook's tasks as an evaluation. However, as they do not delimit tasks pertaining to critical reading, these will not help achieve the aim of this thesis. In their reasoning for the quality criteria, the Norwegian Directorate for Education and Training divided tasks into four; testing tasks (what we would call control tasks), practice tasks, interpretation and reflection tasks, and "doing"-tasks (Utdanningsdirektoratet, 2020a). These categories, although helpful when assessing teaching materials, do not delimit critical reading skills, and are, as such, not relevant here.

According to Skaftun (2006) and Roe (2008) (both cited in Maagerø & Skjelbred, 2010, p. 151), there are three main aspects to reading competency; an ability to extract information from a text, to interpret and conclude based on a text, and to reflect on and assess form and content in a text. These can also be applied to tasks in textbooks for the English subject. All of these skills need to be addressed by tasks in textbooks, and the third category could be used to delimit critical reading skills. Yet, these criteria would be large, and difficult to split into subcategories. In addition to this, they can only be used to categorise knowledge questions, whereas grammar questions and other tasks of linguistic aspects would be hard to place. Freebody & Luke (cited in Veum & Skovholt, 2018, pp. 22-23) also created a model for approaching text, in which they described four roles for the students. These include the code breaker (basic understanding of text), the text participant (meaning making), the text user (genre understanding, using and responding to text) and text analyser (critical literacy). This would be an interesting model to use, especially since it demarcates critical literacy skills. On the other hand, it would be more difficult to create a model for task categorisation, as this would demand some rewriting of the model.

Although these models are interesting, they do not provide a useful model for the sorting and categorisation of all tasks in English textbooks, and they do not provide a delimitation of the skills necessary to practise critical reading. Thus, I needed to create a model which was suitable for all the tasks found in an English textbook, and which I could connect to the necessary skills and

competences in LK20. I could have categorised the tasks according to subject, such as vocabulary, grammar or knowledge tasks, but this would not have shown how students had to work with the subject matter. Grammar tasks, for instance, can include tasks as cognitively different as the tasks in Table 1.

**Table 1**

*Variation in grammar tasks*

| Task | Source |
|------|--------|
| Practise irregular verbs. Use a piece of paper to cover the past tense column. Then try to remember the correct form | *Stages*, Chapter 5, Task tL6c |
| When do you use this verb tense? | *Enter,* Chapter 1, Task 22c |
| In pairs, translate the dialogue. Make sure you conjugate the verb *to be* correctly. | *Engelsk,* Chapter 1, Task 14 |

In addition to the great variation in demands of grammar tasks, one of the four books, *Echo*, does not include any grammar or language tasks in the printed version. Thus, we cannot simply categorise tasks by subject. We must look at how students are asked to work with the subject matter. Assuming that students' learning is improved by activity-focused tasks, how they work with the subject matter determines what they learn.

### 3.1.2 A new model for task categorisation

None of the aforementioned models could incorporate the range of tasks available, at the same time as delimiting critical reading skills. Therefore, this thesis will devise a model based on Bloom's taxonomy to categorise the tasks in the textbooks. Bloom's taxonomy (Bloom et al., 1956) allows for these aspects, and is well known among most English teachers in Norway. This taxonomy has received some criticism (Booker, 2008; Wineburg & Schneider, 2010), yet these do not address the features most relevant to this thesis, and, as such, they will not be further discussed. Henceforth, the thesis will refer to the revised 2001 version of the handbook, which is commonly used to describe Bloom's taxonomy today (Anderson et al., 2001). Whereas Bloom's taxonomy, as seen in Figure 1, does name the different cognitive processes necessary for each category, I have chosen to create subcategories loosely based on these cognitive processes. In order to make subcategories which

clearly describes the tasks involved, they have been slightly altered from the original cognitive processes, and renamed for clarification.

**Figure 1**

*Bloom's Taxonomy, revised by Anderson et al., 2001*
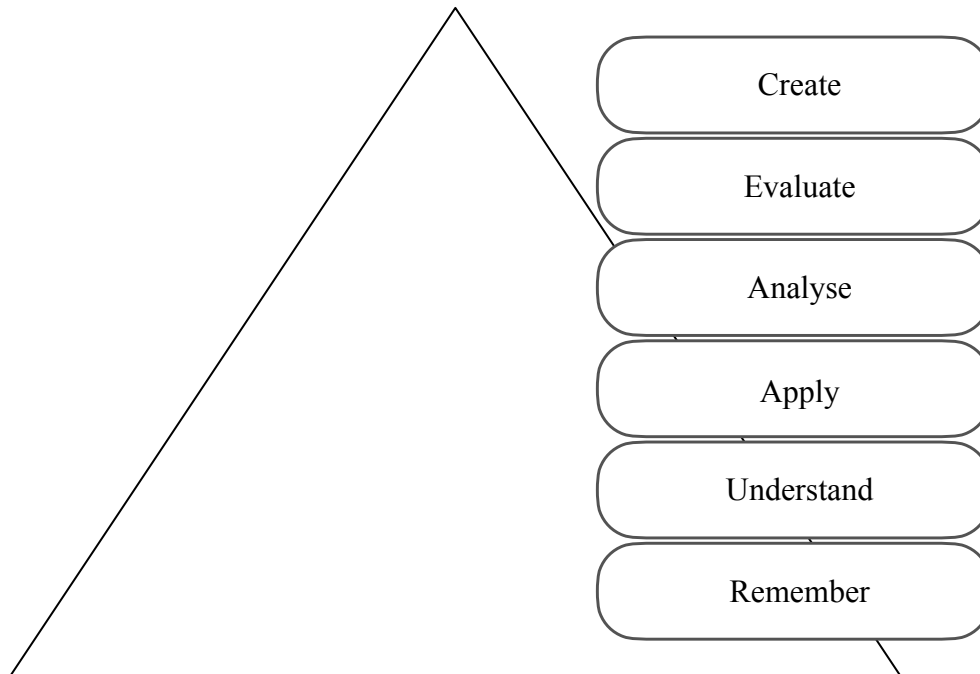


*Category 1: Remember*

This category originally contains tasks asking student to recognise or recall knowledge (Anderson et al., 2001, pp. 31, 66-70). This is the only category I have chosen to expand beyond its original scope. In this model, this category includes all tasks that you can answer without actually understanding the text itself, such as locating information in a text. These tasks can be necessary to assess whether students have picked up on important information when working with a text, before proceeding to working with more difficult tasks (Skjelbred, 2019, p. 98). However, they do not show that students understand the information or the text, or that they have a specific skill, such as in Category 2. The category is split into five subcategories, presented in Table 2 with examples.

**Table 2**

*Category 1, with subcategories and examples*

| Subcategory | Example | Source |
|---|---|---|
| **Question task** | Write at least two questions about each paragraph of the text. | *Engelsk*, Chapter 1, Task 11 |
| **Find information or objects in a text** | Choose five words from this text that you want to learn. | *Enter*, Chapter 1, Task 15b |
| **Search for information** | Find out more about Asperger's syndrome, and some of the syndrome's characteristics. | *Echo*, Chapter 1, Task tJ4 |
| **Read aloud/act out** | Listen to the poem. Practise reading it out loud to a partner. | *Enter*, Chapter 3, Task 15a |
| **Remember** | Practise irregular verbs. Use a piece of paper to cover the past tense column. Then try to remember the correct form. | *Stages*, Chapter 5, Task tL6c |

*Category 2: Understand*

Tasks belonging to this category ask students to show understanding or skill, as well as being able to relate the subject matter to other contexts (Anderson et al., 2001, pp. 70-76). This is the category which involves the most cognitive processes, and thus, include the most subcategories, as seen in Table 3. It is important to distinguish between *summarising tasks,* as described in Chapter 2, and tasks that are categorised under the subcategory "Summarise". Whereas *summarising tasks,* or control tasks, are more similar to Category 1 tasks, in which students do not need to understand the text to answer the questions, tasks in the subcategory "Summarise" ask students to abstract meaning from the text, constructing a representation of the information (Anderson et al., 2001, p. 73).

**Table 3**

*Category 2, with subcategories and examples*

| Subcategory | Example | Source |
|---|---|---|
| **Understand word/ concept** | The focus words are marked in the text. Work with a partner and explain the meaning of these focus words to each other. If you get stuck, try to explain the meaning of the words in Norwegian first. | *Engelsk*, Chapter 1, Task 1a |
| **Exemplify** | Make a list of words that you use in your own accent(s) that are not typical in standard speech. | *Echo*, Chapter 2, Task tB4 |
| **Illustrate** | Choose one of the stanzas of the song. Do a drawing inspired by this stanza. Alternatively, you can draw a comic strip inspired by the song. | *Engelsk*, Chapter 3, Task 37 |
| **Classify** | Sort the adjectives into categories: words that describe August, words that describe Summer, and words that describe other things. | *Enter*, Chapter 2, Task 13b |
| **Summarise** | Write one or two sentences about each paragraph to make a summary of the text. | *Enter*, Chapter 2, Task 16 |
| **Interpret/infer** | What is the setting for the story you have just read? | *Echo*, Chapter 3, Task tM1 |
| **Compare** | Work with a partner. Translate the words above. Do these words have the same singular and plural form in Norwegian? | *Stages*, Chapter 3, Task tJ6 |
| **Correct** | Rewrite the final paragraph of the story with proper spelling. | *Stages*, Chapter 1, Task tF7 |
| **Describe** | Recommend a sport you know well to someone who has not tried it before. Make a list of tips and instructions you would give. | *Enter*, Chapter 4, Task 54a |

*Category 3: Apply*

This category includes tasks asking students to execute or implement knowledge from the text. For instance, if the text tells student how to conjugate a verb, a Category 3 task would ask them to conjugate a verb (Anderson et al., 2001, pp. 77-79). These, often repetitive, tasks are important when trying to learn structures, e.g., verb conjugations (Skjelbred, 2019, p. 98). According to

Anderson et al. (2001), there are two cognitive processes involved in this category - execution and implementation. These differ based on the availability of the knowledge needed to solve the tasks. To execute a task, is to follow known instructions, such as instructions in a text about how to conjugate a verb. To implement, student needs to solve an unfamiliar problem through first determining which knowledge they will use. In most of the textbook tasks of this category, however, the information on how to solve it, is provided, which is why these cognitive processes have not been used as subcategories, as seen in Table 4.

**Table 4**

*Category 3, with subcategories and examples*

| Subcategory | Example | Source |
|---|---|---|
| **Use specific words in a sentence or translation** | Make your own sentences with the words from task A. | *Engelsk,* Chapter 2, Task 2c |
| **Use a grammatical rule or concept** | Find the correct form of the verbs to be and to have in the present tense: There _____ 650 pupils at the school. | *Stages,* Chapter 1, Task tH4c |

*Category 4: Analyse*

These tasks will ask students to differentiate, organise, or attribute knowledge. This is the first category that clearly describes skills related to critical literacy. For instance, students could be asked to distinguish fact from opinion, connect parts of an argument, distinguish relevant from irrelevant material, compare parts of text/different texts, find underlying assumptions, or distinguish major from minor themes. In a fictional text, it could ask students to determine the motives for an action, or analyse the underlying intentions of the author (Anderson et al., 2001, p. 82). It can also be seen as an extension of Category 2, or as a prelude to Category 5. Yet, to understand is not the same as to analyse, and analysis is not equal to evaluation, which is why we must keep the differences in mind (Anderson et al., 2001, pp. 79-83). This category may, for instance, in some cases appear similar to the subcategory "Summarise" in Category 2, in which students are asked to abstract meaning from a text. However, in Category 4, students may be asked to interpret the author's intentions behind the text, or find the message the author wants to convey (Anderson et al., 2001, pp. 80-81). Table 5 shows examples of the subcategories.

**Table 5**

*Category 4, with subcategories and examples*

| Subcategory | Example | Source |
|---|---|---|
| **Attribute** | Why do you think the poet has chosen to write about this moment in the war? | *Echo,* Chapter 2, Task tA4. |
| **Differentiate and/or organise** | Which argument do you think is the strongest? Give reasons for your opinion. | *Engelsk*, Chapter 3, Task 19b |

*Category 5: Evaluate*

In Category 5 tasks, students are asked to check and critique, or evaluate something based on specific criteria. This could, for instance, be to check if a conclusion follows logically from its arguments, whether data supports a statement, or to find contradictions in a narrative. As such, this category involves critical reading. This category is more about students' own opinion, than about understanding the text. Tasks could ask students to note down what they like or dislike about a text, and why (Anderson et al., 2001, pp. 83-84). These tasks are part and parcel of critical thinking (Anderson et al., 2001, p. 84). Students could, for instance, assess the reliability of a non-fiction text. Another task could be to evaluate and compare different approaches to a problem, such as finding the translation to a word online or in a dictionary. The important distinction between Category 4 and 5 is that Category 5 tasks need to have some sort of criteria, or that students need to justify their answers with reasons. Many of these tasks revolve around the critiquing or checking of their own, or each other's texts. As my main focus will be on critical reading of the textbook, Table 6 shows how I have created subcategories based on what the students are assessing.

**Table 6**

*Category 5, with subcategories and examples*

| Subcategory | Example | Source |
|---|---|---|
| **Critiquing book text** | Listen to the songs. … Then, write two paragraphs: In the first paragraph, describe the difference between the two songs. In the second paragraph, explain which version you prefer. Give reasons for your opinion. | *Engelsk*, Chapter 3, Task 40 |

| Subcategory | Example | Source |
|---|---|---|
| **Critiquing student text** | Ask your classmate to tell you what was good about your description. | *Enter*, Chapter 2, Task 38c |

*Category 6: Create*

These tasks will ask students to generate, plan or produce something based on the text, or texts, they have read. Category 6 has been divided into four subcategories, presented with examples in Table 7. An important point in this category, is that students need to create a product in some way. They should use different sources, and/or their imagination, and a task in Category 6 will often require use of cognitive abilities from the other categories (Anderson et al., 2001, pp. 84-88). Thus, writing a summary of a text is not included in Category 6, as it only uses one source, but using different sources to write a paragraph about a subject, is. Tasks which belong to the subcategory "Create using other sources" are of special interest to this study, as these are related to critical reading. In addition to creation, reflection is a part of this category, as deep understanding as an act of construction or insight involves the cognitive processes of this level (Anderson et al., 2001, p. 85).

**Table 7**

*Category 6, with subcategories and examples*

| Subcategory | Example | Source |
|---|---|---|
| **Role play** | Work with a partner. What do you think Boris and Ivan would say to each other after Assembly? Write the dialogue together, at least five lines each. Perform the dialogue. | *Engelsk,* Chapter 1, Task 33 |
| **Create using other sources** | Find out more about the history of India. Make a timeline for the classroom wall. Find interesting facts from Indian history in books or on the internet. | *Enter,* Chapter 7, Task 66 |
| **Reflect** | Why do you think this poem is often used in funerals? | *Echo,* Chapter 1, Task tD1 |
| **Creative writing** | Erik Bloodaxe is now King of Jorvik. Write a letter from Queen Gunnhild to her sister at home in Norway. Use details from the story in your text. | *Stages,* Chapter 3, Task tI4 |

### 3.1.3 Challenges

Whereas all models ideally include all data, and categories exclude each other, this is not always the case. There are some tasks which can be placed in several categories, posing challenges to the categorisation process. These challenges are outlined in this section.

Some tasks in the books include two different activities or questions for students to complete. One example is this task from *Stages* (Chapter 1, Task tJ3): "Find the UN Convention on the Rights of the Child in child friendly language. Divide the rights between your classmates and make posters for them." In these cases, I have placed the task in a specific category, based on the activity which would be higher in the taxonomy. In this case, that would be Category 6, subcategory "Further writing", even though the task also includes an activity which would be placed in Category 1, subcategory "Search for information". All tasks have been placed individually, which may appear eschewed. Some tasks, such as the example with the Rights of the Child, contain several steps, whereas some tasks contain the exact same steps, but are divided into different smaller tasks. That is the case with this example from *Enter,* Chapter 4, Task 25:

> Write a short factual text called "From Snurfer to Snowboard".
>    a. Search on the internet for Sherman Poppen, snurfer and snowboard history.
>    b. Take notes from your digital sources.
>    c. Organise your notes in a mind map to plan your text.
>    d. Write a text with three paragraphs.
> *Enter*, p. 117.

This task is no more challenging than the previously mentioned example from *Stages,* perhaps even less, in that it gives you more direction and help along the way. However, in this study, this task from *Enter* is counted as four different tasks, whereas the task from *Stages* only counts as one. As a result of this distortion, the study will not pay much attention to the sheer number of tasks in the books.

The tasks are also categorised by intended learning outcome, rather than activity. As an example, a student can be asked to translate a sentence from Norwegian to English, which would normally fit within the Category 2, subcategory "Translate/explain/interpret words or concepts". Nonetheless, if

the translation of the sentence requires students to use a grammatical rule or concept they have just learned, this would be part of Category 3, subcategory "Use a grammatical rule or concept". Often, tasks are categorised based on the text they belong to. In *Stages,* Chapter 3, Task tJ2, students are asked to "Find five proper nouns and five common nouns in Chapter 3. Make two lists." This would normally fit within Category 1, subcategory "Find information or object". However, this task immediately follows a text explaining the difference between a proper noun and a common noun, which means the task belongs to Category 3, subcategory "Use grammatical rule or concept". When in doubt, I have chosen to use the category higher in the taxonomy. In addition to this, two similar tasks can be in two different categories. For instance, a question asking about the setting of the story, can be in Category 1, subcategory "Find information or objects in a text" or in Category 2, subcategory "Interpret and/or infer", based on how explicitly the setting of the story is stated in the text.

Many of the tasks asking students to look for specific information in a text, are described by the authors of *Stages, Enter*, and *Engelsk* as tasks related to understanding. However, they require the understanding of the language, but not necessarily the text as a whole. Whereas understanding of the language clearly is a basic necessity in an English textbook, that is not the matter at hand in this thesis, which is why they have not been placed in Category 2 - Understand. For instance, after the text *Ex Poser* in *Stages* students are asked the question "What is Boffin's invention?" In the text, you will find the sentence "Boffin is bringing along his latest invention - a lie detector." Whereas the lie detector is important to the story, answering the question will not show any real understanding of the text. These tasks can be important to include in the books in order to ensure that students have picked up essential information, but we cannot assume that answering them correctly shows understanding of the text.

### 3.2 Interviews

Previous studies on textbook production have been conducted through both interviews (Flottorp, 2002; Lindenlaub, 2008; Heimstad, 2018) and questionnaires (Haavelsrud, 1991; Bachmann, 2004). For this thesis, however, the author's perspectives and reflections were necessary in order to shed light on the process of production. Although the end product, the textbooks, were the main source of information, an emphasis on process was desired, and, as such, interviews were a natural choice (Woods, 1999, p. 4).

There are both advantages and disadvantages of using interviews as a method of enquiry (Robson, 2002). The interviews provide more of an insight than other enquiry methods, such as questionnaires, would do. For instance, I asked if the authors were aware that the Norwegian Directorate for Education and Training was in the process of creating criteria for the choice of textbooks, and if they answered no, which they all did, I had to explain that the maths criteria were ready, whereas the Norwegian and English criteria were yet to be finished (finished in June 2020). It was important to be able to ask follow-up questions, to make sure that the interviewees' statements were understood correctly, and that they understood my questions. This in itself created some extra labour, as the interviews had to be transcribed word by word, as opposed to a processed text, or filled into a form. The interviews were recorded, and transcribed as soon as possible, to make sure that the authors were cited correctly.

The interviews were based on an interview guide (appendix 1) with 15 key questions. The interviews were semi structured, as per Robson's (2002) definition, and the questions served as a point of departure to a relatively free conversation on the process of writing a textbook, and the choices to be made by the authors. These kinds of interviews are the most common in research conversations (Johnsen, 2006, p. 124). A semi structured interview contains predetermined questions, of which explanations and elaborations during the interview may be necessary, and some questions were omitted when irrelevant, or when they had already been answered (Robson, 2002). The authors were given the same key questions, but the interviewees interpreted these differently, and responded based on their interpretations, with few corrections from the interviewer. Thus, the conversations became relatively free, and a range of follow up questions were asked during the course of the interviews.

It was important to the study that the interviews were conducted shortly after the finalisation of the books. Flottorp (2002, p. 6) interviewed authors five years after the books had been published, and mentions that the authors and publishers did not remember the details of the production of the textbooks. Three of the four books analysed in this study, are revisions of previously published books. Thus, the authors of these books could not quite remember the process of writing the book itself, but as the books were under thorough revision, and the adaptation to LK20 was more important than the writing of the books itself, this did not pose a problem.

One disadvantage of using interviews presents itself in the analysis of the data; it is not possible to quantify interview transcriptions into neatly ordered forms and tables, which is why the data will be discussed in text. This makes it harder to discover overarching themes (Woods, 1999, p. 42). Overarching themes and trends are easier to find in statistics (Sørensen, 2006). Another disadvantage of interviews is that they are time-consuming, and that it limits the number of people you may study (Johnsen, 2006, p. 123). That is the reason why this study only looks at one category of books and their authors; new English books for 8th grade. The interviews are also largely dependent on the interviewees. Some interviewees gladly volunteer information, and are happy to be heard, whereas others simply answer the questions, and need follow-up questions in order to expand on the subject. Because of this, the transcriptions ranged from less than 4000 words, to more than 7000, although they were based on the same interview guide.

One learns to be patient when attempting to obtain an interview date with four different authors, especially when the time restrictions of a full-time job are present on both sides. In order to make the appointments, I e-mailed the publishing companies and asked them to contact the authors on my behalf with a request to interview them. All but one of the four publishing companies responded with the contact information of at least one author, and said that they had approved that I may contact them about an interview. The last publisher asked that I contact the authors on my own behalf, as they could not provide me their information (or contact them for me) due to privacy rights. All the authors were thus contacted, and informed of what the questions would be about - the choice of literature and texts, and their tasks, as well as the process of writing textbooks in a time of curriculum change). The email also stated that the questions would be phrased so that the authors' collective decisions would be in focus, so that I only needed to interview one of them, unless they both wanted to participate. One author for each book responded. Thus, the authors volunteered to be spokespersons for their textbooks, and the interviews were conducted over the course of three weeks in February and March of 2020.

In a case study like this, anonymity is impossible. As explained, the questions were phrased so that the author groups' collective decisions were in focus. Because of this, the interviewees will be quoted as authors of their respective books, as opposed to by name. It can be assumed that an interview of all the authors would provide more information, and that the other authors would have other thoughts and responses to the questions. Yet, the authors would most likely have discussed these issues with each other, and the interviewees often mentioned discussions that had occurred

between the authors. In addition to this, the time and work constraints of the study meant that interviewing four additional authors would prove difficult.

Research is rarely a straightforward process (Woods, 1999, pp. 22-23). Often, the purpose of the task changes half-way. In the writing of this thesis, the objective of the task was not quite clear as the interviews were planned, and the books were not published until after the interviews were conducted. The intention of the interviews was to learn more about the process of writing textbooks as the curriculum was being written, whereas the interviews revealed that this, for most of the authors, was not a substantial issue. Thus, this was not to become the focal point of the thesis. After the books had been published, the book analyses disclosed a lack of focus on critical reading, which is why that became more important to the study. Unfortunately, the interviews were already conducted. This was a result of my desire to finish the interviews early, instead of waiting until after the books had been published, and, thereafter, analysed. In retrospect, this was an unfortunate sequence of events, and one can wish that the authors had been asked more directly about the topic at hand. The consequence is that the authors were not directly asked about tasks or critical reading, and their comments on these topics originate from answering questions on different subjects. For instance, most of the authors commented that the changes in the curriculum resulted in a revision of the tasks. The authors were, on the other hand, asked about their own use and listing of sources. This was, in fact, the most difficult part of the interviews for me as an interviewer, as the authors were so surprised by the question, that it appeared as if some of them took the question itself as criticism. The lack of consideration of this subject, meant that it was the most interesting topic for the thesis.

There are certain ethical considerations to be made both related to research participation as well as privacy issues. The voice recordings were transcribed as soon as possible, backed up on two separate memory units to be locked inside a cabinet, and deleted from the voice recorder. All the interviews took place in undisturbed circumstances. The interviewees have consented to the information being used, and approved the use of voice recordings during the interview. From the point of view of ethics, my evaluation is that my thesis does not pose any serious ethical challenges or problems concerning the vulnerabilities of the interviewees, which would be the case when interviewing students, for example. The interviewees in this study are themselves professional researchers and respected practicians within their field of work. They were, however, open about the fact that they had never before been interviewed in their roles as authors of textbooks. They

were all informed about the use of the interviews in the thesis, and the purpose of the interviews. Thus, the interviews fulfil the criteria for ethical use of information, and the project has been approved by the NSD (Norsk senter for forskningsdata).

# 4. Book Analysis

In this chapter, the data from the books will be presented, based on the methods described in the previous chapter. First, the detailed data from all four books will be presented, where all tasks are sorted into a category and a subcategory. After the categorisation of the tasks, I will discuss the tasks belonging to Category 4 and 5 in each book, as well as look at how each book treats the matter of sources, which often has to do with Category 6, subcategory "Create using other sources". At the end of the chapter, the data will be summarised.

The naming of the tasks were slightly different based on the different books, as they used dissimilar numbering systems. This makes the tasks more difficult to locate, but it should be possible through the clarification in Table 8. To prevent confusion, the tasks will be referenced using this system throughout the thesis.

**Table 8**

*Task code explanation*

| Books | Prompt | Explanation |
|:---:|:---:|:---:|
| *Engelsk* and *Enter* | Chapter 2: 15d | Chapter 2, Task 15, part d |
| *Echo* and *Stages* | Chapter 3: tD3a | Chapter 3, text D (the fourth text in the chapter), Task 3, part a. |
| All | Chapter 4: p153d | Chapter 4, page 153, Task d (the fourth task on the page) |

### 4.1.1 Echo

*Echo* is divided into four chapters, and, as previously mentioned, only contains fiction texts, as the non-fiction texts will be available online. There are between 3-8 tasks made for each text. Most texts also contain a "before reading" task, or a short sentence of information about the text's context. The kinds of tasks in *Echo* are affected by the texts it consists of, i.e., fiction texts. There is a high number of tasks asking students to interpret or infer information from the text, think of examples, and reflect. As the printed version does not include information on language or grammar, it does not contain any tasks in Category 3. In total, the book contains 284 tasks, which are categorised in Table 9.

**Table 9**

*Tasks in* Echo *by category*

| C | Subcategory | Chapter 1 | Chapter 2 | Chapter 3 | Chapter 4 |
|---|---|---|---|---|---|
| | Question tasks | | | | |
| | Find information or objects in a text | tB1 | tB2, tE4, tK1 | tD3, tH1, tL5, tM6 | tA1, tA2, tB3, tI2, tJ2, tJ4 |
| 1 | Search for information | tH4, tJ1 | tD5 | tA7, tD5, tJ1, tL7, tM2a, tM2b, tM2c, tM2d | tB1, tB5, tC5, tD5, tE2, tG1, tG5, tG6 |
| | Read aloud/Act out | tO1 | tA2, tJ3, tD6 | tH4 | |
| | Remember | | | | |
| | Understand word/ concept | tD2, tE2, tE3, tI2 | tF2, tH1 | tB1, p214a | tC4, tL2 |
| | Exemplify | tJ2, tJ4, tO4 | p110a, tB4, tC1, tC5, tD2, tE5, tI1, tL1, tL2, p150, p164 | p198, tD1, tE4, p214b, tK2, tM3 | tH1, tI4, tL1, tL3, tM4 |
| | Illustrate | | | | |
| | Classify | tD4 | | tI2 | |
| 2 | Summarise | | tA1, tB5, tH6 | tA1, tC1, tH2, tK3, tK4 | tF5 |
| | Interpret/infer | tA1, tA2, tB2, tB3, tC1, tC4, tE1, tF5, tG3, tG5, tH2, tK2, tK3, tK4, tM5, tN1, tN2 | tA5, tB1, tB2, tC2, tC4, tF3, tF4, tF5, tG2, tG3, tG4, tH3, tH4, tH5, tI4, p157, tK3, tK5, tL4 | tA2, tA3, tC3, tC5, tC6, tD2, tF4, tG3, tH3, tH5, tI1, tJ2, tJ3, p224, tK1, tL1, tL2, tL3, tM1, tM4, tM5 | tF1, tI1, tK2, tK4 |
| | Compare | tL4, tO2 | | tA5, tF2 | tA5, tF6, tL6 |
| | Correct | | | | |
| | Describe | tB5, tD5, tD6, tE4, tF2, tF3, tM2 | tD3, tJ5 | tC4, tC7, tE2, tK5 | tG4, tJ1 |

| C | Subcategory | Chapter 1 | Chapter 2 | Chapter 3 | Chapter 4 |
|---|---|---|---|---|---|
| 3 | Use specific words in a sentence or translation<br><br>Use a grammatical rule or concept | | | | |
| 4 | Attribute<br><br>Differentiate and/or organise | tA3, tB4, tC2, tF1, tG2, tK1, tK5, tL1, tL2, tM3, tO3 | tA3, tB3, tC3, tD1, tI2, tI3, tJ2, tJ4, tK2 | tA4, tC2, tG2, tL4 | tC1, tC3, tD2, tF2, tF3, tG2, tH4, tJ5, tK3, tM1, tM3 |
| 5 | Critiquing book text<br><br>Critiquing student text | tN3 | tD4, tE2, tF6 | tF3, tF5, tJ4 | tJ3 |
| 6 | Role play | tH6 | | tG1 | |
| | Create using other sources | tH5 | | tB4, tB5, tE1, tF1 | tE1 |
| | Reflect | P12a, p12b, p12c, p12d, p14, tC3, tC5, p48, tD1, tD3, tF4, tG1, tG4, tH1, tH3, p72, tI1, tJ3, tJ5, tK6, tL3, tM1, tM4 | p110b, p112, tA4, tB6, tE1, tE3, tE6, p136, tG1, tJ1, p158, tK4, tK6, tL3 | tA6, tB2, tB3, tC8, tD4, tE3, p206, tI3, tI4, tJ5, p216, tK6 | tA3, tA4, p254, tB4, tD4, p273, tI3, p296, tJ6, tK1 |
| | Creative writing | tA4, tN4 | tC6, tI3, tI5 | tL6 | tL5 |

C = category


This book contains the highest number of Category 4 tasks, of which all belong to the subcategory "Attribute". These can, for instance, ask students to interpret the author's intentions, or discuss the motivations behind a fictive person's choices. An example of such a task is; "What do you think the artist wants to say with this graffiti?" (Chapter 1, Task tL1). This task asks students to determine the creator's intentions, thus inviting students to analyse the presented material on a higher level than merely understanding it. In addition, it prompts students to consider the fact that the texts and pictures in the textbooks have been created with a specific purpose in mind. *Echo* does not contain any tasks asking students to differentiate and/or organise arguments in a text. Nevertheless, these tasks are more commonly written for non-fiction texts, of which this book contains none.

*Echo* also contains a few tasks in which students are asked to critique the text, or part of the text. For instance, students are often asked to pick the most striking or important part of a text, and explain why. Whereas this does not include a deep analysis, it invites students to voice their opinions about the texts in the textbooks. This is an important part of having students critique the

textbook. They should know that facts in the textbooks are not given, and that they can, and should, make up their own mind about it (Blikstad-Balas, 2016).

Category 4 and 5 tasks determine how students look at the textbook itself. However, the textbook also affects how students look at outside sources. *Echo* contains quite a few tasks asking students to look up information, but often does not state that they should create a product with this information, or communicate it in any way, which is common in other textbook tasks. Thus, these tasks are listed as Category 1, subcategory "Search for information". The non-fiction texts and language parts of *Echo* will be available online, but the book does not specifically refer to the digital resources connected to the book. Instead, they are asked to "use online resources" (Chapter 3, Task tE1; Chapter 4, Task tE1), "use reliable online resources" (Chapter 3, Task tB4), or "search for information" (Chapter 4, Task tC5). There are also some tasks asking students to create a product using different sources. When the tasks ask students to find information online, however, or create a product based on information from different resources, they do not ask students to list sources (in addition to the tasks already mentioned, see Chapter 1, Task tH5; Chapter 3, Task tF1).

## 4.1.2 Engelsk

*Engelsk* contains five chapters, each including eight texts, of which one is a model text, one is an easy reader, and another is a further reading text. The book also contains a reference section on grammar, language, reading strategies, and writing, explained in Norwegian. Most texts include a "before reading"-task, intended to increase students' interest in the text or activate previous knowledge of the subject. This is an example of such a task: "Arrange your thinking using a graphic organiser. In a centre circle, write *Pakistan*. Extend lines from the circle and write down all the things you know about the country" (Chapter 4, Task p153). All four books contain some version of the "before reading"-tasks, yet they have not been made for all texts. As evident in Table 2, more than half of the 417 tasks in *Engelsk* belong to Category 2, as they are designed to help students understand the text.

**Table 10**

*Tasks in* Engelsk *by category*

| C | Subcategory | Chapter 1 | Chapter 2 | Chapter 3 | Chapter 4 | Chapter 5 |
|---|---|---|---|---|---|---|
| **1** | Question tasks | 11 | 27a, | | | 4a |
| | Find information or objects in a text | p7b, 2b, 8, 12, 20, 21a, 22a, 34a, 34b, 34c, 34d, 35 | P50, 2a, 9, 18a, 21a, 22, 27b, 31a, 31b, 32a, 37a, 37b | 1a, 5, 15a, 28a, 28b, 28c, 35a | 1a, 22a, 22b, 24b, 30a | 1a, 26a, 38d |
| | Search for information | | | | | |
| | Read aloud/Act out | | | | | 25 |
| | Remember | P23 | | | 4, p184a1 | P232a1, p232b1 |
| | Understand word/concept | p7c, 1a, 1b, 4, 6a, 6b, 21b, 21d, 22c, 25c, p31, 26, 27a, 31, 41, p48b1, p48a2, p48b2 | 1a, 1b, 18b, 24, p94b1, p94c1, p94a2, p95c, | 6, p107a, 11, 12, 29a, 39, p138a1, p139d2 | p141c, 1b, 1c, 3a, 3b, 19a, 21a, 21b, 42, p184a2, p184b2, p185e | p190, 7, 27, 33a, p233b, p233c |
| | Exemplify | 7, p40, 42b, 44, p48c1 | p60a, p65, 19, 33, 34a, 38, p95b | 3b, 4a, 10b, 10c, 19c, 23c, 24a, 24b, p123, p130, 33a, 38a, p138a2 | 2a, 2b, 2c, 5a, 5b, p150a, p150b, 15, p153, 19b, 19c, 25, p176a, p176b, 38b, 39a, 41a, 41b, p180, p184b1, p184c1, p184d1 | p186c, 2, 9a, 9b, 9c, 35a, 35c, p232a2 |
| | Illustrate | | 11a, 16, 29a | 4b, 37 | 34 | 30 |
| | Classify | | 2b, 20a, 32b, 32c | 10a | | 23b, 24, 38a |

| C | Subcategory | Chapter 1 | Chapter 2 | Chapter 3 | Chapter 4 | Chapter 5 |
|---|---|---|---|---|---|---|
| **2** | Summarise | 5a, 5b, 29, 40a, 40b | 3a, 3b, 17, 21b, 28b, 36, p94d1 | 16a, 26, 31a | 6, 17, 23, 32, 44, 45 | 11b, 19, 20, p212, 29, 35b, 35d, 36, 37, 38b, 38e, 40a, 40b |
| | Interpret/infer | p7a, p10, p13, p44 | p50c, p54, 14, 15, p72a, p72b, p88a, p88b, p88c | p97b, p97c, p100, 16b, p121, 27, 36a, 36c, 36d, 36e | 7, 29, p168, 46a, p185d | p186a, p186b, 4b, 5a, p220 |
| | Compare | 21c, p49c | 31c, P95d | 3a, 23a, 33b, p138b2, p139c | 8, 24a, 30b, 39b, 40b, 46b | |
| | Correct | 23 | | | | |
| | Describe | 3, 25a, 25b, p34, 37 | 4, P60b, 10a, 10b, 12, 13, 23, 29b, 30, 34b, 39 | 2, 13, 14, 23b, 41a, p138c1 | p141a, p141b, 10, 11, 33, 40a | 3, p194, 11a, 11c, 11d, 14, 15a, 16, 17, 18, 21, 23a, 38c |
| **3** | Use specific words in a sentence | 2a, 6c, 13, 27b, 28, 30, 36a, 36b | 2c, 8, 20b | 1b | | 1b, 26c, 33b, 34b |
| | Use a grammatical rule or concept | 14, 15, 16a, 16b, 17, 18, 19, 22b, 38, 39 | 6, 7, 24, 35a, 35b | 15b, 15c, 31b, 34, 35b | 12, 13, 22c, 27, 28, p184c2 | 12, 13, 15b, 26b, 28a, 28b, 34a, 34c, p233d |
| **4** | Attribute | | | 17a, 36b | | |
| | Differentiate and/or organise | | | 19a, 19b, 32, 40a | 43 | |
| **5** | Critiquing book text | | p94a1 | 8a, 18, 40b | 18, 20 | 22, 40c |
| | Critiquing student text | | | | | |
| **6** | Role play | 32, 33 | 5, 25 | 7, 20b | 35 | 31, 39a, 39b, p230 |
| | Create using other sources | | p70 | | 21 | |
| | Reflect | 9, 42a, 43, p48a1 | p50b, P60c, p78, 28a, p94e1 | p107b, 8b, 9, p112, 17b, 20a, 23c, 23d, 24c, 25, 29b, 30, p134, p138b1 | p144, 9, 14a, 14b, 16, 30c, 31, 36 | 10, p232c1 |
| | Creative writing | p18 | 26a, 26b, p92 | 22, 41b | 26, p162, 37, 38, 47 | 6, 8, p210, 32, 41 |

C = category

The book *Engelsk* contains a high number of tasks designed to help students understand, but it also includes quite a few tasks belonging to Category 1, 3 and 6. Whereas the book only contains a total of 16 tasks within the categories 4 and 5, *Engelsk* does include some tasks asking students to attribute knowledge, and some asking them to critique texts from the textbooks. The Category 4 tasks are distributed between the subcategories, "Attribute" and "Differentiate/organise". For

instance, Task 17a, Chapter 4, asks students to determine the message of a poem; "What do you think Tupac's message is in this poem?" Thus inviting, just like *Echo,* students to make up their own mind about the intentions of the material's writer. They are also asked to determine the message of a song (Chapter 3, Task 36b), and to differentiate arguments in a text (Chapter 3, Task 19a; Chapter 3, Task 32). The book also asks students to rank arguments by strength (Chapter 3, Task 19b), and find arguments that support a specific statement (Chapter 4, Task 43). As we can see, there are some tasks asking students to attribute and differentiate knowledge, which makes up category 4. These tasks invite students to understand that writers write for a reason, and to try to grapple with what that reason is.

There are some tasks that ask students to voice their own opinion on the texts in the book, such as: "What is your opinion about this short story? Write at least three sentences. Give reasons for your opinion" (Chapter 5, Task 40c), thus inviting students' views on the quality of the textbook content. They can ask students to compare the texts in terms of how well they liked them (Chapter 2, Task p194a1, Chapter 3, Task 40b; Chapter 4, Task 20), voice their opinion on the quality of texts (Chapter 3, Task 8a; Chapter 3, Task 18; Chapter 5, Task 40c), determine how well illustrations represent stories (Chapter 4, Task 18), or assess how well a text fulfils genre criteria (Chapter 5, Task 22). *Engelsk* thus contains tasks inviting students to understand that texts, even in textbooks, should be assessed in terms of quality.

As already mentioned, there are model texts in each chapter of *Engelsk*. One of these texts is an informative article about the Bahamas, after which the sources have not been listed, despite containing information which should be referenced. However, the informative article is followed by a task on writing an informative article based on the model text (Chapter 2, Task p70), in which the authors explain that you should list sources after the text, and how to list online sources. This task is accompanied by an example source, in which an article called "Bahamas facts". This source should have directly followed the informative article. There is also a task on creating a commercial (Chapter 2, Task p92), in which students are asked to write a list of all sources they have used. These are the only mentions of sources in *Engelsk.* In the subsequent chapter, there is a model text for an opinion piece, and a task about writing one based on the model text. This task does not mention sources, despite the opinion piece containing information which should be cited. The reference section at the end of the book, which focuses on writing and grammar, does not mention sources.

## 4.1.3 Enter

*Enter* consists of seven chapters, and contains quite a high number of tasks, of which most belong to Category 1 or 2. It also has the highest number of tasks per page, and, unlike *Stages,* which has a yet higher number of tasks, *Enter* has a separate book for grammar and language, called *Basic Skills,* which contains more tasks. The 1183 tasks in *Enter* are categorised in Table 11.

**Table 11**

*Tasks in* Enter *by category*

| C | Subcategory | Ch. 1 | Ch. 2 | Ch. 3 | Ch. 4 | Ch. 5 | Ch. 6 | Ch. 7 |
|---|---|---|---|---|---|---|---|---|
| | Question tasks | | | 57 | 44a, 44b, 44c, 44d | 35a, 35b | 30a | 36, 54a, 55, |
| | Find information or objects in a text | 1a, 1b, 1c, 1d, 1e, 9, 10a, 10b, 10c, 10d, 10e, 10f, 10g, 15b, 17a, 17b, 17c, 17d, 17e, 21a, 22a, 23a, 24a, 24b, 24c, 28a, 29a, 29b, 29c, 30, p24, 36a, 36b, 36c, 42a, 42b, 42c, 42d, 42e, 43b, 58 | 1a, 1b, 1c, 1d, 8a, 8d, 8e, 8f, 8g, 8h, 12b, 13a, 15a, 15b, 15c, 15d, 22, 25a, 25b, 25c, 25d, 25e, 31a, 31b, 31c, 33a, 33b, 33c, 33d, 33e, 33f, 40a, 40b, 40g, 40h, 53a | 1a, 1b, 1c, 1d, 1e, 1f, 1g, 1h, 2a, 6a, 6b, 6c, 6d, 6e, 6f, 6h, 12a, 14a, 14b, 14d, 15b, p80a, 20a, 20b, 20c, 20d, 20e, 20f, 20g, 21a, 29, 34a, 34b, 34c, 34d, 34e, 36a, 36b, 36c, 36d, 38b, p94, 49a, 49b, 49c, 49d, 56a, 56b, 56c, 56d, 56f, 56g, 58a, 61a, 62a, 62b, 71a | 1a, 1b, 5a, p108, 12a, 21c, 23a, 23b, 28a, 28c, 31a, 38a, 38b, 38c, 38d, 38e, 38f, 38f, 38g, 40, 45a, 45b, 45c, 45d, 46a, 46b, 46c, 46d, 48a, 49 | 1a, 1b, 1c, 1d, 1e, 1f, 9a, 9b, 9c, 9d, 9e, 15a, 15b, 15d, 20a, 21a, 22a, 32a, 32b, 32c, 32d, 32e, 32f, 32g, 39a, 41a, 41b, 41c, 41d, 41e, 41f, | 1a, 1b, 1c, 1d, 1e, 1f, 22a, 22b, 22c, 22d, 22e, 22g, 22h, p172, 30b, 41a, 41b, 41c, 41d, 41e, 41f, 41g, 49b | 1a, 1b, 1c, 1d, 1e, 1f, 6b, 6d, 6e, 10a, 10c, 10d, 10e, 10f, 13a, 14a, 14b, 23a, 23b, 23c, 23d, 23e, p208, 32a, 32b, 32c, 32d, 32e, 32f, 32g, 32h, 32i, 37a, 37b, 37c, 37d, 37f, 42a, 42b, 42c, 42d, 42g, 42h, 42i, 43a, 43b, 43c, 43d, 43e, 43f, 51a, 51b, 51c, 51d, 51e, 51f, 53a, p217Aa, |
| | Search for information | 43a, 43b | 20, 32b, 46a, 60b | 8a, 17a, 29, 30a, 30b, 46a, 51a, 63a, 69a, 69b, 69c, p103b | 25a | 47a | p174, 34b, 43a, 46a, 46b, 53a | 4a, |
| | Read aloud/act out | 11b, 55b | 9 | 15a, p86, p88, 38a, 38c, 38d, 39, 42a, 42b, 42c, 42d, 42e, 63b, 63c, 72 | 37c | 25c | | 7 |
| | Remember | 15c, p22, 51b | | 3a, 3b, 5a, 64a, 64b, 64c, 64d, 64e, 64f, 64g, 64h | 6 | | | 3 |
| 1 | Understand word/concept | 2a, 13a, 18, 21b, 22c, 23b, 24d, 24e, 26a, 27, 31a, 31b, 32a, 32b, 32c, 32d, 32e, 32f, 32g, 34a, 34d, 35, 36d, 39, 40a, 40b, 46c, 51c | p35a, p35b, 7b, 7d, 11, 14a, 15e, p46a, 24a, 39a, 39c, 44, 48a, 51, 53c, 54a, 54b | 6j, 31a, 33a, 33b, 33c, 45b, 55d, 61b, 61c, 68 | 2a, 5e, 5f, 21a, 21b, p116, p118, 29, 30, 37d, 43b, 48b, | p129, 1g, 3a, 11a, 11b, 11d, 14c, 16, 20b, 40a, 40b, 40c, 40d 45a, 46c | 6a, 6b, 33a, 33b, 33c, 33d, 33e, 33f, 33g, 38b, 42, 45c | 5c, 9a, 9b, 9c, 9d, 19a, 19b, 19c, 21b, 22a, 23f, 52a, 53b, 35b |

| C | Subcategory | Ch. 1 | Ch. 2 | Ch. 3 | Ch. 4 | Ch. 5 | Ch. 6 | Ch. 7 |
|---|---|---|---|---|---|---|---|---|
| **2** | Exemplify | p7 p8, 2b, 2c, p10, 7a, 26b, 34c, 42f, p30, 51a, 52a | 5a, 10, p46b, p50, 48b, 59, 60a | P67, 2b, 10a, 10b, 10c, p80b, p84, p90, 46c, 62d, 67a, 70b | p106, p110, 27, p124 | p130, 8c, 11f, p138, p148, 43a, 43b, 47b | p157, p158, 5a, 5b, 5c, 5d, 5e, 5f, 5g, 5h, p162, 20b, p178, 45d | p183, p184, 4b, p188, p192, p196, p204, p210, 38b, 39a |
| | Illustrate | 3d, 6a, 50a | 37 | 28, 54a, 59 | 19a, 24, 25c | | 23a, 23b, 27b, 29, 36, 38a | 24, 26, 27a, 57, 58, 64, 65 |
| | Classify | 22b, p20, 57 | 13b, 32a, 36, 43a, | 7, 44, 45a, 55a, 70a, 71b | 5b, 9, 21d, 36a, 39a, 39d, 46a, 46b, 46c, 46d, 46e, 48f | 11c, 34a | 39a, 39b, 39c, 39d, 45a, 45b, p181 | 21a, 49b |
| | Summarise | | 16, 30a, 30b, 34, 49a | 16 | 17a, 17b, 25b | 12, 23, 25a, 25b, 38a, 38b | 19 | 13b, 17, 25, 29, 40a, 40b, p217Ab |
| | Interpret/infer | p12, 5a, 5b, 5c, 5d, 5e, 10h, p16, 17e, 17g, 17h, 20, 24f, 24g, 25a, 25b, 34b, p28, 55a | P36, 7a, p40, 8b, 8c, 17a, 35, p58a, p58b, 40c, 40d, 40e, 40f | p68, 2c, 2d, p72, 6g, 6i, 14c, 14f, 31b, 55b, 55c, p98 | P105, 12b, p122 | 1h, 5a, 8b, p139, 20d, 21b, p144, p146, 30a, 32h, 39b | 7c, 8, 9, p168, p170, 22f | 52b |
| | Compare | 6b, 28b, 34e, 38b, 44a, 44b, 48, 53 | 3c, 13c, 19, 23a, 23b, 23c, 41b, 50b | 2e, 15c, 31c, 38e, 46b, 47a, 47b, 47c, 47d, 47e, 50, 67b, 67c | 1c, 16a, 16b, 16c, 18a, 18b, 18c, 18d, 36c, 39c, 42a, 42b, 47a, 47b | 2a, 10, 14b, 14e, 17b, 17c, 29a, 29b, 34b, 42a, 42b, 43c, 44a, 44b | 2b, 40a, 40b, 40c, 40d, 40e, 46d, 48a, 48b, 48c, 48d, 48e, 48f, 48g, 48h. | 2, 5a, 10b, 13c, 27c, 31d, 33a, 33b, 39b, 48a, 50, 59a, 59b |
| | Correct | 13b, 47a, 47b, 47c, 47d, 47e, 47f, 47g | | 43a, 43b, 43c, 43d, 43e, 43f, 48 | | | 15a, 15b, 15c | 15a, 15b, 15c, 15d, 15e, 15f, 31c, 44 |
| | Describe | 3c, 8a, 12, 28c, 37, 41, 46a, 46b, 49, 50b, 50c, 56, 61, 62 | 3a, 3b, 13d, 21, p54, 33g, 38a, 38b, 41a, 45, 49b | 23a, 23b, 40a, 51d, 54b, 54c, 62c, 74, 76 | 7, 8, 10a, 12d, 18a, 18b, 18c, 22, 26, 28b, 32a, 37a, 37b, 39b, 41a, 41b, 49b, 54a, 54b, 54c | 34a | 3a, 3b, 24, 31, 32 | 4b, p200, 27b, 41, p212, 45a, 45b, 56 |
| **3** | Use specific words in a sentence | 3a, 8b, 52c | 24b, 39b, 43b, 53b | 12b, 65, 66 | 11a, 11c, 31b, 36d | | | 5b, 35a, 53c |
| | Use a grammatical rule or concept | 4, 14, 16a, 16b, 16c, 16d, 16e, 16f, 16g, 16h, 52b | 7c, 14b, 52 | 13a, 13b, 13c, 13d | 5c, 5d, 11b, 36b, 43a, 48c, 48d, 48e | 8a, 11e, 14a, 14d, 31a, 31b, 45b, 46a, 46b | 20a, 20c, 28a, 28b, 47a, 47b, 49a | 22b, 31a, 49a, |
| **4** | Attribute | | 8i, 8j, 33a, p61, 46c | 8c, 36e, 51c, 56e, 80b | 12c, 12e, 23c, 46e | 15c, 15e, 20c, 30b, p151 | 37a, 37b, 43b, 43c, 46c, 53a, 53b | 16, 23g, p213, 42f |
| | Differentiate and/or organise | | 12a | | 14 | | 27a | 38a, |

| C | Subcategory | Ch. 1 | Ch. 2 | Ch. 3 | Ch. 4 | Ch. 5 | Ch. 6 | Ch. 7 |
|---|---|---|---|---|---|---|---|---|
| 5 | Critiquing book text | | p65a | 11, 40b | 23d, 23e, p127a, p127b, p127c, p127d, p127e, p127f, | | | 1g, 10g, 38b, 38c, 48b, 48c, 61 |
| | Critiquing student text/ skill | 3e, 11c | 13e, 29b, 38c | 12c, 23c, 23d, 27b, 35b, 53b | 10b, 19b, 32b, 43c, | 19c, p155a | 6c, 10c, 27c, 53c | p217Ac |
| 6 | Role play | 3b, 38c, 59 | 4, 27, 42, 61 | 25, 26, 35a, 52, 58b, 78 | 13, 34, 52 | 6, 19a, 19b, 26, 35b, 48, 49a, 49b, 49c | 10a, 10b, 16, 17, 26a, 26b, 50, 52 | 12, 18, 28, 30a, 30b, 30c, 30d, 30e, 30f, 30g, 30h, , 31b, 40c, 47, 54b, 63b |
| | Create using other sources | 60 | 26, 46b, 58, 60c | 8b, 17b, 21b, 27a, 51b, 53a, 77, 79, 80a | 4, 25d, 51, 53, 55 | 13 | 18, 21, 43d, 46e, 51, 53 | 11, 20a, 20b, 20c, 20d, 39c, 66 |
| | Reflect | 2, 7b, 15a, 17f, 33, 38a, 54 | 5b, 6, p41, 14c, 17b, 30c, 33h, 40i 50a, 55, p65b | 5b, 5c, p75, 34f, 36f, 37, 73, p103a | 12f, 50a, 50b | 2b, 7, 17a, 42c | 2c, 7a, 7b, 11, 14, p166, 22i, 22j, 53b | 6f, 8, 42j, 62, p217Ba, p217Bb, p217Bc |
| | Creative writing | 11a, 45, 63, 64 | 18, 28, 29a, 47, 56, 57 | 4, 9, 19, 22, 32, 41, 45c, 56h, 60, 75 | 2b, 3, 15, 20, 28e, 33a, 33b, 35 | 4, 5b, 18, 22b, 24, 27, 28, 33a, 36, 37, 50, 51, 52, 53a, 53b | 4, 12, 13, 25, 34c, 35, 44, 54 | 34, 46, 60, 63a |

C = category

Ch = chapter

In addition to containing a high number of Category 1 and 2 tasks, *Enter* also includes quite a few tasks within Category 4, subcategory "Attribute". Some of these ask students to determine the intentions of fictive people, such as "Why do you think Summer sat down with August?" (Chapter 2, Task 8i) and "Why do you think Ben Gunn said he was rich?" (Chapter 3, Task 56f). Thus, students are prompted to not just accept the actions of fictive persons, but to question their motives. They are also asked to determine the target audience, thus discovering the aims of the producer (Chapter 4, Task 23c), and discuss why the author has chosen to use certain linguistic features (Chapter 5, Task 20c). However, there are far more tasks questioning the choices of fictive persons, than those of writers.

*Enter* contains the highest number, and share, of Category 5 tasks. There is especially a high number of tasks in the subcategory "Critiquing student text/skill", where the book focuses on self-assessment and peer-assessment. This is the only book to include tasks within this subcategory.

These tasks are often similar to this: "What is good about your poster? Write three sentences" (Chapter 1, Task 3e) or "Let your classmate read your text and tell you what was good about it" (Chapter 2, Task 29b). They are also sometimes asked to assess the quality of textbook tasks, such as describe which one they liked best (Chapter 2, Task p65a), and discussing whether information has been illustrated in the best possible way (Chapter 3, Task 11; Chapter 7, Task 48b). Thus, *Enter* invites students to assess the quality of textbook texts, not just student texts.

*Enter*'s tasks ask students to list sources more often than other books. *Enter* includes a high number of Category 6 tasks, and the tasks are distributed quite evenly between the subcategories "Role play", "Create", and "Reflect". The "Create" tasks often ask students to list sources, such as these tasks: "Find at least two different sources for this information. List your sources" (Chapter 1, Task 43c), "Tell your classmate where you found the information" (Chapter 3, Task 80b), and "B. Write an informative paragraph about that person. C. List your sources" (Chapter 2, Tasks 46b/c) *Enter* also often asks students to assess the reliability of their sources. One example is Chapter 6, Task 46c; "Which of these sources would you trust? Give reasons for your answer". Other examples are these; "Identify an internet source you cannot trust. Explain what makes this source unreliable" (Chapter 6, Task 37a), "List your sources. Are your sources reliable? Give reasons for your answers" (Chapter 3, Task 8c), and "Do these sources give you identical information? List the differences" (Chapter 6, Task 46d). However, the book does not explain how one should list one's sources, although it is possible that this is included in the supplementary book, *Basic Skills,* and many of these tasks make a reference to the same page in this book.

It is important to note that *Enter* also often asks students to find information online, and write it or present it, without asking them to list sources (Chapter 2, Task 60c; Chapter 3, Task 17b; 21b; 24; 27a; Chapter 4, Task 4; Chapter 5, Task 13; Chapter 6, Task 51; Chapter 7, Task 20; 66). Given that the tasks seem to vary arbitrarily in when they mention the listing of sources, it appears difficult for students to grasp when they are supposed to list their sources, and when it can be forgone.

*4.1.4 Stages*

*Stages* consist of five chapters, and includes the highest number of tasks. The book contains a high number of tasks on grammar, and most of them include repetition practice, which is why the amount of Category 3 tasks is so high, as seen in Table 12. Most of the tasks belong to the subcategories "Use grammatical rule or other concept" and "Find information or objects in a text".

**Table 12**

*Tasks in* Stages *by category*

| C | Subcategory | Chapter 1 | Chapter 2 | Chapter 3 | Chapter 4 | Chapter 5 |
|---|---|---|---|---|---|---|
| | Question tasks | tA6 | | | tJ1 | |
| 1 | Find information or objects in a text | tA7a, tA7b, tA7c, tA7d, tA7e, tA7f, tA7g, tA7h, tA8, tB5, tC1a, tC1b, tC1c, tC3a, tC3b, tC3c, tC3d, tC3e, p25, tD1b, tE1a, tE1b, tE1c, tE1d, tE1e, tE2, tE9a, tE9b, tE9c, tE9d, tE9e, tE10a, tE10b, tE10c, tE10d, tE10e, tE10f, tF1a, tF1b, tF1c, tF1d, tF1e, tF1f, tF1g, tF1h, tF1i, tF1j, p41, tG1a, tG1b, tG1c, tG1d, tG1e, tG1f, tG1g, tG1h, tG1i, tG1j, tI1a, p45, tI1b, tI1c, tI1d, tJ1a, tJ1b, tJ1c, tJ1d, tJ1e, tJ1f, tJ1g, tJ1h, tJ7a, tJ7b, tJ7c, tJ7d, tJ7e, tJ7f, tJ7g, tJ7h, tJ7i | tA1a, tA1b, tA1c, tA2a, tB1a, tB1b, tB1c, tB1d, tB1e, tB1f, tB1g, tB4, tC1a, tC1b, tC1c, tC1d, tD1a, tD1b, tD1c, tD1d, tD1e, tD1f, tD1g, tD1h, tE1a, tE1b, tE1c, tE1d, tE1e, tE1f, tE1g, tE1h, p100, tF1a, tF1b, tF1c, tF1d, tF1e, tF8, tG1a, tG1b, tG1c, tG1d, tG1e, tG1f, tG2a, tH1a, tH1b, tH1c, tH1d, tH1e, tH1f, tH1g, tH1h | tC1a, tC1b, tC1c, tC1d, tD1a, tD1b, tD1c, tD1d, tD1e, tD1f, tE1a, tE1b, tE1c, tE1d, tE1e, tE1f, tE1g, tE1h, tE1i, tE1j, tE2b, tE2c, tE2d, tE2e, tE2f, tE2g, tF1a, tF1b, tF1c, tF1d, tF1e, tF1f, tF1g, tF1h, tF1i, tF1j, tG1a, tG1b, tG1c, tG1d, tG1e, tG1f, tG1g, tH1a, tH1b, tH1c, tH1d, tH1e, tH1f, tH1g, tH1h | tA1a, tA1b, tA1c, tA1d, tA1e, tA1f, tA1g, tA1h, tA1i, tA1j, tA1k, tA2a, tA2b, tA2c, tA2d, p192, tB1a, tB1b, tB1c, tB1d, tB1e, tB1f, tB1g, tB1h, p204, tE1a tE1b, tE1c, tG1b, tG1c, tH1a, tH1b, tH1c, tI2a, tI2b, tI2c, tI2d, tJ3a, tJ3b, tJ3c, tJ3d, tJ3e, tJ3f, tJ3g, tJ3h, tJ3i, tJ3j, tJ3k, tJ3l, tJ3m, tJ3n, tK4, tK10b, tK10c, tK10d, tK10e, tK10f, tK10g, tK10h, tK10i | tA1a, tB1a, tB1b, tB1c, tB1d, tB1e, tB1f, tB1g, tB1h, tB1i, tB1j, tB1k, tB1l, tB1m, tB1n, tB1o, tB1p, tB1q, tB1r, tC1b, tC1c, tD2a, tD2b, tD2c, tD7c, tD7e, tD7f, p258, tE1a, tE1b, tE1c, tE1d, tE1e, tE1f, tE1g, tE1h, tE1i, tE2, tE3a, tF1a, tF1b, tF1c, tF1d, tF1e, tF1f, tF1g, tF1h, tF9b, tF9c, tF9d, tF9e, tF9f, tF9g, tF9h, tF9i, tG1a, tG1b, tG1c, tG1d, tG1e, tG1f, tI1a, tI1b, tI1c, tI1d, tI1e, tI1f, tI1g, tI1h, tJ1a, tJ1b, tJ1c, tJ1d, tJ1e, tJ1f, tJ1g, tM1c, tM1e, tM1d |
| | Search for information | tD1a, tE7 | tA3, tA4a, tA4b, tA4c, tA4d, tA4e, tA4f, tA4g, tA4h, tA4i, tA4j, tA4k, tG8, tG9, tH3 | tC4, tD4, tH4 | tB5, tC4, p210, p213, tG4a, tG4b, tG4c, p216a, p216b, p216c, tH5, tK7, tK8, | tE5b, tF5, tJ3, |
| | Read aloud/Act out | tA3, tB8, tE4, p34, tG4, tI5, tJ6, tM5 | tE4, tF5 | tF4, tG4 | tG2 | tF4, tG3, tH4b, tH4c |
| | Remember | tJ4 | tF2b | p128, tB2 | | tL6b, tL6c, tL7 |

| C | Subcategory | Chapter 1 | Chapter 2 | Chapter 3 | Chapter 4 | Chapter 5 |
|---|---|---|---|---|---|---|
| | Understand word/concept | p12, tB1, tB6, tE3, tE8, tF8a, tF8b, tF8c, tF8d, tF8e, tF8f, tF8g, tF8h, tF8i, tF8j, tF8k, tG3, p50a, p50b, tM3, tM4 | tE6a, tE6b, tE6c, tE6d, tF4a, tF4b, tF4c, tF4d, tG6b, tG6c, tG6d, tG6e, tG6f, tG6g | tA1c, tB3, tC2d, tE3b, tE3c, tE3d, tE3e, tE3f, tE3g, tE3h, tE3i | P196, tC1a, p200, p206, tE2b, tE2c, tE2d, tE2e, tE2f, tE2g, tE2h, tE2i, tE2j, tH2a, tH2b, tH2c, tH2d, tH2e, tH2f, tH2g, tH2h, tH2i, tH2j, tJ2 | tA6, tB4b, tB4c, tB4d, tB4e, tB4f, tB4g, tB4h, tC1a, tD7a, tD7d, tG6b, tG6c, tG6d, tG6e, tG6f, tG6g, tG6h, tG6i, tG9, p275a, p275b, p275c, tH1a, tH1b, tH1c, tH1d, tH1e, tH1f, tH1g, tH4a, tJ5, tL6a, tM1a |
| | Exemplify | tA2b, tB3a, tB3b, tB3c, tB3d, p30, tE5, tF5, tF6, tG5, tK1 | tA2b, tA2c, tB2b, tC2b, tE3, tG5, p112 | tA1a, tB1d, tB7b, tB7c, tB7d, p164, p171, tK2a, tK2b | tC1b | tA3, p248, tE3b, p269b, tJ2b, tK1 |
| | Illustrate | tA1, tA5, tH3, tM1 | tD4, tJ4 | tD3, tE4 | tD2, tE3, tI1, tK5 | tD5, tE5c, tE7, tM2 |
| | Classify | p10, tB2a, tG6a, tG6b | | | tF2, p218 | tD1, tD7b, tM1b |
| 2 | Summarise | tF3, tF4, tI3, p55 | tD3, tK3, tK4 | tG2, tK1, tK3, tK4, tK5 | tK3 | tF3 |
| | Interpret/infer | P16, tC2a, tD2c, tF2a, tF2b, tG2b, tI2b, tI2c, tI2d, tI2e, tI2f, tI2g, tJ2c | tA5a, tA5b, tA5c, tA5d, tA5e, tA5f, tA5g, tA5h, tA5i, tA5j, p86, tD2a, tD2c, tE2a, tE2c, tF2a, p106, tG4a, tG4b, tG4c, tH2a, tH2b | tD2a, tF2a, tF2b, tF2d, tG3 | tI3a, p228, tK2a | tC1d, tE4a, tF2a, tF2b, tG2c, tH2a, tH2b, tH2c, tI2a, tJ2a, tM1d |
| | Compare | tC4a, tC4b, tC4c, tC4d, tC4e, tC4f, tD2a, tD2b | P74 | tB1e, tB1f, tC2a, tC2b, p135, tD5, tJ6 | tE5, tK6, tN3a, tN3b, tN3c, tN3d | P254, tE5a |
| | Correct | tF7, tM6 | | | | tG8b, tG8c, tG8d, tG8e, tG8f |
| | Describe | tA4, p23, tC2b, tD4, tK2, tK3, tK4 | tA8, tD5, tF2c, tG3, tH5, tK5 | tB1c, tB1g, tB1h, tB1i, tB4, tB5, p139, tD2d, p144, p153, tI1 | p184, tC3, tD1, tF3, tH3, tI4, p224, tJ4a, tJ4b, tJ4c, tK9, tN1a, tN1b, tN1c, tN1d, tN1e, tN1f, tN2b, tN2c, tN2d, tN2e, tN4a, tN4b, tN4c, tN5, | tA2, tB2, tE4b, tE6, p262, tF6, p284, tK2 |
| | Use specific words in a sentence | tB7b, tB7c, tB7d, tB7e, tB7f, tB7g, tB7h, tB7i, tB7j, tB7k, tB7l, tB7m, tB7n, tB7o, tB7p, tB7q | tC3, tE5b, tE5c, tE5d, tE5e, tE5f, tE5b, tE5c, tE5d, tE5e, tE5f, tE7b, tE7c, tE7d, tE7e, tE7f, tE7g, tF3 | tG6b, tG6c, tG6d, tG6e, tJ7c, tJ7d, tJ7e, tJ7f, tJ7g, tJ7h, tJ7i, tJ7j | | tG7 |

| C | Subcategory | Chapter 1 | Chapter 2 | Chapter 3 | Chapter 4 | Chapter 5 |
|---|---|---|---|---|---|---|
| 3 | Use a grammatical rule or concept | tH4b, tH4c, tH4d, tH4e, tH4f, tH4g, tH4i, tH4j, tH5b, tH5c, tH5d, tH5e, tH5f, tH5g, tH5h, tH5i, tH5j, tH6b, tH6c, tH6d, tH6e, tH6f, tH6g, tH6h, tH6i, tH6j, tI6b, tI6c, tI6d, tI6e, tI6f, tI6g, tI6h, tI7b, tI7c, tI7d, tI7e, tI7f, tI7g, tJ5, tL1b, tL1c, tL1d, tL1e, tL1f, tL1g, tL1h, tL1i, tL1j, tL2b, tL2c, tL2d, tL2e, tL2f, tL2g, tL2h, tL2i, tL2j, tL3b, tL3c, tL3d, tL3e, tL3f, tL3g, tL3h, tL3i, tL3j, tL4b, tL4c, tL4d, tL4e, tL4f, tL4g, tL4h, tL4i, tL4j, tL5b, tL5c, tL5d, tL5e, tL5f, tL5g, tL5h, tL5i, tL5j, tL6b, tL6c, tL6d, tL6e, tL6f, tL6g, tL6h, tL6i, tL6j, tL7b, tL7c, tL7d, tL7e, tL7f, tL7g, tL7h, tL7i, tL7j, tL7k, tL7l, tL8b, tL8c, tL8d, tL8e, tL8f, tL8g, tL8h, tL8i, tL8j, tL9b, tL9c, tL9d, tL9e, tL9f, tL9g, tL9h, tL9i, tL9j, tM2b, tM2c, tM2d, tM2e, tM2f, tM2g, tM2h, tM2i, tM2j, tM2k, tM2l, tM2m, tM2n, tM2o, tM2p | tA6b, tA6c, tA6d, tA6e, tA6f, tA7b, tA7c, tA7d, tA7e, tA7f, tA7g, tA7h, tC4b, tC4c, tC4d, tC4e, tC4f, tC4g, tC4h, tD6b, tD6c, tD6d, tD6e, tD6f, tD6g, tD7b, tD7c, tD7d, tD7e, tD7f, tD7g, tD7h, tD7i, tD8a, tD8b, tE8a, tE8b, tE8c, tE8d, tE8e, tE8f, tE8g, tE8h, tE8i, tE8j, tE8k, tE8l, tE8m, tF6b, tF6c, tF6d, tF6e, tF6f, tF6g, tF7b, tF7c, tF7d, tF7e, tF7f, tF7g, tF7h, tJ1b, tJ1c, tJ1d, tJ1e, tJ1f, tJ1g, tJ2b, tJ2c, tJ2d, tJ2e, tJ3, tJ5b, tJ5c, tJ5d, tJ5e, tJ5f, tJ5g, tJ5h, tJ5i, tJ6b, tJ6c, tJ6d, tJ6e, tJ6f, tJ6g | tA2b, tA2c, tA2d, tA2e, tA2f, tA2g, tA2h, tA2i, tA2j, tB6b, tB6c, tB6d, tB6e, tB6f, tB6g, tB6h, tF5b, tF5c, tF5d, tF5e, tF5f, tF5g, tF5h, tF5i, tG5b, tG5c, tG5d, tG5e, tG5f, tG5g, tG5h, tG5i, tH5a, tH5b, tH5c, tH5d, tH5e, tH5f, tH5g, tH5h, tJ1, tJ2, tJ3b, tJ3c, tJ3d, tJ3e, tJ3f, tJ3g, tJ3h, tJ3i, tJ3j, tJ4b, tJ4c, tJ4d, tJ4e, tJ4f, tJ4g, tJ4h, tJ4i, tJ4j, tJ5b, tJ5c, tJ5d, tJ5e, tJ5f | tA3a, tA3b, tA3c, tA3d, tA3e, tA3f, tA3g, tA3h, tA3i, tA3j, tA4b, tA4c, tA4d, tA4e, tA4f, tA4g, tA4h, tA4i, tA4j, tA5b, tA5c, tA5d, tA5e, tA5f, tA5g, tA5h, tA5i, tA5j, tB3b, tB3c, tB3d, tB3e, tB3f, tB3g, tB3h, tB3i, tB3j, tB3k, tB3l, tB4a, tB4b, tC2b, tC2c, tC2d, tC2e, tC2f, tD3b, tD3c, tD3d, tD3e, tD3f, tD3g, tD4b, tD4c, tD4d, tD4e, tK1a, tK1b, tK1c, tK1d, tK1e, tK1f, tK1g, tK1h, tK1i, tK1j, tM1b, tM1c, tM1d, tM1e, tM1f, tM1g, tM2b, tM2c, tM2d, tM2e, tM2f, tM2g, tM2h, tM2i, tM2j, tM3b, tM3c, tM3d, tM3e, tM3f, tM3g, tM3h, tM3i, tM4b, tM4c, tM4d, tM4e, tM4f, tM4g, tM4h, tM4i, tM4j, tM4k, tM4l, tM4m, tM5b, tM5c, tM5d, tM5e, tM5f, tM5g, tM5h, tM5i, tM5j, tM6b, tM6c, tM6d, tM6e, tM6f, tM6g, tM6h, tM6i, tM6j, tM6k, tM6l, tM7b, tM7c, tM7d, tM7e, tM7f, tM7g, tM7h, tM8a, tM8b, tM8c, tM8d, tM9, tM10 | tA5, tD6b, tD6c, tD6d, tD6e, tD6f, tD6g, tD6h, tF10b, tF10c, tF10d, tF10e, tF10f, tF11b, tF11c, tF11d, tH3b, tH3c, tH3d, tH3e, tH3f, tH3g, tH3h, tH4a: tH4a, tH4b, tH4c, tH4d, tH4e, tH4f, tH4g, tH4h, tH4i, tH4j, tH4k, tH4l, tI4b, tI4c, tI4d, tI4e, tI5b, tI5c, tI5d, tI5e, tI5f, tI5g, tI5h, tI5i, tI6b, tI6c, tI6d, tI6e, tI6f, tI6g, tI6h, tI6i, tI7, tJ6, tJ7a, tJ7b, tJ7c, tJ7d, tJ7e, tJ8b, tJ8c, tJ8d, tJ8e, tJ8f, tJ8g, tJ8h, tL1b, tL1c, tL1d, tL1e, tL1f, tL1g, tL1h, tL1i, tL1j, tL2b, tL2d, tL2e, tL2f, tL2g, tL2h, tL2i, tL2j, tL3b, tL3c, tL3d, tL3e, tL3f, tL3g, tL3h, tL3i, tL3j, tL4b, tL4c, tL4d, tL4e, tL4f, tL4g, tL4h, tL4i, tL4j, tL5b, tL5c, tL5d, tL5e, tL5f, tL5g, tL5h, tL5i, tL5j, tL8a, tL8b, tL8c, tL8d, tL9 |
| 4 | Attribute | tF2c | tE2b | tD2c, tF2e | tG1a | tD7g, tF2c, tM1g |
| | Differentiate and/or organise | tH1 | tK2 | | | |
| 5 | Critiquing book text | tH2a | tC2a | tF3, tI3 | | tG2b |
| | Critiquing student text | | | | | |
| | Role play | | | | tG3 | p246, tA1b, tD4, tI3a, tI3b |
| | Create using other sources | tJ3 | tB3a, tB3b, tB3c, tB3d, tB3e, tB3f, tG7, tH4, tI1, tI3, tI4 | tH3 | tB2a, tB2b, tB2c, tB2d, tB2e, tB2f, tB2g, tB2h, tB2i, tB2j, tC5, tE4, tE6, tH4, tH6, tJ5, tJ6, tL1, tL2, tL4 | tB3, tG5, tJ4, tK3, tK6 |

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| C | Subcategory | Chapter 1 | Chapter 2 | Chapter 3 | Chapter 4 | Chapter 5 |
|---|---|---|---|---|---|---|
| 6 | Reflect | tA2a, tA2c, tB2b, tB4, p20, p22, tC2c, tD5, tE6, tG2a, tG2a, tG2c, tH2b, tH2c, tH2d, p50c, tI2a, tJ2a, tJ2b, tJ2d | tB2a, tB2c, tB2d, p83, tD2b, tD2d, p94, tG2b, tG2c, tG2d, tH2c, tI2, tI6 | tA1b, tB1a, tB1b, tC2c, tD2b, tD2d, tF2c, tH2a, tH2b, tI2 | tF1a, 1F1b, 1F1c, tI3b, tK2b, tK2c, tK2d | p253, tD2d, tD3a, tD3b, tD3c, tD3d, tD3e, tE3c, tE4a, tE4c, tE5d, tF2d, p269a, tG2a, tG2d, p278, tI2b, tI2c, tJ2c, tJ2d |
|  | Creative writing | tD3, tI4, tK5, tK6 | tI5, tK1 | tC3, tI4, tI5, tI6 | tI5, tL3, tL5, tL6 | tA4, tF7, tG4, tK4, tK5, tM3a, tM3b, tM3c |

C = category

As we can see, the number, and share, of Category 3 tasks is higher in *Stages* than in any other book. However, these tasks may appear in supplementary books or online resources. Whereas *Stages* does include quite a high number of Category 6 tasks, the numbers of Category 4 and 5 books is quite low. In fact, *Stages* contain the same amount of Category 4 and 5 tasks as *Engelsk*, whose total number of tasks make up less than a third of that of *Stages*. The Category 4 tasks in Stages mostly belong to the subcategory "Attribute", and often ask students to find the message of the text (Chapter 1, Task tF2c; Chapter 2, Task tD2c;), or determine what the writer wants to say (Chapter 3, Task tF2e). They can also ask students to discuss the motives of fictive persons (Chapter 2, Task tE2b; Chapter 5, Task tF2c), or determine who the narrator of a text is (Chapter 4, Task tG2a). Some tasks also ask students to distinguish arguments, such as in Chapter 1, Task tH1; "What three main reasons does the text give in support of school uniforms?" Although sparse in numbers, these Category 4 tasks invite students to look at the motives behind actions and writing.

There are also some Category 5 tasks in *Stages,* in which students are asked to discuss whether or not they agree with opinion pieces (Chapter 1, Task tH1a), determine how true a text is (Chapter 2, Task tC2a), and pick their favourites, and explain why (Chapter 3, Task tF3; Chapter 3, Task tI3; Chapter 5, Task tG2b). Thus, the book encourages students' own opinions on the textbook texts, as well as their judgement of motives, as in the Category 4 tasks.

The book also contains a fairly high number of Category 6 tasks, in which it mostly asks students to reflect and create. It mentions listing sources in many tasks, both in writing and in minitalk exercises (Chapter 4, Task tB2). The book includes speech prompts for minitalks, in which it gives an example of how you could name sources when presenting (p. 194). It also says that you should not copy information from articles on the internet (Chapter 2, Task tI3), and that you should be

critical of your sources, and double check the facts you find (Chapter 2, Task tK1). In addition to this, *Stages* include information on how to list digital sources (p. 118). At the very end of the book, the authors have also included "Ten tips for Writing Tests", of which the last tells students to list sources. Clearly, the authors try to remind the students of listing sources, being critical, and writing in their own words.

Regardless, in *Stages*, just like in *Enter,* not all tasks asking students to find other sources, state that they should list or name them (Chapter 2, Task tG7; Chapter 2, Task tH4; Chapter 4, Task tE4, Chapter 4, Task tH4; Chapter 4, Task tJ5; Chapter 4, Task tJ6, Chapter 4, Task tL2, Chapter 4, Task tL4; Chapter 5, Task tG5; Chapter 5, Task tJ4; Chapter 5, Task tK6). There are also examples of minitalk exercises in which listing sources is not mentioned (Chapter 2, Tasks tBa-f), and tasks asking students to find articles online and retelling them, without listing sources (Chapter 4, Task tC5; Chapter 4, Task tE6; Chapter 5, Task tH6; Chapter 5, Task tB3). Towards the end, the authors have dedicated three pages to writing five-paragraph texts, in addition to a one page model text and a page of tasks. The model text does not contain sources, despite containing information which should be referenced. Neither the information on how to write a five-paragraph text, nor the succeeding tasks, mention listing sources. Thus, the students may be confused as to when they are supposed to list sources, and not.

## 4.2 Findings

The number of tasks range from 284 to 1445. Interestingly, the book with the highest number of pages, *Echo*, include the lowest number of tasks. This is due to the fact that the book consists mainly of short stories and long extracts from novels, whereas the amount of tasks for each texts range from three to nine. As mentioned in the methods chapter, all four books will be supplied with online and/or paper-based resources, which may or may not even the amount of tasks out. *Stages*, for instance, includes a very high number of grammar tasks, which often belong to Category 3, whereas these are non-existent in this version of *Echo*, and may be available online. In general, there is a much higher number of Category 1, 2 and 3 tasks in all books. Category 4 tasks are rare, but available in all four books, yet far more common in *Echo* and *Enter*. The latter contains more Category 5 tasks than Category 4, whereas the former contains less Category 5. In *Engelsk,* both categories are equally rare, whereas *Stages* contains twice as many Category 4 than Category 5

tasks, yet both are quite rare. Category 6 tasks, which involves reflection and creation, are much more common than both Category 4 and 5 together in all books.

As the books vary greatly in the number of tasks, it may be more interesting to look at the percentage of each category in the different books, as well as combined. Such an overview can be seen in Appendix 2. As a percentage, Category 2 tasks are the most common across the books, whereas Category 1 and 3 are almost equally common. However, in *Stages* there is a much greater percentage of Category 3 tasks than in all other books, whereas *Enter* has many more Category 1 and Category 2 tasks, and far more Category 6 than Category 3 tasks. In *Stages*, Category 4 tasks are almost non-existent compared to the great number of Category 3 tasks, whereas *Enter* contains far more Category 4 tasks. *Stages* and *Enter* both contain quite a high number of tasks, so it is notable that their distributions of tasks are so different. These numbers are interesting, as there are such great differences between the books, yet they cannot all be discussed in detail in this thesis.

# 5. Interviews

As mentioned in Chapter 3, interviewing the authors may shed light on the analysis if the textbooks, and will display some of the thought processes and choices behind the creation of the finished product. This chapter will discuss the most relevant responses from the authors, organised by subject, and analysed in a comparative perspective. This will pinpoint similarities and differences in their answers. First, I will focus on the responses in which the interviewees discuss tasks, before looking at the answers about sources and critical reading. The interviews were conducted in Norwegian, and all translations are mine.

## 5.1.1 Tasks

The creation of tasks were not addressed explicitly in questions, as explained in Chapter 3, but were mentioned by all authors, especially when discussing the changes in the curriculum and its effects on the books. The author of *Enter* mentioned that the clarification of tasks was part of the changes in the revision due to LK20;

> [There is] more focus on what tasks only summarise, or where you just check, have I understood something now, and which tasks go more into depth, and that … teachers can use … longer and bigger tasks.

As we can see, the author of *Enter* agrees that what I would call Category 1 and 2 tasks should no longer make up the majority of the tasks in the books, and that more tasks should ask students to dig deeper. The author of *Engelsk* agrees that tasks were one of the major changes in the revision of the book;

> It has been a lot of fun to work with the year 8 book, because this is perhaps the one that has changed the most. … in terms of selection, tasks, that is, adding, changing what the tasks ask for, for example.

*Stages* contains a notably higher number of tasks than most of the other books, and this is a result of the changes which has been brought about by LK20. The authors worked with making grammar and language tasks a more integrated part of the book, as opposed to a separate section;

> We have gone more systematically at work with language learning than what we've done previously. That we've worked towards a clearer progression, and a clearer focus on language learning … . Not because it wasn't apparent in the last (book), … and last curriculum, but it's made even clearer now. And that means that we have a grammar that we cover more systematically, and in a more systematic way, and more thoroughly than we did last time. And that is partially because these textbooks often have had kind of a reference section with the grammar, and we as teachers, and the feedback we get from teachers, is that … it's used only to a low degree, even though there is some incredibly good material there. So what we've worked a lot to do, is to make the reference section into a more integrated part of the learning resources. … So we've moved, and made tasks, … to the grammar, to the reference section part.

In the theory chapter I discussed how tasks can shape how students read a text. This is something that the authors must be aware of, in order to use tasks correctly. All the books contain one form of pre-reading tasks for most of the texts, which are meant to prepare students for the reading. The author of *Enter* mentions that the pre-reading tasks have been written in order to shape the way students read a text, both in terms of understanding and motivation;

> The texts we have included … should be read in different ways. And this we've included in the pre-reading tasks in a way; in which way should you read this text, what is smart to understand exactly this text type.

The authors of *Echo* have included tasks that they think are not as common in other books, and have had a special focus on critical reading;

> Interviewer: Have you focused a lot on reading training, that they should learn reading strategies, for example?
> Interviewee: Uh, yes. Especially concerning critical reading. So we have tasks, I think that we have tasks that you don't find in that many other textbooks. Which are about critical

reading, which are about connecting what you read to life outside school. …, fake news texts, right, what makes this text unreliable, how can you check a text's sources? How, what is a reliable source, what isn't, yes, so there's a variation there, which I've missed in other textbooks. … Often it's questions that make (students) reflect on why it's relevant for them.

### 5.1.2 Sources

As mentioned previously, textbook authors tend to not name their sources directly after the text. Instead, they name their sources at the end of the book, as a part not intended to be used by student, but simply, it appears, as a legal necessity. When asked about whether or not they had worked with sources in the textbooks, the textbook authors referred to these pages at the end of the book. The author of *Enter* describes their use of sources like this;

> We have quite a lot of authentic literature, and there we always name authors and sources and such. Then we have a few articles, and sources for statistics, numbers, and stuff like that, which we have focused on a lot. Because we think that, we look at the English book like, there are model texts there, so that is how everything is built, really, that what the students read, that kind of texts should they be able to write themselves.

However, when the authors have written texts themselves, they do not consider it necessary to name any sources. The author says;

> Interviewee: But then of course, there are some texts written by the textbook author … . And then the authors kind of write it themselves, and then there won't be any sources there. However, we have written a few texts under a pseudonym, where we kind of pretend to be someone else, or an article writer. And there …you will see who has written it.
> Interviewer: Ok, sure. So there are a few sources in the book, then.
> Interviewee: Yes, we have been quite intent on that, actually.

The author of *Engelsk* mentions that sources are named at the end of the book.

> Interviewer: Have you worked anything with sources, and kind of naming your sources?
> Interviewee: I think you are… well, don't you have to? Now I was kind of… Because sources are named at the end and stuff. But we don't name them, not after each text.

Interviewer: … Well, this is normal in most textbooks. So, the question is why. Because the students never get to see a text with sources in it, in a way.

Interviewee: Yes, because, yes, okay. If you look here (Showing the page with sources at the back of the book). You're thinking that the sources should be at the end of the text, is that what you're thinking?

Interviewer: Yes, kind of the way we expect the students to do it.

Interviewee: Yes, that way.

Interviewer: You haven't talked about…

Interviewee: No.

This response is quite similar to the answer from the author of *Stages*.

Interviewer: And then I'm wondering, have you named any sources?

Interviewee: No, I don't think we have.

Interviewer: No, not even on the model texts?

Interviewee: No.

Interviewer: … You're not the only person to say that …

Interviewee: That's good! I think I'll have to take some notes here. Because I have thought of it before. And we do address, we specifically address sources, and how to cite them.

The author of *Echo* agrees;

Interviewer: In textbooks, it is quite common to not name sources for the information that is provided. Have you worked this way? In the non-fiction texts, I mean.

Interviewee: Sources for…

Interviewer: Sources for where you've found the information.

Interviewee: So, facts… fact stuff?

Interviewer: Yes, fact sources, really. Have you worked in the same way?

Interviewee: No. When we use texts that aren't ours, we say where they're from.

Interviewer: Yes, but how about non-fiction texts?

Interviewee: Yes, I'm talking about non-fiction texts. And fiction texts, for that matter. We don't write fiction texts ourselves. But we have some non-fiction texts. But for the ones we haven't [written ourselves], we name the source.

> Interviewer: Mhm. But when you have written non-fiction texts, have you named your sources?
>
> Interviewee: Uh, I can only speak for the ones I've written myself, really. On those I haven't named sources, because they're my own…
>
> Interviewer: Yes, so you haven't used facts from any other places.
>
> Interviewee: No.

Some tasks include finding information other places than the textbooks itself. *Stages*, for instance, have included these kinds of tasks;

> We have been careful with using links to web sites, but we haven't been as strict with ourselves this time, to send them different places, and say, here you can find… here you can look up and find an article… go in there, find an article that interests you, and then there's a task connected to that text.

## 5.2 Findings

As we can see from the interviews, the authors of the revised books name tasks as one of the features which have changed the most, as a result of the revised curriculum. They have included tasks which go more in depth, and are not just about controlling students' reading, as mentioned by the author of *Enter*. *Stages* has also been changed in that language and grammar tasks are more of an integrated part of the book. The authors mention task variation as one of the most important features of a textbook, and that they focus on how tasks change students' way of reading a text. They all considered tasks a vital part of the textbooks.

When it came to sources, the authors had less to say. They all referred to the list of sources at the end of the books. The author of *Enter* mentions that they name sources for statistics, whereas the author of *Echo* states that he has not used any sources in his writing of non-fiction texts. The author of *Stages* was the only one who mentioned having thought of their own treatment of sources before, but they had not considered changing the practice in the book. Whereas all the books contain some tasks about listing sources, it appeared as if the authors had not discussed their own use of sources based on textbooks as model texts, or in terms of critical reading. As described by Blikstad-Balas (2016), this is the traditional way of using sources in textbooks.

# 6. Conclusion and Discussion

This chapter will first look back and briefly summarise the previous chapters. Subsequently, I will discuss my results, through summing up some of the major findings, before taking a critical look at the shortcomings of my study. Finally, some future aspects concerning the results of my findings will be discussed.

## 6.1 Looking back

In the first chapter I presented the topic of my thesis, and why it is a question of current interest and importance. I outlined the aim of the project - to assess to which degree the new textbooks for English year 8 support the curriculum's view on critical reading. I also described why I chose to study this matter, before outlining the framework of the thesis. In Chapter 2, I looked at the theoretical background, discussing the relevant previous research in order to show that the textbook's prevalence, and its role as an interpreter of the curriculum, implies that it should be used as a means of change during the revision of a curriculum. In addition, I described aspects of critical literacy and the importance of tasks as instruments for both authors and teachers to increase and influence students' learning. After having examined the theoretical background necessary for the thesis, I went on to discuss my chosen method in Chapter 3, by first going through previous models for textbook analysis. First, I described the quality criteria for assessment of English textbooks, developed by the Norwegian Directorate for Education and Training, in order to present the criteria that are of interest to critical reading. These are important for the discussion, as they will be seen in relation to the categories of my own model for task analysis, based on Bloom's taxonomy. After having explained this model and its challenges, I discussed the choice of method for the qualitative part of the analysis, the interviews. Chapters 4 and 5 described the results of the task analysis and the interviews, respectively. The findings from these two chapters will be discussed in the next section.

## 6.2 Discussion

There are many things that a textbook author must consider in his or her writing (Haavelsrud, 1991, p. 10; Heimstad, 2018, p. 10; Skjelbred, 2019, p. 65). The curriculum is only one of these things, and thus, a revised curriculum cannot change an entire textbook. Yet, as explained in Chapter 2, we

must see the textbooks as a means of change. In this thesis, I set out to analyse to which degree the new textbooks in English contribute to critical reading, as an essential part of the revised curriculum. In the methods chapter, I explained that most tasks belonging to Category 4 and 5, as well as Category 6, subcategory "Create using other sources", pertain to the skills of critical reading. Thus, this section will describe the prevalence of these tasks in the books, and connect them to the quality criteria discussed in Chapter 3.

As previously mentioned, the Norwegian Directorate for Education and Training published quality criteria for the assessment of English textbooks in the summer of 2020. Although these are not useful as a model of categorisation of all tasks, they can be used to discuss the textbooks as a whole, and identify trends within the books. Criterion 1.8 asks if "the learning resource invites the students' experiences, views, encounters and opinions", and criterion 2.1 asks whether they open "up for students' varying interpretations and experiences of literary texts and other cultural expressions" (Utdanningsdirektoratet, 2020b). These criteria are related to the prevalence of Category 5 tasks. These ask students to voice their views and opinions, through inviting them to criticise and check texts. Thus, the textbooks with a high level of Category 5 tasks fulfil these two criteria. These tasks show students that their opinions are valued. Tasks related to these criteria also include what Veum & Skovholt (2018, pp. 78-79) call questions for verbal and visual texts, in which students assess the success of word choice, illustrations, and so on. In addition to Category 5 tasks, Criterion 1.8 is also met by tasks belonging to Category 6, subcategory "Reflect", in which students are asked to give their opinions on matters outside the textbook. These can be philosophical or political by nature, and are often discussion tasks. Criteria 1.8 and 2.1 are thus partly met. To some degree, all the textbooks open up for students' own opinions regarding both quality, and interpretation, of text.

Criterion 1.12 asks whether the textbook "supports a critical approach to text, including texts in learning resources, and discusses how the media shapes communication" (Utdanningsdirektoratet, 2020b). The first two parts of this criterion are covered by Category 4 tasks. These are what Veum & Skovholt (2018, pp. 78-79) would call questions for context. These tasks could ask about the theme of a text, contextual influence, whose interests the text promotes, what aims the author has, who the target group is, et cetera. These parts of the criterion are met to some degree. The books ask students to determine the message of a text, the motives of the author, or the motives of a fictive person. Nonetheless, the books rarely touch upon whose interests the text promotes, the context in

which it was created, or the target group. The results also show that most Category 4 tasks belong to the subcategory "Attribute", whereas there are few tasks in the "Differentiate/organise" subcategory. The third part of criterion 1.12, on the other hand, about discussing "how media shapes communication" is rather untouched. There are few instances in the books in which this matter is attended to, and next to no tasks about this. Thus, this criterion cannot be said to be fully met.

In the introduction, I explained how critical literacy can be seen as a competence with which to understand how text constructs different perceptions of reality. This is the competence needed to reveal, identify and challenge the implicit social and cultural conceptions of a text (Veum & Skovholt, 2018, p. 14). Through solving Category 4 and 5 tasks, students can be taught to identify the sender, as well as the purpose, of a text. They are also invited to voice their opinion on text, and taught that they should make up their own mind about the reliability of all text, including the textbook. Through criticising, checking, and analysing text, as well as differentiating arguments, they learn that their own judgement is valued by the school system, after which they may learn to value their own judgements themselves.

The final criterion to be discussed revolves around model texts, and asks if the textbook "includes texts which provide good models for the students' own text production …" (Utdanningsdirektoratet, 2020b). As textbooks are the book genre that children and youths spend the most time on (Askeland et al., 2013, p. 11), they should contain texts representing what students are meant to recreate. All the books include model texts, whether these are categorised as such or not, where students can be asked to write the same kinds of texts that are included in the books. *Enter, Engelsk* and *Stages* include one or more texts which are specifically described as model texts, and they explain how these should be written. In this thesis, however, I am interested in how these model texts treat sources. None of the model texts provides any kind of sources, despite mentioning information that would normally demand references. Furthermore, sources are mentioned only in one task related to model texts (*Engelsk,* Chapter 2, Task p70). Thus, whereas the textbooks do provide model texts, these are not good models for the use of sources.

The textbook authors are, voluntarily or not, model writers for students. As the author of *Enter* mentioned, students should be able to find texts that they themselves are expected to write. All the books name the authors of fiction texts at the same page as the text or excerpt is printed, as is to be expected. All sources are also listed at the end of each book. Legally, this is as it should be.

Nevertheless, as the lists of sources at the end are never referred to or mentioned, in any of the books, these do not teach students how to treat sources. Therefore, the authors do not appear as good model writers concerning use of sources. In *Enter,* the authors have named their source for their use of statistics for the population of the UK on page 72. In the interview, the author of *Enter* also mentioned this, and that naming sources had been an important matter to them. Nevertheless, they have not named their source for their use of statistics to show the spread of religions in India, on page 186. This inconsistency in the writers' own use of sources teaches the students that listing sources is not really necessary, and that the textbook writers are omniscient. In the other three books, there are no mentions of sources for any information, except from at the end of the book. As the authors confirm in the interviews, the treatment of sources in non-fiction texts written by the authors, is not a matter of discussion among the writers, and references are to be confined to the last pages of the books. Most students will never open these pages, and thus they will continue to see textbook authors as the source of all knowledge, as described in Chapter 2. Thus, they will not develop the ability to be critical towards the information they find in what they perceive to be reputable sources.

The quality criteria for English textbooks does not necessarily cover all aspects of critical reading. Veum & Skovholt (2018, pp. 78-79) suggested that tasks meant to train students' critical literacy include questions about their own texts, especially digital ones. These tasks could discuss the purpose of production, target groups, privacy, what they have excluded, and so on. *Enter* is the only book to include tasks on self- and peer-assessment, yet neither of the books asks students to discuss why they create digital content, who they create it for, privacy choices, or similar choices. These questions may seem complicated for 8th graders, but phrased simply, they should be able to answer them, especially considering how much digital content they already produce, and how many texts the textbooks ask them to produce.

As we can see from the data set, all the books cover Category 1 and 2 tasks very well. There is a range of tasks asking students to find information or objects in a text, translate or explain words, summarise a text, and describe, compare, and so on. All books except *Echo*, which does not include a grammar or language section in the printed book, cover Category 3 exercises as well, asking students to apply recently taught skills. The books also include a substantial amount of Category 6 tasks, and for two of the books a high share of these belong within the subcategory "Create using other sources". However, the books do not include a high number of Category 4 or 5 tasks. Whereas

all the books do cover these tasks to some extent, my dataset shows that they are few and far between. In addition to this, the textbooks do not treat their own sources with the same regard that we ask students to treat theirs, and their use of sources, or lack thereof, continues to encourage the students to believe that textbook writers are omniscient. Thus, this should be addressed in the books for year 10, which are not yet finished.

As shown in Chapter 2, English is a subject which heavily relies on textbooks, and many discuss the pros and cons of going "off-book", instead promoting the use of other resources than textbooks. There is a difference, however, between a textbook-led teacher, and a teacher-led textbook. Teachers' choices in how to use the textbook, and classroom management while doing so, is still extremely important (Skjelbred, 2019, p. 149). It is interesting how both Blikstad-Balas (2016) and Gilje (2017) ask that teachers do the work to make textbooks relevant for students, whereas they do not ask that textbook writers change the textbooks in order to achieve the same aim. Whereas we cannot forgo the importance of how a teacher uses a textbook, it is still in the interest of both teachers and students that textbooks comply with the curriculum as much as possible. To use critical literacy in practice can be a challenging endeavour, and Veum & Skovholt (2018, p. 83) mentions that this often demands innovation and testing by every teacher at every school. Nonetheless, textbooks can contribute to the practice, and, through their prevalence, textbooks reach a very high portion of students. The purpose of this thesis has been to assess to which degree the textbooks supported the curriculum's view on critical reading. On the other hand, the greater aim of textbook analysis must be to make suggestions for improvement (Summer, 2011, p. 89). This thesis may even provide valuable insight for the authors in what they should include in the year 10 books, which are not yet finished. In addition to this, knowledge of these analyses will allow teachers to make educated choices when buying textbooks, as well as supplement their usage of the textbook with other teaching material in order to meet the curricular aims, when the textbooks do not cover them sufficiently.

## 6.3 A critical view

Questions could be raised about how the work on this thesis could have been improved. As previously mentioned, a research project is rarely a straightforward process, and this work is no exception. In the methods chapter, I discussed how the order of events of this thesis meant that the authors were not interviewed thoroughly enough on the matters most discussed in the thesis. Thus,

their thoughts and opinions on this could have been studied more, if the book analyses had preceded the interviews. There are other shortcomings of the thesis, to be discussed in this section. There is, of course, the human element to the fact; to count and categorise more than 3000 tasks is no simple or straightforward feat. Although the analysis has been checked and rechecked several times, there is no guarantee that the tasks have been sorted correctly, or that I have picked up on all tasks concerning critical reading in some way.

Whereas critical reading is the chosen subject for my thesis, this is only one of many aims of English teaching. When discussing one specific aspect of a book, it is easy to lose sight of more important parts (Sjøvoll, 2006, p. 161). As mentioned in the introduction, this thesis has not discussed English as a language learning subject, but viewed English as a means towards Bildung. Practicing critical reading is not the most important part of a textbook for the English subject. Language learning and communication strategies, as well as imparting a joy of reading, are, arguably, more important to the subject, but they have not been discussed here. Thus, this thesis cannot determine the quality of the books, nor can the analysis in Chapter 4. The categories may be ranked as ordinal values, but not by quality. A good textbook does not simply contain tasks belonging to Categories 4, 5 and 6 - such a textbook would not teach English very well. It is not my intention to claim that all English textbooks should only focus on critical reading, and such a book would prove poorly suited to teaching English. Nor does a good textbook necessarily contain an equal number tasks of each category. Whether we, as English teachers, like it or not, most 8th grade students are in dire need of repetitive grammar and vocabulary tasks, in addition to the more complicated tasks.

The quality criteria for English textbooks were published in the summer of 2020, along with the quality criteria for Norwegian textbooks. Previously, the Directorate had published quality criteria for textbooks for mathematics. Curiously, the latter criteria asked whether the learning resource facilitates the use of different cognitive processes, before listing the six levels of Bloom's Taxonomy as examples (Utdanningsdirektoratet, 2018). The reasoning for the development of these criteria states that different cognitive processes were suited for different students, and thus the cognitive processes appealed to in textbooks affect how the books are perceived by different students (Svingen & Gilje, 2018). It is interesting that the Directorate promotes the use of Bloom's taxonomy when assessing mathematics textbooks, but not for textbooks intended for English of Norwegian. This may have been due to the fact that the criteria

are simply written by different people, or that using different cognitive processes when working with the material is considered more important in mathematics than in language subjects. This would be an interesting matter for further inquiry.

## 6.4 Looking forward

There is a range of possibilities for studies on textbook authors and textbooks, especially as schools introduce the revised curriculum to their students. As explained in the previous paragraph, this thesis does not offer a comprehensive analysis of all tasks within the four textbooks, as well as in all the supplementary resources. A more extensive examination of the four books would be interesting, whether based on my model of task categorisation of not, yet it would demand time and space not allowed for in this task. Such an analysis could also be set to only discuss certain aspects of the books, such as the difference between how non-fiction and fiction texts are treated. Whereas critical reading is a matter which has been touched upon in previous curricula, there is more focus on it in LK20 than ever before. This, however, is also the case for other aspects. For instance, the English subject is set to instil within students a *joy of reading*, which was also a subject I asked the textbook authors about. Their answers on this were quite similar. They had chosen to include a variation of texts, and tried to make them relevant to the students' lives. Nonetheless, it would be interesting to look at to which degree the textbooks do this, and study how the textbooks can contribute to this matter. Another aspect in the revised curriculum pertains to *interdisciplinary*, or *multidisciplinary*, learning. Most textbooks are made only for one subject, so another important question for textbook authors in the year to come, is how to include other subjects in their textbooks. In the textbooks studied in this thesis, both texts and tasks touch upon history, social studies, Norwegian, religion, music, physical education, and mathematics, but only very rarely, and to a small degree. This may be further touched upon in the teachers' guides, which could be an interesting inclusion to any study on textbooks.

In this thesis I chose to interview textbook authors, a fairly rare choice, as explained in Chapter 2. It would, however, be interesting to look at the publication of textbooks from the publishers' points of view, and to study the process in more detail. One of my questions revolved around how the project was started, and who initiated it, but this would be interesting to study at a larger scale. How do publishers find and decide on authors for the different textbooks, and to which degree do they reuse authors? To which degree do publishers initiate the production of a textbook, and how often does

the idea come from the authors? How many of the authors work as teachers for students at the same age as their books are for? Several of the authors in this study worked full time as teachers or school leaders next to writing textbooks, and several of them commented on the time constraints of writing a book in their free time. To which degree are textbook authors allotted time to work on the textbooks, and how could this be arranged? Also, what makes a textbook a success?

We could also study how teachers choose textbooks. This has been mentioned as part of different studies, such as Gilje et al. (2016), but it has not been thoroughly studied in Norway. This study only looks at the processes and the resulting books. It would be interesting to look at how the books are used, sales statistics, and how the books are received by teachers and students, or look at the publishers' roles in the process.

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**Appendix 1: Interview guide**

Spørsmål:

- Hvordan kom arbeidet med læreboka i gang? Hvem tok initiativet, valgte forlag/forfattere, etc?

- Hvor stor rolle spilte forlaget og eventuelle konsulenter for utviklingen av læreverket?

- Hvilke utfordringer ligger i det å skrive lærebøker samtidig som læreplanen blir revidert?

- Har dere tenkt noe på eksamenstrening når dere har skrevet bøkene?

- Hvordan løste dere utfordringen ved at vurderingsforskriften ikke forelå når dere skrev boka for 8. trinn?

- Hva tenker du om at jeg ikke finner noen studier der lærebokforfattere blir intervjuet etter 2003?

- Et av de nye kjerneelementene i engelsk er "møte med engelskspråklige tekster". Har dette endret noe av måten dere har jobbet med tekst på?

- I lærebøker er det vanlig at det ikke fremlegges kilder for de opplysningene som oppgis. Hvorfor er det slik?

- Udir utvikler nå kvalitetskriterier for læremidler i norsk og engelsk. Hva tenker du at disse bør inneholde?

- Hva har dere vektlagt ved utvalg av litteratur i bøkene?

- I hvilken grad er lesetrening og lesekompetanse noe dere har vektlagt i bøkene? Hvordan har dere bakt dette inn i oppgaver, aktiviteter eller læringsmål?

- Hvordan forholder dere dere til leseglede og literacy? Hvordan definerer dere literacy?

- Hvordan har dere tenkt angående det utvidede tekstbegrepet?

- En av de siste viktige endringene som ble gjort i læreplanmålene for engelsk var å endre lesemålene. Det gikk fra totalt 14 mål før november 2019, der kun et mål handlet om lesing og løe som følgende: "lese og drøfte innhold fra selvvalgte tekster knyttet til ungdomskultur og identitet", til totalt 18 mål, der tre av de handlet om lesing (se under). Hvordan endret dette arbeidet deres?

  - lese, diskutere og videreformidle innhold fra ulike typer tekster, inkludert selvvalgte tekster

  - lese, tolke og reflektere over engelskspråklig skjønnlitteratur, inkludert ungdomslitteratur

  - lese sakprosatekster og vurdere hvor pålitelige kildene er

- I hvor stor grad er bøkene endret i forbindelse med Fagfornyelsen? (ved revisjon)

**Appendix 2: The distribution of tasks by category in the four books**
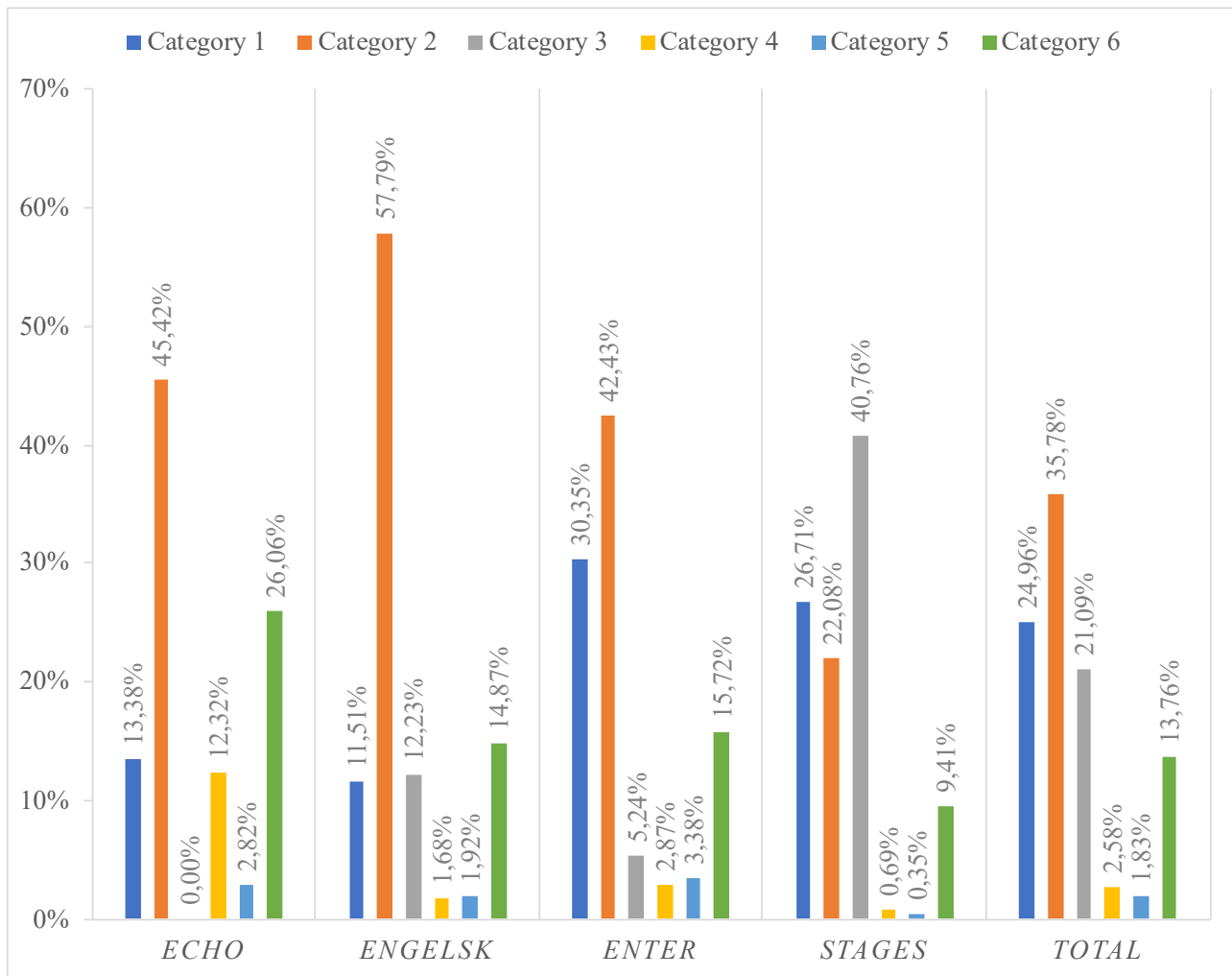
## Reflections

Few theses are results of a straightforward process, and neither was mine. There are several imperfections in need of inquiry. The project does, however, reach some useful conclusions, and may be of interest to textbook writers as well as publishers, and, most importantly, teachers.

First, I must address the thesis' main flaw, which, in my opinion, is that the textbook writers were not asked to discuss the matter of critical literacy as much as they should have been. Questions regarding critical literacy were not the main focus as I went into the interviews, as explained in Chapter 6. As I later gained access to the textbooks, and started reading and analysing them, I quickly realised that their coverage of critical literacy was the most pressing topic. This aspect was barely evident in the new books, albeit being a significant part of the revised curriculum. My focal point changed as a result. Thus, the writers may have more information to add about the topic at hand.

A second criticism which may be directed towards my thesis is that my choice to create, and use, my own model for task categorisation may open up for inaccuracies and inconsistencies. Albeit being based on a well-known, and -used, taxonomy, my model cannot claim to be tried and tested. Given more space, I could have deliberated on the challenges of categorisation, but suffice it to say that the model is imperfect, and provides ample room for interpretation. However, as shown in Chapter 3, there were no pre-existing models which could adequately differentiate the tasks relevant to critical literacy.

Another major issue that needs to be highlighted, is the size of the project. To conduct both interviews and analyses was too large an endeavour for a short thesis. In retrospect, I should have narrowed the scope of the project, considering both work load and length of the thesis. Had I realised this at the start, I would have chosen to only perform the quantitative analyses, so that this research could have received more attention. In that case, this thesis could, perhaps, lead to a larger study in which textbook writers could be interviewed on a range of topics. There is no part I feel could be excluded from the thesis at this point in order to stay within the word count, without a significant loss for the readers' understanding of the topic. Alas, I could not kill my darlings.

The conclusion of my work is that critical literacy is not adequately considered in the textbooks. Whereas this is disappointing, it also provides necessary insight. Textbook writers should use this knowledge to include more tasks and information on critical literacy, as well as providing good model texts. In addition, teachers should be made aware of the fact that supplementing their current textbooks is required to provide opportunities for practising critical literacy. With the current state of available textbooks, the responsibility falls on teachers to make sure that this subject is adequately covered through other resources.