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Going international

The influence of Gy11 on the representation of the English-speaking world
in Swedish Upper Secondary textbooks

Vanessa Lopes

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Supervisor:
Monika Mondor
Examiner:
Joe Trotta

Abstract

Title: *GOING INTERNATIONAL - The influence of GY11 on the representation of the English-speaking world in Swedish Upper Secondary textbooks*

Author: Vanessa Lopes

Supervisor: Monika Mondor

Abstract:

The aim of this study is to investigate how the English-speaking world is represented in Swedish Upper Secondary textbooks. This study is based on the argument that English is a *global language* and should therefore be represented accordingly in teaching materials. Four textbooks from two different publishers were selected in order to provide a representative sample of the market. Both the foreword and the main texts in the chosen textbooks were studied and the results were analyzed in relation to the aim stated for the English subject in the corresponding steering documents. The results show that the textbook authors acknowledge the change made in the steering documents regarding the status of English. However, the native-speaking model remains the target variety since the vast majority of the texts were written by authors belonging to the so-called *Inner Circle* and set in *Inner Circle* contexts. The representation of the English-speaking world as such reinforces the idea of native-speakers as the only model and can thus be questioned. As most learners of English in Sweden will be using English for cross-cultural communication, both in Sweden and abroad, it is imperative that the textbooks cater to a wider variety of *Englishes*. The textbooks *Blueprint 2.0* and *Context I* could be used in the teaching of English as a *global language* on the premise that teachers supplement their courses with materials from other contexts.

Keywords: Representation, English as a global language, textbook, culture

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1. Introduction and General Background

Language and culture are claimed to be inextricably related (see Kramsch 1998:3–14 & Morgan 2000:4–14 & Hedge 2000:38), and one of the main issues in teaching a *global language*¹ such as English concerns how culture is to be taught. As British professor Tricia Hedge discusses in *Teaching and Learning in the English Classroom*, the issue of cultural content in teaching materials can be complex. Based on Wright Mills's sociolinguistic perspective on the nature of language as socially constructed and a bearer of political and institutional values (in Hedge 2000:38), Hedge (2000:38) advocates for the use of the *target language* culture in teaching materials:

where the stated aim of a school curriculum is to widen cultural horizons and increase understanding of other peoples and ways of life, it might be appropriate to teach English by embedding it in *its cultural base* [emphasis added], whether this be Canada, Australia, India, South Africa, Nigeria, the USA, or Britain, to name but a few.

However, in *Teaching English as an International Language*, American sociolinguist Sandra Lee McKay points out that, as a *global language*, the cultural base of English is no longer that of the English-speaking countries. McKay's definition of a *global language* is based on a set of cultural assumptions where (1) the language is used for communication both globally and locally, that is, within and across countries; (2) the language's primary focus is to allow its speakers to communicate their own culture; (3) its use is no longer dependent on the culture of *Inner Circle* countries², but rather (4) on the culture of the country of its users. (McKay 2002:11–15)

As McKay explains, *global languages* cannot be linked to any specific country or culture, which poses a problem to Hedge's view on 'one target culture'. In *Language and Culture*, Professor Claire Kramsch delves further into the issues of representation and ownership of a language's cultural domain (Kramsch 1998:9). Kramsch defends the notion that language users make use of a language in order to engage in communication in discourse communities (Kramsch 1998:10), and with an increase in the number of non-native speakers

¹ In sociolinguistics, one may find the terms *global language*, *international language*, *universal language* and *lingua franca* used interchangeably and sometimes with opposite meanings. In this paper, these terms will be used as synonyms for the definition of Sandra Lee McKay to an international language (see also section 1.).

² As defined by Kachru (in Crystal 2004:107), *Inner Circle* countries are countries where English is the native language, for example the UK, the USA, Australia, New Zealand and Canada. For a more detailed account, see also section 2.

of English, communication in ‘cross-cultural³ contexts’ will be most common (McKay 2002:1 & Graddol 1997:13). In this context, Kramersch inquires whether the speakers who belong to the *Inner Circle* or those who have acquired the language in a formal setting will be the ones entitled to culturally represent the English language (Kramersch 1998:10).

Central to this study is the argument that the English-speaking world should reflect the diversity of cultural elements a *global language* entails. Therefore, it is imperative that those of us involved in education assess goals and approaches to the teaching of English so as to prepare learners to participate in the real world. It could be argued that with the introduction of the course syllabi, Gy11, the Swedish School System has taken the stance of viewing the English language as a *global language*, that is, not only geographically and culturally associated with native speaking countries.

In Gy2000, one of the goals students had to strive for was to “reflect about lifestyles, cultural and social traditions in English-speaking countries, as well as develop greater understanding for other people and cultures” (Skolverket 2000). Whereas in Gy2000 the target culture should be that of the English-speaking countries, in Gy11 there is no mention of any particular country. Instead, based on Gy11, English has to be approached by teachers as a language used “in different contexts and parts of the world” (Skolverket 2011). Furthermore, students are required to communicate about “the spread of English and its position in the world” (Skolverket 2011), which is an aim introduced along with Gy11.

In order to conform to the new guidelines, several Swedish publishers have released new teaching resources. How well does this material comply with the visions and aims of Gy11? How does it differ from the previous course syllabi? How is the English-speaking world represented? Who is entitled to represent English?

1.1.Aim of study

The primary purpose of this exploratory essay is to investigate how the English-speaking world is represented in Swedish Upper Secondary textbooks for English 5 published after the introduction of Gy11. I perform a Content Analysis of the cultural content presented in four textbooks in order to establish whether English is portrayed as a *global language*, and if so, how that image is constructed. The results of my analysis should provide me with a general

³ According to Kramersch, cross-cultural communication stands for “communication between people who don’t share the same nationality, social or ethnic origin, gender, age, occupation or sexual preference” (Kramersch 1998:81).

picture of the characteristic features of the cultural content in four Swedish Upper Secondary textbooks, two of which have been published before Gy11 and two that are Gy11-certified. Later, I analyze my results against the vision of the English language held by Gy11 in order to establish whether these textbooks cohere with the course syllabi. I intend thus to discuss which possible implications my findings can have for English Language Teaching (henceforth referred to as ELT). My hypothesis is that the English-speaking world will be represented in a very similar manner in the textbooks published both before and after Gy11. By this, I mean that the *Inner Circle* countries will be overly represented in contrast to what Gy11 states about dealing with a variety of “different contexts and parts of the world where English is used” (Skolverket 2011). Given this, I believe that the textbooks will not reflect the changes in Gy11. Thus, the research questions for this study are:

- How is the English-speaking world represented?
 - Which themes and text types are recurrent?
 - Which countries are represented?
 - Which voices are represented?
- Can textbooks reflect changes in steering documents?
- What pedagogical and curricular implications do the findings of this study impose to those involved in ELT?

1.2. Outline of study

In section 2, the background to the expansion of English and Kachru’s expansion model are described. Section 3 goes on to present the material and method of this study, which is based on Content Analysis and on Adaskou’s model to cultural content design in language teaching materials. In section 4, previous research about textbook analysis and steering documents are presented. In section 5, the results of this study are presented and analyzed. This study ends with a conclusive section 6, where the implications of the findings to the teaching of English in Sweden, and more specifically the teaching of English as a *global language*, are considered.

2. English in the world

In this section, I briefly present the background to the expansion of English in the world. I move on to explain Kachru's *three circle model* for the spread of the English language and the concepts used along with it. Finally, I outline the characteristics of a *global language* and pay closer attention to the case of English.

The English language is spoken by more than a third of the world's population (Crystal, 2004:108). In *The future of English*, Graddol poses the question of whether this position will remain unscathed and discusses how fast-changing world political and economical scenarios can affect the status of English as a *global language*. According to Graddol, globalization will affect how people use and learn English on an international basis. He notes that understanding how English reached its current position is of fundamental value to understanding current issues concerning the cultural and linguistic domains of the language (Graddol 1997:5).

A useful model to understand the current position of English could be that provided by Kachru (1992). Kachru's model takes into consideration the context where speakers acquire the language. The notion of *global English*, or 'World English' as Kachru calls it, is described as a model of three circles all representing different sociopolitical and historical contexts that reflect the expansion of English (Kachru 1992:38). Figure 1 represents Kachru's three circle model and the number of speakers within each circle.

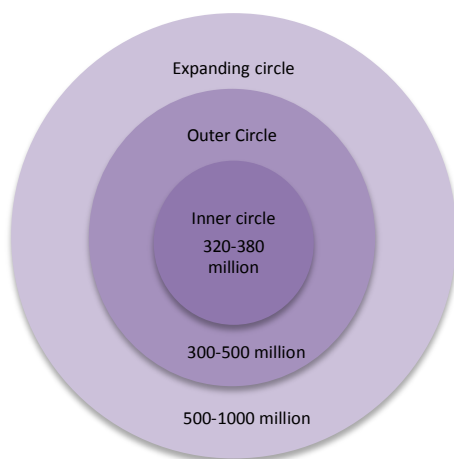


Figure 1: Kachru's three circles of English.

Estimates of speaker numbers by Crystal (2004:107).

As defined by Kachru (1992:38), the *Inner Circle* or "the traditional bases of English – the regions where it is the primary language" includes the contexts where English is the native language: the USA, the UK, Canada, Australia, New Zealand, etc. In that sense, the *Inner*

Circle is the original base of the spread of English, firstly with the British colonial influence and more recently with the rise of the USA as a political, economic and cultural power. Crystal outlines a series of historical, political, economic, academic and popular cultural events that support the aforementioned assumptions (Crystal 2004:106). The *Outer Circle* is formed by former and currently existing British colonies and countries or territories where English became an official language by political recognition, such as India, Singapore, Jamaica, Nigeria, etc.⁴ In the *Outer Circle*, speakers acquire and use English as a second language. The *Expanding Circle* refers to countries or territories where English is learned as a *foreign language* in formal contexts but where it has not been granted any particular recognition (Crystal 2004:107).

Whereas Kachru's theory has been praised for its attention to socio-historical aspects of *World English*, it has been criticized for not accurately reflecting the realities of some countries where English is sometimes seen as both a second and a foreign language. (Crystal 2004:107). Based on the latest developments within the spread of English, it is accurate to say that the *Expanding Circle* corresponds today to the context where English is mostly used. Graddol (1997:10) & McKay (2002:1) confirm that the number of non-native speakers of English have surpassed the number of native speakers of English. Graddol concludes that non-native speakers will dictate the forthcoming changes in the situation of the English language regarding its form, usages and purposes. Based on that, Graddol makes a point when he criticizes the terminology applied by Kachru, where the use of the terms *Inner*, *Outer* and *Expanding* inaccurately positions the native speakers "at the centre of global use of English and, by implication, the source of models of correctness, the best teachers and English-language goods and services consumed by those in the periphery" (Graddol 1997:10). However, for the purpose of this essay, Kachru's model is valuable because it acknowledges sociopolitical aspects of the expansion of English as well as it gives a model for understanding different patterns of language acquisition.

⁴ Crystal points out that some countries, after becoming independent, changed the official status that English once had in their territories. Kenya and Tanzania are examples of such policy (Crystal 2004:107). In this study, however, these countries are still included in the *Outer Circle*, since the English language is "part of the nation's recent or present identity" (Crystal 2004:108).

3. Material and Methodology

In this section, I present the procedures adopted for the selection of the corpus along with a description of the method which was used for data collection and in the analysis.

3.1. The selection of the textbooks

The material used in this investigation consists of English textbooks. The number of Gy11-certified textbooks available in print is quite limited to the present date, which made it possible to select a sample that can be fairly representative of the market of Upper Secondary textbooks in Sweden. The empirical data was collected from four distinct textbooks aimed at the subject English 5. The textbooks were chosen according to the following criteria:

- Aimed at the Initial English level in Swedish Upper Secondary Schools, English 5 or English A.
- Aimed at Upper Secondary School programs preparatory for higher education.
- Published in Sweden after the introduction of Gy2000 and after the introduction of Gy2011.
- From two different major publishers in Sweden.

Given that the new course syllabus has just recently been introduced, there are no general statistics as to which GY-certified textbooks are the most popular at schools. In order to address issues of *validity* and *reliability*, a survey with different publishers was conducted to find out which books aimed at English 5 were GY-certified. Three of the most common publishers in Sweden were contacted by email, their answers were:

Gleerups: *Context 1, Viewpoints 1 and Viewpoints Vocational 1.*

Sanoma Utbildning: *WWE Samhällsprogrammet, WWE Naturprogrammet, In Real Life.*

Liber: *Blueprint 2.0, Blueprint Vocational, Pioneer.*

Since several of these textbooks were aimed at the vocational Upper Secondary School programs⁵, they were excluded from this study. Given that WWE is a series of two books, aimed at Social Studies and Natural Sciences, I chose Gleerups and Liber for having more

⁵ *Viewpoints Vocational 1, In Real Life and Blueprint Vocational.*

similar formats. I moved on to look for a textbook by the same publishers, Gleerups and Liber, prior to Gy11. Table 1 shows the selected textbooks, their publishers and which course syllabus they were published under.

Table 1: The textbooks

Syllabus /Publisher	Liber	Gleerups
Gy11	<i>Blueprint 2.0</i>	<i>Context 1</i>
Gy2000	<i>Blueprint A</i>	<i>Streams 1</i>

All of the selected textbook series consist of a main student book and other supporting materials such as exercise textbooks (*Streams*), teacher's guides, audio files or online resources (*Blueprint 2.0* and *Context 1*). However, only the contents of the main student textbooks have been analyzed.

3.2. The selection of the texts

Given that I am examining the representation of the English-speaking world in textbooks, more specifically *whose* and *what* cultural contents construct the image of English, the unit of analysis in this study is written texts. Even though an analysis of the images would be relevant to the study, due to the space available, I am unable to provide a more comprehensive study that also includes the images. Only the main texts in each unit were included. For that, I selected the texts (1) presented in the contents list and/or (2) with a title. Initially, no difference was made between fiction and non-fiction texts. The introductions to the chapters or texts written by the respective textbook authors were not included. Table 2 shows the number of texts selected for analysis in each textbook.

Table 2: The texts

Textbook	Selected texts
<i>Blueprint 2.0</i>	26
<i>Context 1</i>	18
<i>Blueprint A</i>	32
<i>Streams 1</i>	63
TOTAL	139

3.3. Method

The method that was most well-suited for this study was Content Analysis. Since the study aims at exploring the representation of the English-speaking world in textbooks, it called for a method that could systematize and describe cultural contents in a valid and reliable manner. As Weber puts it, Content Analysis is a well-known method to investigate “the sender(s) of the message, the message itself, or the audience of the message” and one of its main purposes is to uncover ‘*cultural patterns*’ of socially constructed variables (Weber 1990:9). However, one of the main criticisms of Content Analysis is that it takes a mathematical approach on otherwise socially constructed meanings. The arguments of its opponents rely on an assumption that Content Analysis is merely a quantitative method. According to Krippendorff (2004:87), their views are misguided:

I suggested that the quantitative/qualitative distinction is a mistaken dichotomy between the two kinds of justifications of the content analysis design. [...] For the analysis of texts, both are indispensable. [...] There is no doubt that the proponents of both approaches sample text, in the sense of selecting what is relevant; unitize text, in the sense of distinguishing words or propositions and using quotes or examples; contextualize what they are reading in light of what they know about the circumstances surrounding the texts.

The present study relies on a quantitative approach for systematizing the data. Furthermore, it is qualitative in what it also studies specific parts of the content (such as exercises, images or texts) in order to present a more comprehensive analysis.

Another aspect of Content Analysis regards questions of *validity* and *reliability*. Weber notes that the process of gathering and coding data should be approached carefully so as to guarantee valid and replicable results, or as he states it “different people should code the same text the same way” (Weber 1990:13.) In this study, I instructed one person on the coding of the categories and asked her to analyze one textbook. A total of 32 texts were analyzed (22,7% of all texts) and the inter-rater coherence was 0,93 for the texts to be included in the corpus and the setting of the texts and 0,97 for the authors of the texts. I was unable to measure the coherence for the themes, since such analysis was carried out at a later stage. Since the authors of the textbooks organize the texts under theme-related units, the absence of inter-rater reliability should not pose a real problem to the validity of the study.

In order to answer the question of how the English-speaking world is represented in Swedish Upper Secondary textbooks”, I use the model provided by Adaskou et al. (1990:3–4), who classifies culture into 4 distinct categories:

- *The aesthetic sense*, which relates to cultural products such as arts, movies, literature, music, etc.
- *The sociological sense*, which relates to the cultural institutions in a particular culture, such as family, values, customs and traditions.
- *The semantic sense*, which considers the relation between language and culture (see Kramsch 1998:4–14).
- *The sociolinguistic sense*, which is also called *the pragmatic sense* by the authors, refers to conventions, norms and discourses that rule our lives.

This study specifically looks into the first two categories. First, I analyze the *aesthetic sense* of cultural contents against McKay’s definition of global language (see section 1.) and the vision of the English-speaking world held by Gyll. As pointed out in the introduction, the main argument in my essay is that as a *global language*, the cultural content should reflect a variety of contexts and voices not only related to *Inner Circle* countries and/or speakers. I therefore analyze the background of the authors of the selected texts in order to find out which voices construct the English-speaking world, that is, whether the authors of the analyzed texts come from the *Inner*, *Outer* or *Expanding Circles*. Later, I analyze the setting of the fiction texts as to see where English is used in the analyzed textbooks. The second category is examined briefly to highlight the main themes in the textbooks and the topics English is used for.

The final two categories consider the language structure and are not looked into since the focus of this essay is not to examine the language system itself, but rather how the notions of speakers and contexts construct the representation of the English-speaking world in textbooks. It would have been interesting to systematically study which spelling conventions are used, but due to the time and space available I only present information regarding non-standard forms.

Further on, a comparative approach is used in the analysis of the materials published under Gyll and those published under Gy2000 to establish any similarities and differences in the representation of the English-speaking world.

3.4. Data collection

The first stage of collecting data was mostly quantitative, as it usually is with content analysis. I read through the books and counted the texts that fulfilled the criteria set for this study. Only the main written texts, that is to say, the ones presented in the contents list and those that had a title, were included. The introductions that headed some of the texts and had been written by the respective textbook author were taken into consideration as to help define the setting but were not included in the analysis. Finally, the selection of texts was categorized as (1) fiction texts, (2) non-fiction texts or (3) lyrics. I acknowledge that the distinction between fiction texts, non-fiction texts and lyrics is problematic, but this distinction was made in the present study because lyrics constitute per se their own field of research in ELT and are a form of fiction that is considerably popular in non-native settings.

A total of 139 texts were selected and classified into the aforementioned categories. Subsequently, I created schematics⁶ that would allow for a systematic analysis of the content of the texts in each category. Each variable (author, author's background and setting) was analyzed individually and classified into different groups as belonging to *Inner Circle countries*, *Outer Circle countries* and *Expanding Circle countries*⁷. In order to find out the author's nationality when not provided by the textbook, an online search was conducted. Finally, I analyzed the main themes or topics in each text. The topics were organized under superordinates or generic nouns (e.g. the topic 'summer camp' was categorized under the superordinate 'holiday', the topic 'women's rights' was categorized under the superordinate gender issues and the topic 'cyberdating' was categorized 'relationship'). All information was systematically analyzed and each textbook was analyzed individually and then compared with the other textbooks in different tables.

4. Previous Research

In this section, I present a study that compares both the former (Gy2000) and the current (Gy11) course syllabi for English. Later, I present previous research on the topic of textbook analysis conducted by Alptekin (1993) and Matsuda (2002) and research conducted in the field of English as a *lingua franca* (henceforth referred to as ELF) in ELT.

⁶ For an illustration of the schematics, see Appendix 1.

⁷ See Kachru's three circle theory in section 3.

4.1. Course Syllabi

Since the introduction of the new steering documents for Upper Secondary Education in Sweden, Gy11, a few studies have been conducted in several subjects aiming at clarifying the syllabi's differences regarding their cognitive approach, content, goals to be achieved and so forth. One of these studies is Petra Jäwert's bachelor essay from 2010. Jäwert examined which cognitive approach influenced the course syllabi for Gy11 and Gy2000 and how that affected teaching. Her results called for a more rational perspective in Education if the goals for the Gy11 are to be reached. In addition, Jäwert summarized her findings on Gy11 as (1) a shift from learner autonomy towards a more teacher-centered approach; (2) core contents have been re-introduced; (3) interdisciplinary work is encouraged; (4) the overall requirements are higher than Gy2000; and finally (5) knowledge of English should benefit students in their everyday social and working life (Jäwert 2010: 30–33).

However, Jäwert's study does not address the changes in the notion of the English-speaking world, which plays an important role in how teachers should help their students profit from their knowledge of English, a key aspect of Gy11.

4.2. Textbook Analysis

The field of English as a *global language* in ELT has been widely investigated in different parts of the world. Hedge acknowledges in *Teaching and Learning in the Language Classroom* that “it is commonplace for materials published in a particular English-speaking culture to use that culture as a setting for stories and dialogues” and refers to Adaskou et al. (1990) and Alptekin (1993), who have investigated the role of *target language* contents in English textbooks in Morocco and Turkey, respectively (Hedge 2002:38).

Alptekin discusses the reasons behind American or British-centered contents in English teaching in *Target-language culture in EFL materials* (1993). He argues that due to native speaker's high prestige in the *Outer* and *Expanding circles*, textbook authors tend to be native speakers and share their own cultural views. In addition, he claims that it is economical to publish textbooks that can be used in several second and foreign language learning contexts, as is the case with *target language* based cultural content (Alptekin 1993:136–139). However, Alptekin's arguments are not valid in Sweden, since textbook authors are often Swedish and textbooks are only designed for the Swedish market.

On the other hand, Alptekin identifies several pedagogical implications to the use of *target language* contents in ELT that should be taken into consideration by teachers in Sweden, namely those of relevance, discourse and results. Since language is dependent on a social context to make sense and English as *global language* has numerous ones, it is not relevant for learners of English to deal only with native settings, which Alptekin calls a “disservice” to learners. Moreover, he claims that it submerses learners in a set of beliefs and values that are taken as true while cross-cultural competence is neglected (Alptekin 1993:141–142). Hence, Alptekin advocates a shift from *target language* cultural contents to that of the learners or “to the international English of such areas as pop culture, travel culture, and scientific culture, or the culture of one of the indigenized varieties of English” (Alptekin 1993:142).

The study of Aya Matsuda, *Representation of Users and Uses of English in Beginning Japanese EFL Textbooks*, published in *JALT Journal*, investigates the representation of users and uses of English in seven Japanese textbooks (Matsuda 2002:182–200). Matsuda counters the argument that learners from the outer and *expanding circles* learn English in order to communicate with native speakers and therefore should learn about the target language’s culture (Matsuda 2002:183). Her findings suggest that the uses of English in the analyzed textbooks are both *intranational*, between speakers of the same country, and *international*, between speakers of different countries. However, the use of English in these manuals is international only geographically given that the speakers are usually members of the *Inner Circle* (2002:195). Furthermore, Matsuda holds this representation problematic and advocates for materials that raise learners’ awareness of the role English plays in international communication among members of different linguistic communities (2002:196–197).

In Jennifer Jenkins’s article *Current Perspectives on Teaching World Englishes and English as Lingua Franca* (2006), she anticipates an increasing interest for the implications of English as a *lingua franca* in ELT (2006:162). Jenkins states that ELF is gaining attention in Latin America, Europe and Asia and claims that non-native European speakers of English inevitably speak ELF since they often engage in interlingual communication, that is, with speakers who have a different mother tongue (Jenkins 2006: 164).

In Sweden, the most recent studies of ELF have been carried out by teacher trainees at the University of Gothenburg. Even though these studies are BA theses, they confirm Jenkins’s postulation about an increasing interest in the subject of ELF in ELT. Relevant to the present study is Emma Karlsson’s BA thesis, in which she discusses whether the Swedish Course Syllabi for Compulsory School 2000 allows for the teaching of English as a *lingua*

franca. In her essay *EFL vs. ELF*, Karlsson conducted a survey study with 15 teachers in order to determine their views on the teaching of ELF. Her findings suggest that although it would be possible to approach ELT from a *lingua franca* perspective, there were some divergent opinions among the teachers. Where some of the teachers viewed ELF as a possible approach in their teaching, most teachers opposed the idea. Karlsson's study is relevant as it shows that the teachers are not willing to take on ELF. According to her, this could be due to a lack of exposition to ELF since textbooks are still based on the Standard Englishes of the *Inner Circle* countries.

5. Results and Discussion

In this section, I present a short description of the main features of each analyzed textbook. I move on to analyze the proportion of fiction texts, non-fiction texts and lyrics. A particular entry is dedicated to the comparison of *Blueprint 2.0* and *Blueprint A*. The other results have been organized into five units: 5.3 The background of the authors of fiction texts; 5.4 The background of the authors of non-fiction texts; 5.5 The authors of the lyrics; 5.6 The settings of the fiction texts; and 5.7 The themes of the texts.

5.1. Textbook review

In this study, four textbooks have been analyzed in order to provide a representation of the English-speaking world. Below, each textbook is described briefly so as to contextualize the reader in the material investigated.

5.1.1. *Blueprint 2.0*

Blueprint 2.0 (2012) by Christer Lundfall, Ralf Nyström and Jeanette Clayton, published by Liber, is an all-in-one textbook, also available online. It consists of eight main units, a compendium for speaking and writing skills, a grammar section and a vocabulary list. Each unit is built around a main text, followed by reading, speaking, grammar, vocabulary and listening exercises. At the end of each unit, the learner finds the *blue pages*, which are dedicated to extra writing and speaking activities. The texts have a title and the sources and

authors are clearly displayed at the beginning of the texts. The majority of the texts, 21 out of 27, are authentic and not written for the textbook only.

In the foreword section, the authors describe *Blueprint 2.0* as an up-to-date version of *Blueprint A* and claim it to be revised “we note that *Blueprint* provides a *very good* [emphasis added] basis for students to acquire the core content for the syllabus in Gy11”⁸ (Blueprint 2012:6). The English language is described as a tool, and I could not find any mention of the status of English in the world throughout the whole book.

5.1.2. *Blueprint A*

Blueprint A (2002) by Christer Lundfall, Ralf Nyström and Jeanette Clayton published by Liber⁹ is the first version of the *Blueprint* series. It consists of one all-in-one student textbook formed by nine main units, a compendium dedicated to speaking and writing skills, a grammar section and a vocabulary list. The nine main units are built around a text, and there are exercises for the learners to develop reading, speaking, grammar, vocabulary, writing and listening skills. Each unit ends with the *blue pages* where students can improve speaking and writing skills. Many texts are authentic, 21 out of 32, and the respective authors and sources are displayed at the beginning of each text. There is no mention of the status of English in the world or to its role in international communication throughout the book.

5.1.3. *Context 1*

Context 1 (2011) by Svante Skoglund and Tony Cutler, published by Gleerups, is an all-in-one textbook, with online resources for both students and teachers. The book consists of 15 units and a section called “Resource Pages”, where learners can read about learning strategies, registers for reading, speaking, listening and writing as well as the importance of learning English, the role of *global English*¹⁰ and World Englishes. The authors note that the texts are all authentic and written by both contemporary and classic writers (Context 2011:5), and the

⁸ My own translation from: ”Vi konstaterar att *Blueprint* ger en *mycket god* [emphasis added] grund för eleverna att tillägna sig det centrala innehållet i ämnesplanen i Gy11.based on the syllabus of English in Gy11” (Blueprint 2012:6).

⁹ Published under Almquist & Wiksell.

¹⁰ The authors use the term *World English* (Context, 2011:260).

writers' background are presented after the text in a separate section called 'writers in Context'.

In the preface, the authors stress that English is used by a variety of speakers in the *Inner, Outer and Expanding Circles*, globally, locally and on the Internet. The focus of *Context 1* is to help students develop the adequate register to participate in a globalized world. (Context 2011:3).

5.1.4. *Streams 1*

Streams 1 (2004) by Eva Alderborn and Lena Ågren, published by Gleerups, consists of a main student textbook and an exercise book. The textbook is divided into 7 main units, each built on a particular theme. The majority of texts are written by the authors, 45 out of 63, and the names of the authors are displayed at the beginning of the text. According to the authors, the texts deal with both foreign and familiar places.

In the preface, the authors say that "English is one of the most widely used languages [...] good language skills in English widen your future opportunities significantly, whether you plan to live in Sweden or abroad" (Streams 2004:3). In that way, they acknowledge the international role of English.

5.1.5. *Blueprint 2.0 and Blueprint A*

The *Blueprint* series was first published by Gleerups 2002 and consisted of textbooks aimed at the A, B and C English courses for Upper Secondary School. Since the introduction of the latest course syllabus, Gy11, the *Blueprint* series has been revised and updated in order to conform to the new goals of the course curriculum. Regarding the texts, *Blueprint A* has a total of 32 texts, whilst *Blueprint 2.0* has 27 texts. A comparison of *Blueprint A* and *Blueprint 2.0* shows that the textbooks share a total of 19 texts; though some of them have slight modifications to format, title or length, like the texts *Asking the wrong questions* and *American History X*, or *Tricks in Pics* and *Hollywood clichés*. However, the units in both *Blueprint A* and *Blueprint 2.0* are built around the same themes, with the exception of the unit "Under construction" in *Blueprint 2.0* (2012:115–144), that deals with gender issues and is new for the revised version.

5.2. Fiction texts, non-fiction texts and lyrics

The following table shows the proportions of different text types in each textbook. I chose to present the results for fiction texts and lyrics separately, even though lyrics can also be included in the category of fiction texts¹¹. Table 3 presents how the different text types are distributed in each textbook.

Table3: Text types

Textbook	Selected texts	Fiction	Non-fiction	Lyrics	Unknown
<i>Blueprint 2.0</i>	26	9 (34,6%)	13(50%)	2 (7,7%)	2 (7,7%)
<i>Context 1</i>	18	11(61%)	7(39%)	-	-
<i>Blueprint A</i>	32	12(37,5%)	20(62,5%)	-	-
<i>Streams 1</i>	63	21(33,3%)	34(54%)	8(12,7%)	-
TOTAL	139	54(38,8%)	73(52,5%)	10(7,2%)	2(1,5%)

The general results reveal that the majority of the texts in the analyzed textbooks are non-fiction texts. The textbooks published under Gy2000 have in general more non-fiction texts, whereas the textbooks published after Gy11 have an increased percentage of non-fiction texts. In *Blueprint 2.0*, there is a balance between text types, 12 texts are fiction against 13 non-fiction texts. In *Context 1* that ratio is less balanced, with 61% of the texts being fiction and 39% non-fiction texts. These results suggest that under Gy2000, the role of English was represented as to provide information, as it is the case with non-fiction texts. Literary works have become more popular in the books published after Gy11, a development supported by the core content in Gy11 that requires “content and form in different kinds of fiction” (Skolverket, 2011) to be covered by the teacher. A possible explanation for the increase of fiction texts in textbooks could be that these textbooks are aimed at the theoretical programs, where knowledge of literary works is demanded.

¹¹ See section 3.4.

5.3. The background of the authors of fiction texts

The following table presents the results of the analysis of the background of the authors of fiction texts.

Table 4: The authors of fiction texts

	<i>Blueprint 2.0</i>	<i>Context 1</i>	<i>Blueprint A</i>	<i>Streams 1</i>	TOTAL
<i>Inner Circle</i>	11/11 (100%)	11/12 (91,6%)	10/12 (83,3%)	10/21 (47,6%)	42/56 (75%)
<i>Outer Circle</i>	-	1/12 (8,3%)	-	3/21 (14,3%)	4/56 (7,1%)
<i>Expanding Circle</i>	-	-	-	7/21 (33,3%)	7/56 (12,5%)
Unknown	-	-	2/12 (16,7%)	1/21(4,8%)	3/56 (5,4%)

The analysis of the earlier textbooks, *Blueprint A* and *Streams 1*, show a noticeable difference in the selection of the texts. Most of the texts in both books are written by authors who belong to the *Inner Circle*. In *Blueprint A* that amount totals 83% of all authors, and since the other texts authors are unknown¹² to this study, it is fair to say that most known authors belong to the *Inner Circle*. *Streams 1* has a more varied source of authors. Whereas almost 48% of the texts are written by *Inner Circle* members, a total of 14% belong to the *Outer Circle* and about 33% of the texts have authors from the *Expanding Circle*. However, it must be pointed out that in *Streams 1*, the *Expanding Circle* is largely represented by the textbook authors themselves, who are Swedish and have written most of the texts in the textbook. There are no translations in *Streams 1*. The diversity of authors in *Streams 1* is greater than in *Blueprint A*. In *Streams 1*, the authors come from USA, England, Ireland, Australia, Kenya, New Zealand and Sweden. The text “*A Game of Cards*” (*Streams* 2004:85) provides an example of an *Outer Circle* author, the Maori writer Witi Ihimaera, who writes in a non-standard variety of English.

The analysis of the textbooks published after Gy11 reaffirms the role *Inner Circle* authors play in textbooks. The fiction texts in *Blueprint 2.0* are all written by *Inner Circle* writers, mainly from the USA and England. Apart from one author, every author in *Context 1*¹³ comes from the *Inner Circle*, and mostly from the USA and England.

¹² In *Blueprint A* and *Blueprint 2.0*, the director of the movie “*American History X*” (*Blueprint* 2002:194) was counted as an author in the analysis.

¹³ In *Context 1*, Adam Bagdasarian is described as American with an Armenian background (*Context* 2011:50). An online search showed that Bagdasarian was born and educated in the USA, and for the purposes of this study, he will be considered a member of the *Inner Circle*. A second writer, Amanthi Harris, was born in Sri Lanka and

A comparison between the textbooks published under Gy2000 and after Gy11 show almost no difference in the representation of the English-speaking world besides an increase in the representation of *Inner Circle* members. It could be argued that the development should have been towards a broader variety of authors or speakers. The representation of the English-speaking authors almost completely constructed by members of the *Inner Circle* would have been less inadequate in relation to Gy2000, where it is stated that students should “reflect about the ways of life, cultural traditions and social conditions in *English-speaking countries* [emphasis added]” (Skolverket 2000). However, according to Gy11, students should be given the chance to learn about different contexts and parts of the world where English is used, which means that the text samples of the analyzed textbooks misrepresent the contexts where English is used.

5.4. The background of the authors of non-fiction texts

In this section, the results of the analysis of the background of the authors of non-fiction texts are reported. Table 5 shows the proportion of authors who belong to the *Inner Circle*, the *Outer Circle* and the *Expanding Circle* in each textbook.

Table 5: The authors of non-fiction texts

	<i>Blueprint 2.0</i>	<i>Context 1</i>	<i>Blueprint A</i>	<i>Streams 1</i>	TOTAL
<i>Inner Circle</i>	5/14 (35,7%)	7/10 (70%)	8/21 (38,1%)	-	20/79 (25,3%)
<i>Outer Circle</i>		1/10 (10%)	-	-	1/79 (1,3%)
<i>Expanding Circle</i>	1/14 (7,2%)	2/10 (20%)	1/21 (4,8%)	33/34 (97,1%)	37/79(46,8%)
Unknown	8/14 (57,1%)	-	12/21 (57,1%)	1/34 (2,9%)	21/79 (26,6)

A general look at the results demonstrates that 25% of the non-fiction authors in all textbooks come from the *Inner Circle*. About 70% of the non-fiction texts in *Context 1* are written by *Inner Circle* writers, 3 British, 2 American and 2 Australian, a contrast to *Streams 1*, which has no non-fiction text written by an *Inner Circle* member. Glerups’s textbooks display

moved to England at the age of 10 (Context 2011:94). In this study, Harris was considered a member of the *Outer Circle*.

visible changes in the selection of texts, since the texts in *Streams I* were written by the textbook authors for ELT whereas in *Context I*, the texts were authentic. The difference between *Blueprint 2.0* and *Blueprint A* is minimal, as about 36 - 38% of the authors are from the *Inner Circle*. Given the number of texts with unknown authors, it is possible to speculate whether even more texts are written by *Inner Circle* authors.

The *Expanding Circle* is represented by two Argentinean authors in *Context I*. Although these writers have written only one text, it is representative of the increasing number of speakers in Latin America (Jenkins 2006:164).

The absence of authors from the *Outer Circle* is also remarkable. Countries such as India, Pakistan, Malaysia and South Africa, just to name a few, have prominent texts in areas such as technology, science and culture. It is problematic that texts aiming at conveying information only rely on *Inner Circle* sources, especially American and British ones. In the Core Content for English 5, students are required to communicate about “the living conditions, attitudes, values and traditions, as well as social, political and cultural conditions in different contexts and parts of the world where English is used” (Skolverket 2011). That goal demands that teachers present a variety of contexts and perspectives, and the analyzed textbooks may present a limited view. Nonetheless, it represents the English-speaking world as constructed by the facts and views of native-speakers members of the *Inner Circle*.

5.5. The authors of the song lyrics

Table 6 illustrates the results of the analysis performed in order to establish the background of the songwriters/artists/performers of the lyrics studied.

Table 6: The authors of the song lyrics

	<i>Blueprint 2.0</i>	<i>Context 1</i>	<i>Blueprint A</i>	<i>Streams 1</i>	TOTAL
<i>Inner Circle</i>	2/2 (100%)	-	-	5/8 (62,5%)	7/10 (70%)
<i>Outer Circle</i>	-	-	-	1/8 (12,5%)	2/10 (20%)
<i>Expanding Circle</i>	-	-	-	1/8 (12,5%)	1/10 (10%)
Unknown	-	-	-	1/8 (12,5%)	1/10 (10%)

Only two textbooks have song lyrics in their contents. Since they were published under different steering documents, a synchronic comparison was impossible. It is relevant to

mention that while *Streams 1* included 8 songs in its contents, *Context 1*, by the same publisher, has no songs included. In the opposite direction, *Blueprint 2.0* includes 2 lyrics in its contents¹⁴. Even though songs in English are performed by artists from countries belonging to all three circles, it is notable that most songwriters in the analyzed textbooks are from the *Inner Circle*, all lyrics in *Blueprint 2.0* and 62% in *Streams 1*. The *Inner Circle* is represented by the USA in *Blueprint 2.0* and by Ireland, Australia and the USA in *Streams 1*. The *Outer Circle* is represented in *Streams 1* by Jamaica (Bob Marley), and in *Blueprint 2.0* the only song representing the *Outer Circle* was also one by Bob Marley. Finally, the *Expanding Circle* is represented by Sweden in *Streams 1*. English is a language widely used in music but the representation of the English-speaking world constructed by song lyrics focuses on *Inner Circle* countries.

5.6. The settings of the fiction texts

A total of 63% of the texts take place in *Inner Circle* settings, first in the USA and in second place in England. Table 7 presents the analysis of the setting of the fiction texts.

Table 7: The settings of the fiction texts

	<i>Blueprint 2.0</i>	<i>Context 1</i>	<i>Blueprint A</i>	<i>Streams 1</i>	TOTAL
<i>Inner Circle</i>	5/9 (55%)	7/12 (58,3%)	10/12 (83,3%)	11/21 (52,4%)	34/54(63%)
<i>Outer Circle</i>	-	-	-	1/21 (4,8%)	1/54 (1,9%)
<i>Expanding Circle</i>	-	1/12 (8,3%)	1/12 (8,3%)	1/21(4,8%)	3/54(5,5%)
Unknown	4/9 (45%)	4/12 (33,3%)	1/12 (8,3%)	7/21(33,3%)	16/54 (30%)

Gleerups's textbooks show little difference in contexts. The fiction texts in *Streams 1* (52%) and *Context 1* (58%) take place in the *Inner Circle*. Only one text in these textbooks unfolds in the *Expanding Circle*. That representation is problematic to the status of English as a *global language*, since the setting limits the area of influence of English to the *Inner Circle* countries. The text "*Panic not, mother*" (Context 2012:6-10), an excerpt of the book "*Don't tell mom*" brings a collection of emails from gap-year travelers to their parents asking for

¹⁴ Bob Marley's song "War" and Frank Zappa's song "I'm the slime" were not included in the analysis because the lyrics were not presented in the textbook.

help. These travelers report from several countries around the world. However, it is natural to assume that they belong to the *Inner Circle*, since they all communicate to their parents in English. It would be more representative of the status of English if that interaction had also taken place among non-native speakers of English.

The textbooks published by Liber display a more significant difference. While 83% of the texts in *Blueprint A* unfold in the *Inner Circle*, 50% of them in the USA and 25% in England, a total of 55% of the texts in *Blueprint 2.0* unfold in the *Inner Circle*, 80% of them in the USA and 20% in England.

The *Expanding Circle* in these texts is represented by Sweden, Nepal and France, one text each. The overrepresentation of the USA and England in this variable of the analysis is remarkable, since it inaccurately suggests that English is mostly used in these contexts. It is also relevant to point out that the setting of 30% of the studied texts is unknown, which poses difficulty given the method used in the analysis.

5.7. The themes of the texts

All texts were classified into one category that best characterizes its main themes. The objective was to understand which cultural aspects¹⁵ permeated the English-speaking world as it is represented in these texts. Table 8 displays the most common themes in all four textbooks. In the first column, the main themes resulted from the analysis are organized alphabetically. The figures in each remaining column indicate how many texts have a specific theme.

The most common themes in *Streams 1* are (1) *History, Society and Politics*, followed by (2) *Travel* and (3) *Myths*. A total of 16 texts are dedicated to describe historical and political events in Australia, New Zealand and in some *Outer Circle* countries such as South Africa and Kenya. Since *Streams 1* was published during Gy2000, it provides facts about living conditions, events and attitudes of English-speaking countries, as required by the course syllabus. However, it is questionable whether such representations are adequate and avoid stereotyping. All 16 texts are descriptive, non-fiction texts that only inform students about the sociopolitical situation in some countries. As argued by McKay, the teaching of English as a *global language* should promote reflection instead of presenting a monolithic reality (McKay 2002:12). It could also be argued that in depicting the former colonies of

¹⁵ See Adaskou (1990) in section 3.

England in an exotic manner, the authors contribute to the image of English as an imperialist, hegemonic language. Unlike the description of non-native contexts, the *Inner Circle* is usually described under the topic *Travel*. The text usually relates to traveling to the *Inner Circle*, more specifically to the USA (see “*Route 66*” by Bobby Troup or “*Welcome to NYC!*” by Alderborn&Ågren).

Table 8: The themes of the texts

Themes Textbooks	<i>Blueprint A</i>	<i>Blueprint 2.0</i>	<i>Context 1</i>	<i>Streams 1</i>
Advertisement	3	2	-	-
Career	1	1	1	1
Crime	4	2	1	3
Customs traditions	1	1	1	3
Ethics, Racism Prejudice	3	3	2	1
Gender		3	-	2
Happiness	1	1	-	-
History, Society, Politics	2	1	-	16
Identity	1	3	2	3
Literature & Art	4	2	-	3
Movies	3	2	-	-
Myths	-	-	-	5
Music	-	-	3	4
Nature	1	1	-	4
Relationship	3	3	2	3
Science	2	-	2	-
Sports	-	-	2	1
Stereotypes	-	-	2	1
Swedish institutions	-	-	-	4
Travel	3	2	2	7

There are 4 texts that depict Swedish history, customs and institutions. That representation is consistent with Gy2000, which states that students should be able to compare the culture of English-speaking countries with their own. Moreover, as McKay puts it, a *global language* should enable students to talk about their own culture (McKay 2002:12), thus also making the aforementioned 4 texts appropriate to Gy11.

In relation to the global role exerted by English, there is one particular text, “*Revolutions from within*”, by Gloria Steinem, that describes a group of non-native English students in the USA who are motivated by a teacher to learn English. Eventually, they all go to Russia to compete for the USA in an International Chessboard Championship. The message implied could be the importance of English as a *global language*. However, an analysis of this specific text in the student’s exercise book reveals that the authors instead aim at discussing the qualities of a good teacher.

The texts in *Blueprint A* deal with a variety of topics such as *Movies, Literature, Art, Advertisements, Travel, Ethics, Crime and Relationships*. According to the definitions provided by Adaskou (Hedge 2002:38), those themes fall into *the aesthetic sense* of culture, where cultural products such as Movies, Literature and Art work are included; as well as into *the sociological sense* of culture, where values and norms are included. Given that *Blueprint A* was published in agreement with Gy2000, it is justified that the aesthetic sense of the English-speaking world relates to that of the *Inner Circle* countries. In addition, there is a clear difference between *Streams 1* and *Blueprint A*, both published at the same time. In *Blueprint A* the themes encourage a more reflective approach instead of offering mere descriptions, which is the case in *Streams 1*. However, according to the global status of English, it could be argued that the lack of themes or topics related to Swedish cultural institutions is problematic, since part of the teaching of a *global language* is based on the learners’ culture. Another drawback in *Blueprint A* is that most themes are presented by members of the *Inner Circle*, which could mean that they are biased and reflect just a single-sided view of reality.

Blueprint 2.0 has more themes related to *the sociological sense* of culture. *Gender Issues, Racism, Identity and Relationships* are recurring themes, each one represented in at least in 3 texts. The contents in *Blueprint 2.0* cohere with the first item in the Core Content in the course syllabus, which states that students should communicate about “subject areas related to students' education, and societal and working life; current issues; events and processes; thoughts, opinions, ideas, experiences and feelings; relationships and ethical issues”. However, Gy11 also states that students should be exposed to different contexts

where English is used, and since the settings and the voices in the texts all belong to the *Inner Circle*, it is problematic to assume that Gy11's goal can be achieved with this material. In this textbook, the texts do not cover any themes related to Swedish culture, which is also problematic (see above). Nonetheless, there is a difference from *Blueprint A*, where the *aesthetical sense* of culture was more prominent.

In *Context 1*, the most frequent topics cover *Travel, Music, Sports, Science, Relationships, Stereotypes, Identity* and *Ethics*. Unlike *Streams 1*, there are no texts about the nature or sociopolitical backgrounds of any country, but rather a different approach to similar topics is taken. For instance, in *Streams 1*, there is the text "Welcome to NYC!" about sightseeing in NY. The same topic is dealt with in *Context 1* in the text "City of Angels" with focus on stereotypes and identity. The main themes in *Context 1* can be classified into the *aesthetical* and the *sociological* senses of culture.

Although there are no texts with themes related specifically to Swedish institutions, a range of exercises discuss cultural elements from Sweden. For instance, there is a communication exercise that refers to the musical stairs at Odenplan (Context 2012:158), local brands and giving instructions to foreigners in Sweden (Context 2012:129) and even a research topic about *national cultural references* that may affect intelligibility in international communication (Context 2012:160).

6. Conclusion and Pedagogical Implication

In this interdisciplinary study, I have investigated the representations of the English-speaking world in four EFL textbooks aimed at the initial English course for the Swedish Upper Secondary School. The main purposes of this study were to explore how the English-speaking world was represented in the textbooks; how that image was constructed and to establish how textbooks can reflect changes in steering documents. In order to achieve my goal, I carried out a content analysis on 2 textbooks published under Gy2000 and 2 textbooks published after the introduction of Gy11.

Despite the limitations of this study, I find the results satisfactory in that they provide a representative analysis of Gy11-certified textbooks. However, I am aware that the results could vary if the methodology applied and the material studied had been different. As a matter of fact, the representation of the English-speaking world is constructed by a multitude of factors, and I only examined some cultural implications in written texts. For instance, it would

be relevant to study how the images contribute to representing English as a *global language*, or more importantly, how the textbooks set out to work with interculturality and discursive competence in order to prepare students for cross-cultural communication.

In this study, I confirmed my initial hypothesis that the English-speaking world would be represented mostly by the *Inner Circle* countries. There is indeed an overrepresentation of authors and settings from countries such as the USA and England, in detriment of countries from the *Outer* and *Expanding Circles*. I initially believed that the textbooks published after Gy11 would not reflect the changes concerning the notion of the English-speaking world enshrined in the course syllabus. For instance, I believed that no major changes would be noticeable in the textbooks published before and after Gy11 regarding the representation of the English-speaking world and the status of English as a *global language*. As previously mentioned, the representation of the English-speaking world was similar in all analyzed textbooks. However, one textbook published after Gy11, *Context 1*, acknowledged the role of English as a *global language* both in its preface and at a particular unit. One of the goals of Gy11 consists of discussing the role of English as a *global language*, a topic that is clearly addressed by the writers of *Context 1*. Thus, one of my initial hypothesis, that the textbooks would not adapt to the changes in the course syllabus, was also partly refuted.

In brief, the results of the analysis showed that the voices that construct the image of English in textbooks represent mainly the *Inner Circle*, and mostly the USA and England. Whereas there have been some changes with the introduction of the latest course syllabus; *Context 1* states clearly, both in the preface and in a separate unit at the end of the book, that English is a world language spoken by more non-native speakers than native speakers, and *Blueprint 2.0* deals with current issues; it is unsure if it is enough to represent the real position of English. However, the importance of English as an international language is dealt with as a separate topic in *Context 1*, not as a reality in itself. The texts in *Context 1* are mostly written by *Inner Circle* authors. Interestingly, the song lyrics were often written by *Inner Circle* authors. Music is an area of popular culture which is often performed in English by a variety of artists from all three circles; therefore, it is surprising that *Inner Circle* is still the norm in the analyzed textbooks.

The aesthetic features of the content, the fiction and non-fiction texts, still deal with content concerning *Inner Circle* culture, set in *Inner Circle* settings and revolving around *Inner Circle* matters. Even though the textbooks published by Gleerups have recognized the roles played by English internationally, the standard source for authorship, language variety and contexts of use is still *Inner-Circle*-centered, with an overrepresentation of the USA and

England. There have been changes since the introduction of Gy11, best illustrated by the difference in content in *Context 1* versus *Streams 1*. The Outer and *Expanding Circles* are often not represented in any of the textbooks apart from *Streams 1*, where the authors approach to depicting cultures as monolithic state could certainly be questioned. It could be said that in the latest textbooks the *Outer Circle* is represented through music by Bob Marley and the *Inner Circle* by new contemporary authors, suggesting progress and change, whereas the *Outer Circle* is predictable and limited. The two editions in the *Blueprint* series have not changed much, and a more varied selection of texts is necessary for *Blueprint 2.0* to represent the English-speaking world as a globalized world.

This study is built upon McKay's argument that the teaching of an international language should be based upon a completely different set of didactic and pedagogical theories. This implicates that the material analyzed in this study is not suitable for teaching English as a *global language*, and any teacher who wishes to work with these textbooks will have to supplement their courses. The English-speaking world is culturally represented by the *Inner Circle* Countries and does not reflect the variety of contexts where English is used. It could be argued that this representation is problematic because (1) it reinforces the perception of the *Inner Circle* as the only correct source of linguistic and cultural elements, and therefore (2) it does not prepare the students to interact with non-native speakers.

In this context, I would like to refer to the importance of using non-native resources in teaching, both written originally in English and translated. In *Non-native Literatures in English as a Resource for Language Teaching*, Kachru calls attention to the increasing amount of non-native literature in English (Kachru 1986:142) and explains that such texts when studied by the teacher can fulfill a linguistic and cultural purpose by raising students' awareness to different language varieties, registers, styles and especially strategies authors may use "to contextualize a non-native language in his own 'un-English' culture" (Kachru 1986:143).

In conclusion, this study calls for the necessity of raising awareness among teachers to the changes in the status of English in the steering documents and to the impending changes in teaching practices.

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Appendix

1. Schematics

The schematics that were created in order to allow a systematic analysis of the texts are presented below. For each textbook, the fiction texts, non-fiction texts and lyrics were analyzed separately. In the schematics, the origin of the authors and the settings of the texts were primarily sorted as (I) *Inner Circle*, (O) *Outer Circle*, (E) *Expanding Circle* or (U) Unknown. In the following sections, the schematics with the analyzed data are presented.

Page	Fiction	Author's Origin	Setting	Themes/topics
Text nr	Title	(I) (O) (E) (U)	(I) (O) (E) (U)	

Page	Non-fiction	Author's Origin		Themes/topics
Text nr	Title	(I) (O) (E) (U)		

Page	Lyrics	Author's Origin		Themes/topics
Text nr	Title	(I) (O) (E) (U)		

1.1. Blueprint A

Page 2	Fiction	Author's Origin	Setting	Themes/topics
Text nr 1	Title <i>Struck by lightning</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Holiday

Page 15	Fiction	Author's Origin	Setting	Themes/topics
Text nr 2	Title <i>Dear Mom and Dad</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Travel

Page 35	Fiction	Author's Origin	Setting	Themes/topics
Text nr 3	Title <i>Through the Tunnel</i>	(I) (O) (E) (U) UK	(I) (O) (E) (U) France	Travel

Page 60	Fiction	Author's Origin	Setting	Themes/topics
Text nr 4	Title <i>Diving in</i>	(I) (O) (E) (U) Scotland	(I) (O) (E) (U)	Relationships

Page 66	Fiction	Author's Origin	Setting	Themes/topics
Text nr 5	Title <i>In the Ashes</i>	(I) (O) (E) (U) Ireland -USA	(I) (O) (E) (U) Ireland	Society

Page 13	Fiction	Author's Origin	Setting	Themes/topics
Text nr 6	Title <i>Lollipops and Guns</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Crime

Page 130	Fiction	Author's Origin	Setting	Themes/topics
Text nr 7	Title <i>Career in Computer Games</i>	(I) (O) (E) (U) England	(I) (O) (E) (U) England	Career

Page 158	Fiction	Author's Origin	Setting	Themes/topics
Text nr 8	Title <i>Leather Jacket for a Drink</i>	(I) (O) (E) (U)	(I) (O) (E) (U)	Crime

Page 164	Fiction	Author's Origin	Setting	Themes/topics
Text nr 9	Title <i>He's a big bastard</i>	(I) (O) (E) (U) Ireland	(I) (O) (E) (U) Ireland	Ethics

Page 180	Fiction	Author's Origin	Setting	Themes/topics
Text nr 10	Title <i>Asking the wrong questions</i>	(I) (O) (E) (U) USA (I) (O) (E) (U) UK	(I) (O) (E) (U) USA	Ethics

Page 187	Fiction	Author's Origin	Setting	Themes/topics
Text nr 11	Title <i>I owe it to my people</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Ethics

Page 208	Fiction	Author's Origin	Setting	Themes/topics
Text nr 12	Title <i>I still know what you did last summer</i>	(I) (O) (E) (U) USA (I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Movies

Page 10	Non-fiction	Author's Origin		Themes/topics
Text nr 13	Title <i>A voice in the wild cries out: Come get me!</i>	(I) (O) (E) (U) USA		Travel

Page 29	Non-fiction	Author's Origin		Themes/topics
Text nr 14	Title <i>Is everyday life too dull? Why else would we seek risk as never before?</i>	(I) (O) (E) (U) Japan		Science

Page 33	Non-fiction	Author's Origin		Themes/topics
Text nr 15	Title <i>A survival quiz</i>	(I) (O) (E) (U) USA		Identity

Page 48	Non-fiction	Author's Origin		Themes/topics
Text nr 16	Title <i>Bungee Jump – A ritual or an adventure?</i>	(I) (O) (E) (U)		Tradition

Page 66	Non-fiction	Author's Origin		Themes/topics
Text nr 17	Title <i>We shall fight</i>	(I) (O) (E) (U)		History

Page 70	Non-fiction	Author's Origin		Themes/topics
Text nr 18	Title <i>Grading Wonderful Happiness</i>	(I) (O) (E) (U)		Happiness

Page 73	Non-fiction	Author's Origin		Themes/topics
Text nr 19	Title <i>Testing the human spirit</i>	(I) (O) (E) (U) USA		Nature

Page	Non-fiction	Author's Origin		Themes/topics
Text nr 20	Title <i>Former Hostage Terry Waite tells about 1,760-day survival locked in Beirut prison cell</i>	(I) (O) (E) (U)		Crime

Page 110	Non-fiction	Author's Origin		Themes/topics
Text nr 21	Title <i>Tainted Truth</i>	(I) (O) (E) (U)		Advertisement

Page 116	Non-fiction	Author's Origin		Themes/topics
Text nr 22	Title <i>Product Placement</i>	(I) (O) (E) (U)		Advertisement

Page 123	Non-fiction	Author's Origin		Themes/topics
Text nr 23	Title <i>The road to successful advertisements</i>	(I) (O) (E) (U)		Advertisement

Page 145	Non-fiction	Author's Origin		Themes/topics
Text nr 24	Title <i>Visions for the near future. Will computers become human?</i>	(I) (O) (E) (U)		Science

Page 153	Non-fiction	Author's Origin		Themes/topics
Text nr 25	Title <i>A match made in Heaven Cyberspace</i>	(I) (O) (E) (U) USA		Relationships

Page 172	Non-fiction	Author's Origin		Themes/topics
Text nr 26	Title <i>Punishment Outcry</i>	(I) (O) (E) (U) Ireland		Crime

Page 198	Non-fiction	Author's Origin		Themes/topics
Text nr 27	Title <i>The Treason of Images</i>	(I) (O) (E) (U)		Arts

Page 200	Non-fiction	Author's Origin		Themes/topics
Text nr 28	Title <i>Is There Anybody There?</i>	(I) (O) (E) (U)		Arts

Page 201	Non-fiction	Author's Origin		Themes/topics
Text nr 29	Title <i>Optical Art</i>	(I) (O) (E) (U)		Arts

Page 202	Non-fiction	Author's Origin		Themes/topics
Text nr 30	Title <i>Magic Image</i>	(I) (O) (E) (U)		Arts

Page 203	Non-fiction	Author's Origin		Themes/topics
Text nr 31	Title <i>Hollywood Clichés</i>	(I) (O) (E) (U) USA		Movies

Page -	Non-fiction	Author's Origin		Themes/topics
Text nr 32	Title <i>Film Review: American History X</i>	(I) (O) (E) (U) UK		Movies

1.2. Blueprint 2.0

Page 8	Fiction	Author's Origin	Setting	Themes/topics
Text nr 1	Title <i>Struck by Lightning</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Travel
Page 50	Fiction	Author's Origin	Setting	Themes/topics
Text nr 2	Title <i>Going too far for gold</i>	(I) (O) (E) (U) Australia	(I) (O) (E) (U)	Relationships
Page 60	Fiction	Author's Origin	Setting	Themes/topics
Text nr 3	Title <i>Diving in</i>	(I) (O) (E) (U) Scotland	(I) (O) (E) (U)	Relationships
Page 68	Fiction	Author's Origin	Setting	Themes/topics
Text nr 4	Title <i>In the Ashes</i>	(I) (O) (E) (U) Ireland - USA	(I) (O) (E) (U)	Society
Page 86	Fiction	Author's Origin	Setting	Themes/topics
Text nr 5	Title <i>Lollipop and Guns</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Crime
Page 120	Fiction	Author's Origin	Setting	Themes/topics
Text nr 6	Title <i>Strange Powers</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U)	Gender
Page 164	Fiction	Author's Origin	Setting	Themes/topics
Text nr 7	Title <i>A career in computer games</i>	(I) (O) (E) (U) England	(I) (O) (E) (U) England	Career
Page 194	Fiction	Author's Origin	Setting	Themes/topics
Text nr 8	Title <i>Asking the Wrong Questions</i>	(I) (O) (E) (U) USA (I) (O) (E) (U) UK	(I) (O) (E) (U) USA	Ethics

Page 204	Fiction	Author's Origin	Setting	Themes/topics
Text nr 9	Title <i>I owe it to my people</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Ethics
Page 17	Non-fiction	Author's Origin		Themes/topics
Text nr 10	Title <i>A voice in the wild cries out: Come get me!</i>	(I) (O) (E) (U) USA		Travel
Page 32	Non-fiction	Author's Origin		Themes/topics
Text nr 11	Title <i>All that glitters</i>	(I) (O) (E) (U)		Art
Page 33	Non-fiction	Author's Origin		Themes/topics
Text nr 12	Title <i>Music Image</i>	(I) (O) (E) (U)		Art
Page 35	Non-fiction	Author's Origin		Themes/topics
Text nr 13	Title <i>Tricks in pics</i>	(I) (O) (E) (U) USA		Movies
Page 44	Non-fiction	Author's Origin		Themes/topics
Text nr 14	Title <i>Product Placement</i>	(I) (O) (E) (U)		Advertisements
Page 72	Non-fiction	Author's Origin		Themes/topics
Text nr 15	Title <i>Grading Wonderful Happiness</i>	(I) (O) (E) (U)		Happiness
Page 76	Non-fiction	Author's Origin		Themes/topics
Text nr 16	Title <i>Testing the human spirit</i>	(I) (O) (E) (U) USA		Nature
Page 106	Non-fiction	Author's Origin		Themes/topics
Text nr 17	Title <i>Punishment Outcry</i>	(I) (O) (E) (U) UK		Crime

Page 129	Non-fiction	Author's Origin		Themes/topics
Text nr 18	Title <i>Making Sex</i>	(I) (O) (E) (U)		Gender
Page 135	Non-fiction	Author's Origin		Themes/topics
Text nr 19	Title <i>People like me</i>	(I) (O) (E) (U) USA		Movies
Page 148	Non-fiction	Author's Origin		Themes/topics
Text nr 20	Title <i>Is everyday life too dull?</i>	(I) (O) (E) (U) Japan		Identity
Page 153	Non-fiction	Author's Origin		Themes/topics
Text nr 21	Title <i>A survival quiz</i>	(I) (O) (E) (U) USA		Identity
Page 155	Non-fiction	Author's Origin		Themes/topics
Text nr 22	Title <i>Bungee Jump – A ritual or an Adventure?</i>	(I) (O) (E) (U)		Tradition
Page 182	Non-fiction	Author's Origin		Themes/topics
Text nr 23	Title <i>A match made in cyberspace</i>	(I) (O) (E) (U) USA		Relationships
Page 183	Non-fiction	Author's Origin		Themes/topics
Text nr 24	Title <i>Chris Anderson's report</i>	(I) (O) (E) (U)		Relationships
Page 26	Lyrics	Author's Origin		Themes/topics
Text nr 25	Title <i>Don't let me get me</i>	(I) (O) (E) (U) USA		Identity
Page 116	Lyrics	Author's Origin		Themes/topics
Text nr 26	Title Video	(I) (O) (E) (U) USA		Gender

1.3. Context 1

Page 6	Fiction	Author's Origin	Setting	Themes/topics
Text nr 1	Title <i>Panic not, Mother</i>	(I) (O) (E) (U) England (I) (O) (E) (U) England	(I) (O) (E) (U)	Travel

Page 20	Fiction	Author's Origin	Setting	Themes/topics
Text nr 2	Title <i>Dad, can I come?</i>	(I) (O) (E) (U)	(I) (O) (E) (U)	Ethics

Page 40	Fiction	Author's Origin	Setting	Themes/topics
Text nr 3	Title <i>Coming home strong</i>	(I) (O) (E) (U) Australia	(I) (O) (E) (U) Australia	Sports

Page 45	Fiction	Author's Origin	Setting	Themes/topics
Text nr 4	Title <i>Going Steady</i>	(I) (O) (E) (U) Armenia - USA	(I) (O) (E) (U) USA	Relationships

Page 59	Fiction	Author's Origin	Setting	Themes/topics
Text nr 5	Title <i>City of Angels</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Stereotypes

Page 72	Fiction	Author's Origin	Setting	Themes/topics
Text nr 6	Title <i>The Landlady</i>	(I) (O) (E) (U) England	(I) (O) (E) (U) England	Travel

Page 88	Fiction	Author's Origin	Setting	Themes/topics
Text nr 7	Title <i>Red Sari</i>	(I) (O) (E) (U) Sri Lanka	(I) (O) (E) (U)	Traditions

Page 120	Fiction	Author's Origin	Setting	Themes/topics
Text nr 8	Title <i>Swinging London</i>	(I) (O) (E) (U) Ireland	(I) (O) (E) (U) UK	Identity

Page 134	Fiction	Author's Origin	Setting	Themes/topics
Text nr 9	Title <i>A great day</i>	(I) (O) (E) (U) New Zealand	(I) (O) (E) (U)	Identity
Page 162	Fiction	Author's Origin	Setting	Themes/topics
Text nr 10	Title <i>Mollusks</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U)	Relationships
Page 176	Fiction	Author's Origin	Setting	Themes/topics
Text nr 11	Title <i>Going through a phase</i>	(I) (O) (E) (U) UK	(I) (O) (E) (U) UK	Crime
Page 32	Non-fiction	Author's Origin		Themes/topics
Text nr 12	Title <i>Dashed Hopes</i>	(I) (O) (E) (U) England		Sports
Page 103	Non-fiction	Author's Origin		Themes/topics
Text nr 13	Title <i>Coolhunters</i>	(I) (O) (E) (U) Ecuador (I) (O) (E) (U) Argentina		Fashion
Page 111	Non-fiction	Author's Origin		Themes/topics
Text nr 14	Title <i>Deep breath</i>	(I) (O) (E) (U) Australia (I) (O) (E) (U) Australia (I) (O) (E) (U) UK		Science
Page 149	Non-fiction	Author's Origin		Themes/topics
Text nr 15	Title <i>Arthur</i>	(I) (O) (E) (U) England		Science
Page 194	Non-fiction	Author's Origin		Themes/topics
Text nr 16	Title <i>The song so sad, it could kill you</i>	(I) (O) (E) (U) USA		Music

Page 198	Non-fiction	Author's Origin		Themes/topics
Text nr 17	Title <i>Get that worm out of my ear</i>	(I) (O) (E) (U) USA		Music
Page 201	Non-fiction	Author's Origin		Themes/topics
Text nr 18	Title <i>How to write a hit pop song</i>	(I) (O) (E) (U) India		Music

1.4. Streams 1

Page 36	Fiction	Author's Origin	Setting	Themes/topics
Text nr 1	Title <i>Kerry Stories</i>	(I) (O) (E) (U)	(I) (O) (E) (U)	Stereotypes

Page 38	Fiction	Author's Origin	Setting	Themes/topics
Text nr 2	Title <i>Going Down the River Road</i>	(I) (O) (E) (U) Kenya	(I) (O) (E) (U) Kenya	Career

Page 46	Fiction	Author's Origin	Setting	Themes/topics
Text nr 3	Title <i>Hampton Court Maze</i>	(I) (O) (E) (U) England	(I) (O) (E) (U) England	Travel

Page 55	Fiction	Author's Origin	Setting	Themes/topics
Text nr 4	Title <i>Revolutions from within</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Society

Page 64	Fiction	Author's Origin	Setting	Themes/topics
Text nr 5	Title <i>Challenging the dreadful dragon</i>	(I) (O) (E) (U)	(I) (O) (E) (U) Scotland	Crime

Page 69	Fiction	Author's Origin	Setting	Themes/topics
Text nr 6	Title <i>Tortilla Flat</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Identity

Page 72	Fiction	Author's Origin	Setting	Themes/topics
Text nr 7	Title <i>Stanzas for Music</i>	(I) (O) (E) (U) England	(I) (O) (E) (U)	Relationships
Page 85	Fiction	Author's Origin	Setting	Themes/topics
Text nr 8	Title <i>A game of cards</i>	(I) (O) (E) (U) Maori	(I) (O) (E) (U) New Zealand	Relationships
Page 94	Fiction	Author's Origin	Setting	Themes/topics
Text nr 9	Title <i>Tina's trip to Koalaland</i>	(I) (O) (E) (U) Sweden	(I) (O) (E) (U) Australia	Travel
Page 103	Fiction	Author's Origin	Setting	Themes/topics
Text nr 10	Title <i>A memorable camping trip</i>	(I) (O) (E) (U) Australia	(I) (O) (E) (U) Australia	Travel
Page 108	Fiction	Author's Origin	Setting	Themes/topics
Text nr 11	Title <i>The stolen children</i>	(I) (O) (E) (U) Sweden	(I) (O) (E) (U) Australia	History
Page 110	Fiction	Author's Origin	Setting	Themes/topics
Text nr 12	Title <i>In her Ancestors Footstep</i>	(I) (O) (E) (U) Sweden	(I) (O) (E) (U) Sweden	Swedish Intitutions
Page 114	Fiction	Author's Origin	Setting	Themes/topics
Text nr 13	Title <i>What's the matter with her?</i>	(I) (O) (E) (U) Sweden	(I) (O) (E) (U) Ireland	Gender
Page 138	Fiction	Author's Origin	Setting	Themes/topics
Text nr 14	Title <i>Good Morning</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	Society
Page 142	Fiction	Author's Origin	Setting	Themes/topics
Text nr 15	Title <i>Green Hills of Africa</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) South Africa	Travel

Page 148	Fiction	Author's Origin	Setting	Themes/topics
Text nr 16	Title <i>The dark talisman</i>	(I) (O) (E) (U) Sweden	(I) (O) (E) (U)	Myths

Page 172	Fiction	Author's Origin	Setting	Themes/topics
Text nr 17	Title <i>The land of morbid confusion</i>	(I) (O) (E) (U) Sweden	(I) (O) (E) (U)	Games

Page 174	Fiction	Author's Origin	Setting	Themes/topics
Text nr 18	Title <i>Coyote-challenges never grows larger</i>	(I) (O) (E) (U)	(I) (O) (E) (U)	Myths

Page 177	Fiction	Author's Origin	Setting	Themes/topics
Text nr 19	Title <i>An African myth</i>	(I) (O) (E) (U)	(I) (O) (E) (U) Kenya	Myths

Page 182	Fiction	Author's Origin	Setting	Themes/topics
Text nr 20	Title <i>The Clan of the Cave Bear</i>	(I) (O) (E) (U) USA	(I) (O) (E) (U) USA	History

Page 187	Fiction	Author's Origin	Setting	Themes/topics
Text nr 21	Title <i>Bulinmore, the echidna</i>	(I) (O) (E) (U) Australia	(I) (O) (E) (U)	History

Page 8	Non-fiction	Author's Origin		Themes/topics
Text nr 22	Title <i>It is written in the stars</i>	(I) (O) (E) (U) Sweden		Identity

Page 13	Non-fiction	Author's Origin		Themes/topics
Text nr 23	Title <i>Find your learning style</i>	(I) (O) (E) (U) Sweden		Identity

Page 17	Non-fiction	Author's Origin		Themes/topics
Text nr 24	Title <i>It's all about music</i>	(I) (O) (E) (U) Sweden		Music

Page 23	Non-fiction	Author's Origin		Themes/topics
Text nr 25	Title <i>Welcome to NYC!</i>	(I) (O) (E) (U) Sweden		Travel

Page 27	Non-fiction	Author's Origin		Themes/topics
Text nr 26	Title <i>The Land of Reggae</i>	(I) (O) (E) (U) Sweden		History

Page 31	Non-fiction	Author's Origin		Themes/topics
Text nr 27	Title <i>Scotland in brief</i>	(I) (O) (E) (U) Sweden		Society

Page 34	Non-fiction	Author's Origin		Themes/topics
Text nr 28	Title <i>Sunday Bloody Sunday</i>	(I) (O) (E) (U) Sweden		History

Page 42	Non-fiction	Author's Origin		Themes/topics
Text nr 29	Title <i>Being a student in India</i>	(I) (O) (E) (U) Sweden		Society

Page 52	Non-fiction	Author's Origin		Themes/topics
Text nr 30	Title <i>Helen Keller and Anne Sullivan</i>	(I) (O) (E) (U) Sweden		Gender

Page 59	Non-fiction	Author's Origin		Themes/topics
Text nr 31	Title <i>A husband with six wives</i>	(I) (O) (E) (U) Sweden		History

Page 61	Non-fiction	Author's Origin		Themes/topics
Text nr 32	Title <i>Not like anybody else</i>	(I) (O) (E) (U) Sweden		Literature

Page 73	Non-fiction	Author's Origin		Themes/topics
Text nr 33	Title <i>They conquered the world</i>	(I) (O) (E) (U) Sweden		Celebrities

Page 78	Non-fiction	Author's Origin		Themes/topics
Text nr 34	Title <i>Introduction to New Zealand</i>	(I) (O) (E) (U) Sweden		Nature
Page 81	Non-fiction	Author's Origin		Themes/topics
Text nr 35	Title <i>Meeting the Maori</i>	(I) (O) (E) (U) Sweden		History
Page 83	Non-fiction	Author's Origin		Themes/topics
Text nr 36	Title <i>Maori traditions and modern values</i>	(I) (O) (E) (U) Sweden		Customs
Page 91	Non-fiction	Author's Origin		Themes/topics
Text nr 37	Title <i>Playing with dolphins</i>	(I) (O) (E) (U) Sweden		Nature
Page 97	Non-fiction	Author's Origin		Themes/topics
Text nr 38	Title <i>The Australian Fauna</i>	(I) (O) (E) (U) Sweden		Nature
Page 100	Non-fiction	Author's Origin		Themes/topics
Text nr 39	Title <i>We are all Aussies</i>	(I) (O) (E) (U) Sweden		History
Page 122	Non-fiction	Author's Origin		Themes/topics
Text nr 40	Title Two black leaders	(I) (O) (E) (U) Sweden		Politics
Page 125	Non-fiction	Author's Origin		Themes/topics
Text nr 41	Title <i>It's cruel, inhumane and pointless</i>	(I) (O) (E) (U) Sweden		Ethics
Page 127	Non-fiction	Author's Origin		Themes/topics
Text nr 42	Title <i>Who is the winner?</i>	(I) (O) (E) (U) Sweden		Sports

Page 130	Non-fiction	Author's Origin		Themes/topics
Text nr 43	Title <i>Saving the Mountain Gorillas</i>	(I) (O) (E) (U) Sweden		Nature

Page 132	Non-fiction	Author's Origin		Themes/topics
Text nr 44	Title <i>No Mercy</i>	(I) (O) (E) (U) Sweden		Crime

Page 145	Non-fiction	Author's Origin		Themes/topics
Text nr 45	Title <i>Copying – Modern Piracy</i>	(I) (O) (E) (U) Sweden		Music

Page 155	Non-fiction	Author's Origin		Themes/topics
Text nr 46	Title <i>Harry Potter and Frodo – Two of a kind</i>	(I) (O) (E) (U) Sweden		Literature

Page 157	Non-fiction	Author's Origin		Themes/topics
Text nr 47	Title <i>Recipe for writing a bestseller</i>	(I) (O) (E) (U) Sweden		Literature

Page 160	Non-fiction	Author's Origin		Themes/topics
Text nr 48	Title <i>Astrid's Nangijala</i>	(I) (O) (E) (U) Sweden		Swedish Institutions

Page 164	Non-fiction	Author's Origin		Themes/topics
Text nr 49	Title <i>Real and Unreal in Ireland</i>	(I) (O) (E) (U) Sweden		Myths

Page 168	Non-fiction	Author's Origin		Themes/topics
Text nr 50	Title <i>LRP – When you need to escape reality</i>	(I) (O) (E) (U) Sweden		Games

Page 180	Non-fiction	Author's Origin		Themes/topics
Text nr 51	Title <i>Let us introduce you to some of your forefathers</i>	(I) (O) (E) (U) Sweden		History

Page 189	Non-fiction	Author's Origin		Themes/topics
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Text nr 55	Title <i>The Promised Land</i>	(I) (O) (E) (U) Sweden		History

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Text nr 55	Title <i>Staten Island</i>	(I) (O) (E) (U) Ireland		Travel

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