

Portrayal of African American history in EFL textbooks

A mixed methods study of the representation of African American history in Norwegian lower secondary school EFL textbooks

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Abstract

The purpose of this mixed methods study is to analyze how three distinct publishers portray African American history in English Foreign Language (EFL) textbooks for Norwegian lower secondary schools (8th- 10th grade) and how the content aligns with the aims of the current national curriculum (LK20). The previous national curriculum, LK06, contained a competence aim concerning history in the UK and US, which was excluded in the revision to LK20. The purpose is to explore how African American history is presented in EFL textbooks after the exclusion of a history-focused competence aim and how it aligns with LK20.

The competence aims apply to the entire lower secondary school, so the publishers can choose which year to prioritize a given aim. Therefore, the number of analyzed textbooks from each publisher and the grade level they targeted varied. A total of seven textbooks are included in the analysis.

The mixed methods feature a qualitative approach to evaluating the content based on a theoretical background, including semiotics, multimodality, and CRT. In addition, the study utilizes a quantitative approach to measure the frequency of African American history content in the analyzed textbooks to provide further dimension and a more comprehensive analysis.

The results reveal that the publishers prioritize different aspects of African American history in their respective textbook series. All the publishers cover some aspects, whereas certain publishers entirely exclude others. Despite differences, they all align with the competence aims of LK20. Additionally, the findings revealed an occurrence of attributing African Americans with otherness in one of the textbooks. The implications point to the importance of teachers' professional judgment when considering the selection of learning material, integrating African American history into their practice, and how educational sources portray people.

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1.0 Introduction

During my time at university, I have attained more knowledge about African American history and how the oppression of African Americans has contributed to forming the USA into what it is today. As I learned more, I became more aware of the relative youthfulness of the USA as a nation and how recently racial segregation was the norm. The discrimination and irrational mentality that people are predisposed to dissimilar intellectual levels based on skin color got me curious and established a new area of interest. I also learned how literature was utilized to spread awareness about this kind of oppression. Some examples are prominent individuals like Harriet Jacobs, who wrote about her life as a slave girl and shared vulnerable experiences such as sexual exploitation, and later Langston Hughes and Billie Holiday, who used their positions as prominent artists during the Harlem Renaissance to spread awareness about the oppression through their unique artistic expressions.

History is remarkable as an explanatory model for understanding social differences, frictions, and domestic conflicts in today's USA. We can scrutinize the causes and consequences of historical events in chronological order to explain societal changes. The country has a long history of white supremacy, where descendants of the settlers have oppressed Native Americans, African Americans, and other minority cultures. There are still Americans today who have experienced segregation in practice, which underlines the recency of the practice and may contribute to explaining the diversity among Americans regarding values and attitudes in the contemporary USA.

Norwegian teens are presumably acquainted with the brutal murder of George Floyd as it happened during their childhood and actualized the Black Lives Matter movement. A consequence of the police brutality against George Floyd was that African American history became relevant to understand why racially motivated murders like this cannot be regarded just as incidental events but rather as a societal problem from a historical perspective. Within a learning context, subjects such as the Civil Rights Movement era became relevant to draw historical lines and explain the murder. My experiences as a teacher assistant and through placement periods suggest that many classes watch NRK's "Supernytt" during lunch break, a news program designed for kids. In June 2020, "Supernytt" dedicated four episodes to cover the George Floyd case and another episode to discuss racism (Aksnes, 2020; Wear, 2020).

June 2020 perhaps saw an overrepresentation of this subject, but it stands out that what happens in America concerns Norwegian pupils. Learning about African American history contributes to contextualizing racially motivated harassment and murder in the contemporary USA and provides a better understanding of the cultural diversity within the USA.

1.1 Curricula

The national curriculum is a document Norwegian schools are obliged to follow, and it contains the expected learning outcomes of the pupils at various levels within the Norwegian education system. The competence aims in Norwegian primary- and secondary schools are categorized to expected learning outcomes after completing 2nd-, 4th-, 7th-, and 10th grade (Ministry of Education and Research, 2019). Pupils who enter lower secondary school in 8th grade have three years to achieve the proficiency needed to satisfy the competence aims in all subjects. This allows teachers to choose whether to simultaneously work with multiple competence aims or concentrate on specific aims periodically. Therefore, different practices between schools will occur, and the teacher must use their proficiency to evaluate what is best for their class.

In 2020, the Norwegian government implemented a new curriculum named *Fagfornyelsen 2020* (henceforth abbreviated LK20), containing new competence aims for Norwegian schools, and consequently, Norwegian schools required updated learning material according to LK20. One of the differences between previous Kunnskapsløftet 2006 (henceforth abbreviated LK06) and LK20 for lower secondary schools is the removal of the only competence aim concerning history in the English subject after 10th grade. LK06 contained the following competence aim; “Explain features of history and geography in the UK and the US” (Ministry of Education and Research 2013, p. 8). In contrast, no history-focused competence aims(s) are found in LK20. As the government is responsible for assessing and revising the national curriculum, it implies that they do not regard knowledge about UK and US history as relevant enough for today’s society to be a part of the competence aims in English subjects. In theory, pupils in Norwegian schools do not need to learn the history of arguably the two most influential countries in the English-speaking world.

LK20 also incorporates three interdisciplinary topics, “Health and life skills,” “Democracy and citizenship,” and “Sustainable development,” which mirror today’s society and present

challenges. “Democracy and citizenship” shall prepare the pupils to engage in a democratic society. Teachers must provide a theoretical understanding of the correlation between human rights and democracy, such as the right to vote, and stimulate pupils to become active citizens (Ministry of Education and Research, 2017, pp. 15-17).

African American history is highly relevant to the interdisciplinary topic of “Democracy and citizenship”, as learning about segregation can illustrate a society where the citizens’ rights were determined by skin color and demonstrate the inherent injustice within the system and the social inequalities that followed. "White only" signs, the 1964 Louisiana Literacy test (see Appendix 1), and texts written in the racial past can provide the experience of being an inferior individual in an undemocratic society. Exploring the process from segregation to democracy may benefit the pupils' understanding of the USA's development to becoming a democracy in any sense of the word and recognize the importance of democracy as a government system.

1.2 Research question

In order to explore the presentation of African American history in Norwegian EFL textbooks for lower secondary school, the thesis aims to answer the following research question:

How do three distinct publishers portray African American history in EFL textbooks for Norwegian lower secondary school (8-10th grade), and how does this align with the aims of LK20?

2.0 Theory and previous study

This chapter will contain the theoretical framework and foundation for the textbook analysis, which will be presented and divided into four sections. The first part will present previous research studies about the portrayal of African Americans in English foreign language textbooks in Norway. The second part deals with textbook theory and multimodality, and describes textbooks' role in Norwegian schools and how they have changed. The third part concerns critical race theory principles, which emerged in the USA because of the segregation culture. It also provides a theoretical framework of the power dynamics between African Americans and White Americans. Lastly, semiotics and relevant theories will be presented and utilized to analyze the textbook pictures.

2.1 Previous research

I will begin this section by asserting that very little research has been done about the portrayal of African American history in Norwegian educational textbooks. Regarding minority groups in the English-speaking world, much more research has been conducted on the portrayal of Native Americans and indigenous people in other English-speaking countries than on African Americans. This may be a consequence of the national core curriculum's increased focus on indigenous people in LK20 compared to LK06 and the removal of a history-focused competence aim. LK20 states pupils shall acquire insight into to Sami culture and history and emphasizes the importance of protecting minority people in a democratic state (Ministry of Education and Research, 2017, pp. 6, 10). A quick search reveals that the word "Sami" occurs 26 times in the LK20 core curriculum compared to 6 times in the LK06 core curriculum (Ministry of Education and Research, 2017; Ministry of Education and Research, 2006).

Increased focus on indigenous people may explain why more research is done on the portrayal of Native Americans than African Americans. Besides, the oppression of Native Americans by the settlers is comparable to the treatment of Sami people during the Norwegianization. Hence, parallels between Native American history and indigenous Sami people's history are apparent, which makes it natural to compare them with each other. In the field of textbook research and portrayal, African Americans have been encompassed within umbrella terms like BIPOC (Black, Indigenous, and People of Color) and non-Western in some studies.

Paul Thomas (2017) conducted a study on short stories in four English textbooks made for Norwegian upper secondary schools. He identified that 16 out of 40 stories contained protagonists of non-Western origin, and further critically investigated 8 of them. His findings indicated that the non-Western protagonists tend to be portrayed based on stereotypical assumptions (Thomas, 2017).

Ridwan Ali Mussa conducted a comparative content analysis of English textbooks for Norwegian 6th graders and investigated the representation of BIPOC. In addition, textbooks aligned with LK06 were compared to textbooks aligned with LK20. Her findings revealed that there have been improvements regarding the representation of BIPOC people in Norwegian textbooks after the new curriculum. However, she identified that several presentations of BIPOC people were still based on stereotypical assumptions in textbooks in alignment with LK20. One of them, in the book *Quest 6*, which portrayed the first meeting

between the native Americans and the settlers as a peaceful process (Mussa, 2022). I want to acknowledge Mussa's work despite the reliability of master thesis as a genre in academic discourse because her paper includes African American content.

2.2 Textbook theory

2.2.1 Textbook quality control

Traditionally, textbooks have held a central position in the Norwegian education system. Until 2000, textbooks were subject to a governmental approval scheme before usage in the classroom, a practice that has been ongoing since the very beginning of Norwegian public schools in 1739 (Grunnskolelova, 1969, §39; Skrunes, 2010, p. 51). There were primarily two reasons for that: first, the king wanted to control what information pupils were taught in school, and second, he wanted to ensure that what pupils learned in school was helpful in their society. John Locke, an influential philosopher during the 17th century, formulated the idea that children are born as blank pieces of paper that congregate knowledge through reflection and sensory perceptions (Locke, 1690/1999, pp. 86-88).

By employing this metaphor in the classroom context, teachers can be regarded as painters, shaping the pupils' minds by deciding what learning methods and content to use and through their pedagogical approach as teachers. Locke's ideas can explain why the king wanted to control the information conveyed in Norwegian schools. The most effective method for him to control and limit the teachers' power to influence pupils was governmental control of the learning content. He also wanted to ensure they became valuable assets to society at that time, enabling them to live a good life and contribute to the nation's wealth (Skrunes, 2010, p. 51).

In modern times, the government used the approval scheme to ensure that textbooks were aligned with the current curriculum before publication. Hence, the government was responsible for providing satisfactory school textbooks (Skrunes, 2010, p. 52). A shift in responsibility occurred because of the repeal in 2000, with no longer a formal distinction between what could be classified as a learning textbook and what could not. Publishers became fully responsible for ensuring their textbooks aligned with the current curriculum and met its requirements. Another consequence was that the schools could not rely on the government to approve learning material before buying, so they had to do more critical research themselves. However, the publishers believed that the competition within the

textbook market would serve as a quality assurance. Textbook publishers compete in the same learning material market and are driven by financial incentives. It is reasonable to believe that producing high-quality textbooks aligned with LK20 to sell more than their competitors is a high priority. Publishers' mixed experience with consultants from the government and their increased freedom are two factors that explain why the publishers are contented about the repeal in 2000 (Skrunes, 2010, p. 56).

2.2.2 Multimodal textbooks

Educational textbooks have changed, particularly in the last decades as publishers have developed online learning platforms. Traditionally, educational textbooks contained mostly texts with infrequent occurrences of illustrations. Illustrations would usually be situated at either the top or the bottom of a page if included, and most pages were occupied only by text. This indicates a hierarchical distinction between the different modalities regarding providing information, with text being considered superior (Machin, 2011, pp. 16-19).

Multimodality is described as the use of multiple modes to obtain meaningful expressions (Mills & Unsworth, 2017, p. 1). Modern educational textbooks, which will be analyzed in this thesis, are regarded as multimodal because they incorporate both text and images to provide different ways to comprehend a topic (Delin et al., 2002, 2003, as cited in Machin, 2011, pp. 18-19). Mayer and Moreno (2003) state that verbal and pictorial information are processed through separate systems. Therefore, learners who are presented with both verbal and visual information can utilize multiple cognitive pathways to gain a more profound understanding.

Another feature of modern textbooks is that they emphasize the value of actively exploring a phenomenon and acquiring knowledge rather than passively being informed (Delin et al., 2002, 2003, as cited in Machin, 2011, pp. 18-19). The emphasis on exploring harmonizes with one of the national core curriculum's core values, stating that "the teaching and training must give the pupils rich opportunities to become engaged and develop the urge to explore" (Ministry of Education and Research, 2017, p. 8).

2.2.3 Digital versus printed learning material

After the implementation of LK 20, 84 percent of Norwegian primary and lower secondary schools bought new learning materials for some or all subjects during the school year

2020/2021 (Bergene et al., 2021, pp. 121-124). Of these, 34 percent bought some printed learning material but mostly digital, 28 percent bought some digital but mostly printed, 23 percent bought close to equally digital and printed learning materials, whereas 12 percent bought only digital, and only 3 percent bought only printed. Undoubtedly, digital learning platforms have become increasingly popular in recent years. The numbers speak for themselves; combining the categories "mostly digital" and "only digital " constitute 46 percent of the purchased learning materials. Furthermore, by including the category "close to equal between digital and printed" ends with a total of 69 percent. The three most frequent reasons for those who had yet to buy new learning materials were, firstly, economic reasons. Secondly, they wanted to use the time to evaluate the different learning materials, and lastly, the products were out of stock (Bergene et al., 2021, pp. 121-124).

Moreover, most primary- and lower secondary school principals respond that learning materials are bought based on recommendations from teacher teams or collaborative processes initiated by school administrations (Bergene et al., 2021, pp. 113-115). These findings are supported by an earlier study by Skjelbred (2003, pp. 22-23) conducted among 33 Norwegian schools. Although the school administration has formal authority when purchasing new learning materials, Skjelbred's findings suggest that teachers often are the ones who decide which one to buy. Accordingly, teachers' voices serve a considerable value regarding the choice of learning material because they are the ones who use it in their practice. This is a standard tradition in Norwegian schools, as the 18 years between the findings from Skjelbred (2003) and Bergene et al. (2021) discovered the same trends.

2.2.4 Paper-based learning materials versus digital learning materials.

Pupils in Norwegian schools get introduced to digital tools from an early age, as "digital skills" are defined as one of the five basic skills in the core curriculum and regarded as essential for social and educational purposes and later in their working life (Ministry of Education and Research, 2017, pp. 13-14). Usually, pupils in Norwegian schools are introduced to tablets such as iPads during their first years in school, and as they age, they are later introduced to laptops such as Chromebooks. To illustrate how far the schools have come in digitalization, 98 percent of pupils in lower secondary schools have a personal computer (Munthe et al., 2022, p. 46).

There are some advantages for publishers of having an online learning platform. First, there are some economic advantages because they do not need to produce physical textbooks, which require expenses such as paper and printing. Second, it is easy for the publishers to update content on the learning platform as everything is online. Third, logistics regarding which textbooks the pupils should take home is not an issue, as digital learning platforms do not occupy space. On the contrary, some disadvantages of using digital learning platforms are worth mentioning. First, pupils may be tempted to visit other pages than anticipated. Second, technical difficulties like log-in problems or bad internet connection may interrupt the lesson. Third, navigation is more straightforward with textbooks, especially when teaching a whole class. It is easier to say, "Turn on page 172," than "Go to page x, click on y that is placed on the left side of the page, and then select z." Of course, the navigation gets more effortless as the pupils get used to a given platform.

Findings from a large-scale study that compared 1139 5th graders' reading comprehension on paper versus screen indicate that pupils comprehend better when reading from paper than on screen (Støle et al., 2020). Furthermore, the study compared computer-based and paper-based assessments and found that 53 percent scored identical, or close to, whereas 30,5 percent scored better on paper-based assessments. This is in line with a study on reading comprehension of 72 Norwegian 10th graders, revealing that the pupils comprehend better while reading on paper than on screen (Mangen et al., 2013). A third study of 60 5th graders concluded better comprehension when reading on paper than on screen, as the group reading on paper could recall more of two expository texts than the group reading on screen (Kerr & Symons, 2006). However, an interesting finding in Kerr and Symonds (2006) was that the pupils who read on a screen could recall more when reading time was not counted. All these studies mentioned scrolling on digital screens as one key factor contributing to poorer reading comprehension on screen, as it may lead to navigation issues and create spatial instability compared to paper, where everything is physically chronological.

Additionally, Wolf (2018), as cited in Støle et al. (2020, p. 10), suggests that children's spare time usage of digital tools for entertainment purposes, such as scrolling on social media or watching short video clips, explain their poorer reading comprehension on screen. Their spare time usage often involves, for example, scanning for exciting posts to watch and then skim-reading through the caption. Wolf (2018, as cited in Støle et al., 2020, p. 10) points out that some children may develop "on-screen" reading behaviors through their spare time usage of

digital tools, which he refers to as a “bleeding over” effect. This may indicate that their reading strategy, to some extent, is determined subconsciously by the medium they are used to reading. Because reading in school is often a matter of understanding a text according to its topic, the “bleeding over” effect may explain why children perform poorer when reading on screen compared to printed books, as skimming is inefficient when the purpose is to understand a text profoundly.

2.2.5 Application

The textbook theory primarily explains its role in Norwegian education history. Further, the comparison between paper-based and digital learning materials demonstrates why textbooks matter at a time when incorporating digital platforms has become the norm and aspiration in Norwegian schools. The theory will also be applied in the discussion section to explore the interaction between texts and images from a multimodal perspective and how the different publishers have prioritized the selection of learning content in their book(s).

2.3 Critical Race Theory

2.3.1 Terms

This thesis uses a couple of terms associated with racial distinction, such as whiteness and white supremacy. Dividing people into racial categories may, under normal circumstances, be considered controversial, but categorization is crucial in order to provide a framework for understanding the phenomenon CRT is aspiring to explore. Hence, the necessity of categorization carries significant weight when it comes to ethical consideration and dividing people into groups based on their looks.

Whiteness in this context refers to descendants of European settlers who, through generations in American history, have been in a superior power position to other ethnic groups such as African Americans and Native Americans. White Americans are named after both their skin color and European heritage, as it is their most characteristic feature (Bang Svendsen, 2022, p. 48). In contrast, African Americans are also recognized as Black Americans because of their skin color. For instance, these terms are commonly used interchangeably in the movement “Black Lives Matter.” However, only “Black” refers to all people with dark skin complexion and not Americans in particular.

2.3.2 Background of Critical Race Theory

CRT emerged during the 1980s and is an analytical theory aiming to explain how institutionalized practices such as laws and politics resulted in inequality between White Americans and minority groups such as African Americans, Native Americans, and Asian immigrants, to mention a few (Bang Svendsen, 2022, p. 44).

Throughout the 1970s, African Americans continued to experience discrimination despite the legislative protection of The Civil Rights Act of 1964, which “prohibits discrimination on the basis of race, color, religion, sex or national origin” (U.S. Department of Labor, n.d.) and the Fair Housing Act of 1968 that prohibited “discrimination concerning the sale, rental and financing of housing based on race, religion, national origin, (and as amended) handicap and family status” (U.S. Department of Housing and Urban Development, n.d.).

Scholars recognized that implementing these laws did not lead to equality between White Americans and minority groups and realized the necessity of a theoretical approach for scrutinizing how politics and laws still benefited White Americans despite abolishing racial discrimination (Bang Svendsen, 2022, p. 42). A subject with contemporary relevance is police brutality, where the organization Mapping Police Violence regarding numbers from 2023 states that “black people were more likely to be killed by police, more likely to be unarmed and less likely to be threatening someone when killed” (Sinyangwe et al., n.d.).

2.3.3 W.E.B. Du Bois and Double Consciousness

Scholars drew inspiration from prominent previous African Americans Civil Rights activists such as W.E.B. Du Bois, who advocated that the most significant division among Americans lies in their skin color and added that politics must be understood from this perspective (Bang Svendsen, 2022, p. 43). Double consciousness is one of Du Bois's most influential concepts as it explains how African Americans experienced their position in US society after the Civil War. Double consciousness is an experienced duplicity of being both African and American, characterized by an internal negotiation between the two identities. Despite societal improvement after the Emancipation Proclamation, African Americans still looked at themselves through the eyes of White Americans, resulting in two conflicting consciousnesses (Bruce, 1992; Du Bois & Marable, 1903/2015, p. 15). There are similarities between African Americans' experiences after the Emancipation Proclamation and the Civil Rights Movement, which may explain why prominent figures such as Du Bois were still relevant in the post-

Civil Rights Movement era. In both cases, African Americans were promised social changes to improve their rights and position in American society. However, discrimination remained a common practice in the US society in both instances.

2.3.4 Racial colorblindness and white privileges.

Racial colorblindness is an ideology based on the idea that we should ignore individuals' diverse ethnic heritage and treat them as equally as possible in order to prevent discrimination. The premise behind this ideology lies in the concept of being blind to race, suggesting that actions and decisions are assumed to be free from biases as a result of claimed unawareness of skin color. The appeal of color blindness, which may also be the problem, lies in its simple solution for managing such a complex problem as racism (Apfelbaum et al., 2012). According to Eduardo Bonilla-Silva (2015), colorblindness is sometimes related to downplaying the concept of racism, a phenomenon he refers to as color-blind racism. Color-blind racists assert that factors other than race explain the inequality between White Americans and minorities regarding issues such as education, claiming that selecting school is a matter of choice and that places with high concentrations of African American population are a consequence of people's decision to live where they prefer (Bonilla-Silva, 2015).

An objection against this logic is the individual-orientated perspective on which the logic is grounded. In this case, only the doer of an action is responsible for the outcomes, and external factors are not considered. For instance, a police apprehension must presume to happen because a person commits a crime and not because of racist attitudes within law enforcement, as the ideology refuses the existence of racism. Another necessary consequence of refusing the existence of racism is that racially motivated violence, from a historical perspective, is downplayed. CRT, however, concludes the opposite; if significant disparities exist between people of ethnical origin within a society, then racism is present (Bang Svendsen, 2022, p. 44).

A pioneer in the field of research about CRT, Peggy McIntosh, demonstrates how she became aware of her white privileges. She first realized that men acted from a position of unacknowledged privileges and that, in many cases, their oppressive attitudes were unconscious. She then recognized the accusations from African American women about oppressive attitudes from white women and identified similarities between these accusations

and the men's unconscious oppressive attitudes, discovering a coherence between skin color and privileges. This resulted in her identifying everyday instances where she benefited from undeserved privileges based on skin color. McIntosh made a list of everyday public situations where white people can expect to be treated well without the risk of being discriminated against or physically assaulted. The list of privileges could be linked to skin color much more than any other factor and has raised awareness about privileges and power dynamics in the USA (McIntosh, 1990).

White privileges illuminate the consequences of being spared from racism and demonstrate how whites may benefit from special treatment. For example, the free choice of school in Oslo has led to a practice whereby the number of pupils of Norwegian origin strengthens the school's reputation. Consequently, schools in Oslo prioritize the retention of pupils of Norwegian origin and the recruitment of new pupils. In contrast, schools with many minority pupils must make further efforts to do the same (Bjordal & Haugen, 2021, pp. 55-75). This example demonstrates white privileges within institutionalized practices, notwithstanding the illegality in Norway of organizing school classes based on ethnicity (Opplæringsloven, 1998, §8-2).

2.3.5 Application

I will apply CRT in the analysis section when examining the selected textbook content and later in the discussion. CRT provides a theoretical framework to understand some core aspects of African American history, with perspectives from prominent people such as W.E.B Du Bois. It contextualizes the content from a historical perspective and facilitates a more comprehensive understanding of power dynamics in the USA.

2.4 Semiotics

2.4.1. Connotation through signs and symbols.

In the same way as text conveys meaningful information, pictures do the same in virtue of connotation and associations. Semiotics is the study of interpreting symbols and images; hence, it is relevant to analyze textbook pictures in this thesis. Symbols and signs, in their most basic forms, can convey notions and ideas about the world. Imagine a picture without a caption of two people proudly holding the Confederate flag. One hand holds the flag between

them, while the other hand is raised in the air. Without any text, only what is in the picture can be included when interpreting the picture. Based on the picture, we can presume the two peoples' values, attitudes, and political beliefs based on a shared understanding of the Confederate flag, combined with their pose. Raising hands is associated with maximizing physical size, a pose often used to demonstrate power and victory in sports photographs or after winning a political election (Machin, 2011, pp. 11-12, 27-31).

2.4.2 Simple semiotic systems and complex semiotic systems.

Traditionally, semiotics has been a matter of lexis rather than grammar, meaning that analyzers have focused on signs individually and isolated instead of examining how combining signs together can result in meaningful statements. Transferred to the textual domain, it would be like analyzing words or phrases in a sentence separately instead of analyzing the whole sentence using grammatical rules and systems.

A simple semiotic system examines the meaning of each sign isolated, so in the example above, the flag, all its colors, and the stars would be analyzed separately without interaction. The visual lexical item "flag" can connote nationalism, unity, and identity, as flags are associated with territorial boundaries and their inhabitants. Furthermore, the number of stars containing significant symbolic meanings is not considered when conducting a simple semiotic analysis. A further consequence and limitation of this method is that signs and their meaning become direct and predetermined, and not based on the context and meaning that signs create through a combination (Machin, 2011, pp. 2-5, 11-12).

On the other hand, a complex semiotic system is like analyzing sentences, and this approach focuses on how the combination of several signs collectively creates meaning. This system creates meaning based on the combination of signs and through context and symbolism. For instance, the current US and the confederate flags contain all the common semiotic symbols "red", "white", "blue", and "star". However, they communicate different meanings due to their historical and cultural context and the meanings attached to their signs. This approach suggests that the meaning of signs is not predetermined but instead created through combination with other signs (Machin, 2011, pp. 1-5).

Looking back at the example of the two people holding a Confederate flag. Adding a black-painted "X" over the Confederate flag in the exact same imagined picture changes what the

picture conveys. Suppose something has an “X” over it, we associate it with something harmful or forbidden. The “X,” in this example, symbolizes discontent and resistance to the values and attitudes the Confederate flag symbolizes. Additionally, the “X” changes our presumptions about the values, attitudes, and political beliefs of the people holding the flag.

2.4.3 Representation of people in images

This section focuses on how social actors serve as semiotic resources to convey meaning. In his book, Machin addresses the impact of the viewer’s perspective in relation to the depicted person and highlights gaze, distance, horizontal angle, and vertical angle as significant components (Machin, 2011, pp. 109-117). Gaze deals with the interaction between the depicted person and the viewer regarding nuances like facial expression and eye contact. There is often an intention behind published images, regardless of whether it is an advertisement, a news article, or a textbook.

Metaphorically, eye contact indicates a strong connection between the depicted person and the viewer. Facial expressions such as smiling extend this interaction as we recognize from real life that smiling represents kindness. On the other hand, looking away from the camera signifies disengagement because the contact between the depicted person and the viewer is missing. We can, therefore, interpret what is being communicated through the depicted person's gaze (Machin, 2011, pp. 110-113). Another example is cropping, a technique used to highlight only one person within a group, to manipulate the depicted person to appear closer than what they really are, or to exclude background elements that might affect the intended meaning of the picture (Machin, 2011, p. 109).

2.4.4 Direction of gaze and metaphorical associations

In many cases, subjects are depicted looking off-frame. However, the direction of gaze holds significance in those cases. For instance, successful people are often depicted staring slightly upwards to the horizon; conversely, looking downwards is associated with thoughtfulness and worrying (Machin, 2011, pp. 12-13). This has to do with metaphorical associations, and Lakoff and Johnsen assert that our experiences from everyday life are essential when understanding and using metaphors (Lakoff & Johnsen, 1980, as cited in Machin, 2011, pp. 8-9). They advocate that all humans have in common the experience of staying upright and

lying down and that we associate staying upright physically with something positive, and conversely, lying down with being tired and something negative.

We transfer those concrete experiences to understand more abstract ideas, such as moods and energy levels. The abstract concepts of moods and energy levels as high and low are based on the physical experiences of staying upright or running with something positive and feeling an energy surplus. In contrast, lying in bed or on the sofa is associated with restoring energy. The idea of energy levels as being high or low is based on physical human experiences and association, as there is no natural connection between height and energy levels, apart from how we measure it (Lakoff & Johnsen, 1980, as cited in Machin, 2011, pp. 8-9).

2.4.5 Distance

Distance is a matter of social relation in pictures and is referred to as the size of the frame (close shot, medium shot, and long shot), which indicates how close the depicted person is to the camera. In general, closer shots connote intimacy through visual closeness, whereas longer shots create anonymity as they establish a visual distance between the viewer and the depicted person. Associations between distance in pictures and real life are made on experiences of allowing people close to us a degree of intimacy. On the contrary, getting an acquaintance within your personal space may result in an uncomfortable experience.

Close shots can highlight the subject's facial expressions and create an emotional bond between the subject and the viewer, hence getting the viewer's empathy. However, close shots can also connote anxiousness, exemplified by frequent news photographs from the Middle East featuring a cluster of armed protestors captured in close shots. The closeness puts the viewer in a crowded and chaotic moment in a foreign culture, creating an illusionary urge to pull from the situation. This can be a matter of prejudging as the urge to withdraw will not encourage the viewer to consider the protestor's point of view (Machin, 2011, pp. 116-117).

2.4.6 Angle of interaction

The level of interaction can be determined by the viewer's position around the depicted person's horizontal plane. For instance, a side shot of protestors makes the viewer a spectator, which reduces the viewer's involvement. However, the interaction between the viewer and the subject would have increased if the protestors had made eye contact with the camera. Another perspective is pictures taken from behind the subject, which can result in two distinct

outcomes. This can put the viewer in the subject's shoes and create empathy or provide the subject anonymity because their face is hidden (Machin, 2011, pp. 113-117).

Vertical angles have to do with power balance and the association of height. When helping pupils in class, teachers tend to sit down to be on the pupils' level to equalize the asymmetric power balance between them. Manipulating the vertical angle adjusts the power balance between the depicted person and the viewer. Photographs taken from ground level make the viewer look up to the depicted person, putting the viewer in an inferior position and vice versa (Machin, 2011, pp. 113-117).

2.4.7 Application

I will primarily apply semiotics when analyzing textbook pictures and during the discussion section. Semiotics provides a more comprehensive understanding of the meaning behind the textbook pictures. Additionally, the presented theory can contribute to revealing underlying power dynamics and potential biases in the textbook images and is therefore relevant for answering the research question.

2.5 Summary

I want to recognize that theories from many research fields are included as they contribute in distinctive ways to answering the research problem. Therefore, the theory in this chapter will form the foundation for the analysis and discussion section later in this thesis. The textbook theory demonstrates its position in Norwegian education history and justifies the relevance and benefits of printed books at a time when schools aspire to digitalization, but also explores the interaction between text and images from a multimodal perspective. CRT contextualizes the subject of African American history in this thesis, affording insight into issues related to power dynamics, social justice, and race discrimination in the USA. Lastly, the theory of semiotics will primarily deal with analyzing images and contribute to understanding underlying meanings in the textbook's images.

3.0 Methodology

The upcoming chapter will be divided into four sections. The first part introduces the chosen methodology in this study. The second part provides an overview of the selected textbooks.

The third part presents the analytical scheme used to scrutinize these textbooks. Lastly, the validity and reliability of the results will be discussed.

3.1 Methodological approach

The chosen methodology to address the research question is content analysis. As described by Cresswell & Gutterman (2012, as cited in Høgheim, 2020, p. 137), this approach involves examining “documents” created by sources other than the researchers. In this context, a document is a vague term, including all written, visual, audio, and audiovisual sources (Høgheim, 2020, pp. 137-138). In this study, “documents” encompass all written and visual sources, which are the most prevalent in the textbooks under investigation. The primary goal of content analysis is to “identify patterns, themes, biases and meaning” by scrutinizing documents through a critical and systematic lens (Berg & Lune, 2012, p. 349), aligning with the thesis’s objectives.

This thesis will also employ exploratory methods to provide fresh insights into the research field of educational textbooks by critically exploring a sample of commonly used textbooks in contemporary Norwegian schools (Høgheim, 2020, pp. 27-30).

Content analysis can be conducted in various ways. Qualitative analysis involves a thorough investigation of documents, often based on the researcher's interpretation of the findings. This approach is characterized by a smaller number of samples and is more subjective. In contrast, quantitative methods aim to explain phenomena based on countable and quantifiable data, allowing for larger samples and resulting in higher objectivity in the findings. A third approach is mixed methods, which combine the features of qualitative and quantitative methods through different approaches (Høgheim, 2020, pp. 27-30).

A mixed methods approach is the most suitable for this thesis because the qualitative features closely examine African American history within the textbooks with reference to the presented theories to identify themes, biases, and patterns. Furthermore, quantitative features provide an opportunity to quantify the frequency of African American history content and compare the textbooks to identify whether different publishers have prioritized content selection differently.

3.2 Analytic scheme

The textbooks will be analyzed by utilizing an analytic scheme based on Skrunes (2010, pp. 175-176). His book discusses textbook analysis primarily in relation to the subjects of Christianity, religion, and ethics and contains several analytic schemes. A selection among several schemes had to be made due to the numerous schemes available in his book. Many of the examination criteria Skrunes presents in the chosen analytic scheme are also relevant to other subjects and will be utilized in this thesis. A revised version of the preferred scheme will be presented below, narrowed down to four focus areas based on relevance to answer the research question. Breaking the original scheme in Skrunes (2010, pp. 175-176) down to four focus areas offers the advantage of a comprehensive examination of the selected ones and is appropriate for the study's scope.

1. Content selection: What content is included, and how are the distinctive subjects emphasized? Is the information nuanced and correct?
2. Illustrations: To what extent are illustrations used, and which function do they serve?
3. Presentation: Is the presentation evident? Is it concluding or questioning? Is it adequate according to the pupils' prior knowledge?
4. How is the textbook in accordance with the subject's competence aims and curriculum?

The original scheme contains some additional focus areas and questions that were excluded due to lack of relevance or because they only apply to religion and ethics. However, the excluded focus areas from the original analytic scheme will be mentioned below because they clarify several textbook aspects that this analysis will not prioritize to cover.

- Content organization: How is the progression? What are the difficulty levels?
- Methods: Is there a teacher guidance? Is there variety regarding content, difficulty levels, and methods?
- Relationship to other learning materials: Is the textbook part of a package containing, e.g., teacher guidance or a workbook?
- Theological perspective.
- How does the consideration given to the textbook relate to the consideration given to the pupils in a teaching situation? (Skrunes 2010, pp. 175-176).

3.3 Textbook selection

The sample textbooks for this thesis are *Enter 8* and *Enter 10* by Gyldendal, *Stages 9* and *Stages 10* by Aschehoug Undervisning, and *Engelsk 8*, *Engelsk 9* and *Engelsk 10* by Cappelen Damm. All the textbooks were published between 2020 and 2021 and based on LK20, and were also chosen because they are produced by some of the most prominent publishers in Norway. A large number of textbooks were chosen because the competence aims in Norwegian schools are expected to be attained by the end of lower secondary school. Publishers must, therefore, determine the grade level at which different topics and competence aims shall be presented in their respective textbook series (Ministry of Education and Research, 2019).

The textbook market extended to potentially an infinite number of textbooks after the repealing of governmental approval in 2000, compared to when there were only a given number of certified school textbooks. This makes it impossible to cover the whole field of educational textbooks in Norwegian schools. Choosing a scope of three publishers provides the benefits of comparing them with each other and capturing a respective part of the textbook market.

Lastly, additional materials like teacher's guides and online platforms are excluded due to the thesis's scope. Excluding the teacher's guide allows the opportunity to analyze the textbooks from the pupils' perspective, which is the perspective of the target groups identified by the publishers. Teachers are not the publisher's target group, despite their position to influence the administration regarding which publisher to purchase new learning materials from (Skjelbred, 2003, pp. 22-23; Bergene et al., 2021, pp. 113-115). The reason why pupils are the target group is because they are the ones intended to receive input from textbooks; hence, they are the ones the textbooks must be appropriate for. To put it another way, teachers recommend educational textbooks to the administration on behalf of the pupils and what they believe will lead to increased learning outcomes.

3.4 Validity and reliability

Validity and reliability are vital in determining a study's credibility. Validity consists of two subcategories: internal and external validity. Internal validity deals with the degree of certainty in a study's causal relationship and is based on how accurately the chosen

methodology answers the research question, whereas external validity deals with the degree of generalizability of the findings. Reliability focuses on reproducibility and determines whether the project would give the same results if redone under the same circumstances (Høgheim, 2020, pp. 80-82, 215-216).

Conducting a mixed-method approach allows for both in-depth analysis and quantifiable data. The chosen methodology will, therefore, contribute to gaining insight into how African American history is portrayed in Norwegian educational textbooks for lower secondary schools and how the content aligns with LK20. The internal validity of this thesis relies on the chosen theoretical framework leading the qualitative analysis and the accuracy of the quantification.

However, it is important to acknowledge both strengths and limitations when evaluating a study's validity (Høgheim, 2020, pp. 80-82). The Norwegian school's increased investment in digital learning platforms over printed books may be regarded as a limitation of this current study because the findings may not represent what many Norwegian pupils encounter in the classroom where digital learning platforms are prominent. However, the publishers often use the same content in their textbooks and digital editions. Thus, the content selection is the same except that it is presented through different mediums. The three textbook series are published by three of the most prominent Norwegian educational textbook publishers and can, therefore, be regarded as representative in the research field of EFL textbooks for lower secondary schools.

4.0 Analysis and discussion

The following chapter will present the analysis and discussion of the portrayal of African American history in the sample textbooks. The analysis draws on the theoretical background presented previously, the methodological framework, and the research question. This chapter begins with a quantitative presentation of African American history content in the textbooks from the selected publishers for this study, followed by a presentation of each publisher. The rest of the subchapters will be divided based on relevant themes covering several aspects of African American history. Within each subchapter, textbook findings will chronologically be presented in the order of the *Enter* series by Gyldendal, the *Stages* series by Aschehoug, and the *Engelsk* series by Cappelen Damm. Subsequently, the publishers will be compared

through a small discussion at the end of each subchapter. Lastly, the chapter will address an occurrence where African Americans are subject to alienation.

4.1 Quantitative representation of African American history

Although tasks are not included in this thesis's analysis, they are counted in the page count for the representation of African American history because the *Engelsk* series establishes a blurred line between informative texts and tasks compared to the two other series. Hence, it is necessary to include tasks in the other series to accurately present the representation of African American history content in the textbook series. The “Content” and “How to use” sections at the beginning of the textbooks are excluded as they are not in the book for educational purposes.

In order to be regarded as African American history, the content must meet at least one of the following criteria:

Text and/or- images must present:

- Major historical events or societal themes, such as segregation culture, the Harlem Renaissance, the Civil Rights Movement, etc.
- Display African Americans of significance who have contributed to societal change.
- African American cultural contribution, artistic expressions such as poems, novels, short stories, paintings, etc.

Publisher / Textbooks	Total page count	Page count on African American history
Enter 8 by Gyldendal	211 (100%)	1 (0.47%)
Enter 9 by Gyldendal	225 (100%)	0 (0%)
Enter 10 by Gyldendal	245 (100%)	30 (12.24%)
Enter series total	681 (100%)	31 (4.55%)
Stages 8 by Aschehoug	299 (100%)	0 (0%)
Stages 9 by Aschehoug	317 (100%)	10 (3.15%)
Stages 10 by Aschehoug	317 (100%)	16 (5.05%)
Stages series total	933 (100%)	26 (2.79%)
Engelsk 8 by Cappelen Damm	257 (100%)	2 (0.78%)
Engelsk 9 by Cappelen Damm	281 (100%)	24 (8.54%)
Engelsk 10 by Cappelen Damm	267 (100%)	17 (6.37%)
Engelsk series total	805 (100%)	43 (5.34%)

Table 1: Distribution of African American history content.

Table 1 presents the distribution of African American history content in the sample publishers' textbooks. *Enter 9* and *Stages 8* are included in the table despite not having African American history content, so the three series' total representation can be compared. This table reveals some interesting findings. Firstly, the total page count in the *Enter* series is 252 fewer than in the *Stages* series, meaning that the pupils must go through a larger volume of learning material if the teacher fully utilizes the *Stages* series. However, despite having the highest total page count, the *Stages* series has the lowest presentation of African American history content.

Further, *Engelsk* is the only series meeting the criteria in all their textbooks and has the highest representation of African American history. The *Enter* series differs by concentrating chiefly on African American history content in *Enter 10*, whereas the *Stages* and *Engelsk* series distribute the content more evenly in their books for 9th and 10th grade.

Moreover, *Enter* and *Stages* devoted entire chapters to English-speaking countries. *Enter 10* features the chapter "The US," while *Stages 9* includes the chapter "English-speaking world: Jamaica, USA, Canada." Interestingly, the *Stages* series has a lower representation of African American history in *Stages 9* where they introduce the pupils to the USA, than in *Stages 10*. This might result from African American history's high relevance to the chapter "Democracy and Citizenship" in *Stages 10*.

4.2 Brief description of the textbook series

4.2.1 "Enter" series by Gyldendal

Gyldendal's *Enter* is a series of textbooks that retains the classic format of thematic chapters with structured content. Each chapter mainly consists of several texts and related images. A section of educational content contains a pre-reading exercise, texts, images, a glossary, and, in some cases, grammatical language rules. Tasks are clearly distinguished from the text in boxes or on their own page. Each book devotes a chapter to one or more English-speaking countries within the series. *Enter 8* covers the UK and India, *Enter 9* covers Australia and New Zealand, and *Enter 10* covers the USA. Therefore, *Enter 10* is the book that contains the most content about African American History, whereas *Enter 9* is excluded from this analysis due to the absence of relevant content about African American history. *Enter 8* includes only one page about African American history, on Rosa Parks.

4.2.2 “*Stages*” series by Aschehoug

The *Enter* and the *Stages* series share many similarities in terms of content organization. Aschehoug’s *Stages* textbooks are also divided into chapters by themes, where a section of educational content consists of a pre-reading exercise, texts, images, and a glossary. Tasks are noticeably separated from the text and images. As in the *Enter* series, each book covers content about one or more English-speaking countries. *Stages 8* covers the UK, Ireland, and India, *Stages 9* covers Jamaica, the USA, and Canada, and *Stages 10* covers Nigeria, South Africa and Australia. An interesting observation is that in contrast to the *Enter* series, the content about the USA is in the same chapter as Jamaica and Canada. Both *Stages 9* and *Stages 10* contain content on African American history, but there is a clear distinction where *Stages 9* focuses on US history, and *Stages 10* emphasizes content about the modern USA. *Stages 8* is excluded from this analysis due to the absence of content about African American history.

4.2.3 “*Engelsk*” series by Cappelen Damm

The *Engelsk* series differs in some areas from the other series. In contrast to the other textbook series, where the order is text, images, and tasks, the *Engelsk* series appears different. For instance, the informative text is not necessarily separated from the tasks, as shown on page 83 in *Engelsk 9* where the informative text is a part of task 28 (see Appendix 2, p. 83). Additionally, the *Engelsk* series does not dedicate chapters to covering content about English-speaking countries. *Engelsk 9* is the one in this series containing the most content about African American history, followed by *Engelsk 10*, and both focus primarily on content from the Civil Rights era to the contemporary USA. *Engelsk 8* contains only one page of content related to African American history.

4.3 Presentation of the US History

This section focuses on African American history as a part of US history. It concerns historical events and societal changes and will encompass what typically would be included in history books. Several subjects, such as the Civil Rights Movement and Black Lives Matter, will be mentioned in this section but elaborated on in their respective sections. This section aspires to provide an overview of how the sample textbook series incorporates African American history into general American history.

4.3.1 “Enter” series by Gyldendal

In *Enter 10*, the informative text “Road to equality” presents the general US history, and the title implies that the text will explore the journey from segregation culture to contemporary US democracy. The paragraph “Slavery and its abolition” introduces US history from an African American context, a context that remains throughout the seven-page informative text. *Enter 10* provides insights from several perspectives by highlighting subjects such as slave trades, the division between southern and northern states regarding attitudes towards slavery, and underscoring that slavery was among the main issues that led to the Civil War (see Appendix 3, pp. 56-57). Such a presentation contributed to looking at the history from both a White- and African American perspective, resulting in a nuanced portrayal of the US history.

Further, the text recognizes that African Americans were not treated the same ways as Whites despite the abolition of slavery, but because the Jim Crow Laws passed in 1896 promoted segregation under the principle of *separate but equal* and were ruled constitutional by the Supreme Court (see Appendix 4, pp. 58-59). Hence, the Jim Crow Laws contributed to the foundation of theoretical insights such as Double Consciousness by W.E.B Du Bois. Justifying segregation by law on the one hand and advocating for equality in principle but denying it in practice led to the concept of Double Consciousness, the experience of internal negotiation between identifying as an American and an African (Bruce, 1992; Du Bois & Marable, 1903/2015, pp. 14-15).

The text continues with the paragraphs “Civil Rights Movement” and “The US today”, explaining the social development of African Americans from the 1950s to the present. This section highlights the repeal of *separate but equal*, the Montgomery bus boycott, the March on Washington, and Barack Obama’s and Kamala Harris’s presidency and vice presidency. The text concludes that despite social progress for African Americans in the USA, there is still room for improvement.

4.3.2 “Stages” series by Aschehoug

Stages 9 presents the US history in the informative text “A Nation of Immigrants”, indicating that this chapter will emphasize the waves of immigration that resulted in the cultural, social and religious diversity in the USA. The text focuses on several waves of immigration from all

around the world, and African Americans are only referred to on page 201 of the text, stating, “Not everyone came to America’s shores by choice. During the early years, slave traders brought thousands of Africans to America as slaves” (Pettersen & Røkaas, 2021a, p. 201; see Appendix 5, p. 201).

However, the picture on page 205 of African American flood victims standing in line to get food and clothes in front of a billboard stating, “World’s highest standard of living” and “There’s no way like the American way” provides powerful insights into American society when segregation was the norm (see Appendix 6, p. 205). The picture is a long-distance side shot, positioning the viewer as a bystander witnessing a scene. In addition, the lack of eye contact, except from one person, contributes to an impersonal connection between the viewer and the depicted persons (Machin, 2011, pp. 110-117).

Nevertheless, the picture emphasizes the contrast between White and African Americans, as there are only African Americans represented in the queue. This picture says something about the racial and socioeconomic differences in the USA during the 1930s and demonstrates that only African Americans lived in homes prone to natural disasters. Additionally, as in *Enter 10*, the picture can be interpreted in the views of W.E.B Du Bois’s concept of double consciousness because the billboard promotes the American way as the best standard of living. However, only White Americans are represented on the billboard while the African Americans, supposedly being equal to the Whites due to being *separate but equal*, stand in queue for food and clothes. Thus, they perceive themselves through the eyes of the White Americans on the billboard promoting a high standard of living while simultaneously experiencing underprivileged living conditions as African Americans (Bruce, 1992; Du Bois & Marable, 1903/2015, pp. 14-15).

Further, in the views of Lakoff and Johnsen, there is a correlation between the concept of height and what we humans regard as positive and negative (Lakoff & Johnsen, 1980, as cited in Machin, 2011, pp. 8-9). The power balance in the picture of the flood victims favors the White Americans because they are positioned above the African Americans, and being tall is associated with power and dominance. Therefore, a social contrast is displayed as the billboard only represents White Americans, positioned above the African Americans in the picture, reminding them about their status as second-degree citizens.

4.3.3 “*Engelsk*” series by Cappelen Damm

In contrast to the other series, Cappelen Damm’s *Engelsk* series does not prioritize covering the general US history from the first settlers and will not be assessed in this section.

4.3.4 Comparison

The publishers' different approaches to covering US history illustrate some consequences of implementing LK20 regarding textbook content. In theory, they are not obliged to cover US history after the one competence aim in LK06, "Explain features of history and geography in the UK and the US" (Ministry of Education and Research 2013, p. 8) was excluded from the curriculum revision. Hence, the *Engelsk* series does nothing wrong when excluding US history in their series. It can be argued that they actually are progressive by not sticking to the principles of the previous curriculum and are looking forward, aiming to cover the new.

Additionally, the different priorities can also be interpreted as a result of repealing the governmental approval of educational textbooks in 2000, which gave publishers the freedom to compose learning materials according to their preferences (Grunnskolelova, 1969, §39; Skrunes, 2010, pp. 52, 56). However, the differences regarding including African American history when presenting the US history in terms of events and societal changes are considerable. Although *Stages 9* included an image demonstrating segregation culture, the textual representation was limited as the text focused on immigration. On the other hand, *Enter 10* provided an elaborate integration of African American history when presenting US history by focusing on societal development and the advancements of African Americans' rights. The content presented aligns with the interdisciplinary topic in the national core curriculum, “Democracy and citizenship”, as it focuses on African Americans' advancement in the US society from second-degree citizens to equal to White Americans, because they fought for civil rights and democratic values (Ministry of Education and Research, 2017, p. 8).

4.4 Civil Rights Movement

4.4.1 “*Enter*” series by Gyldendal

The *Enter* series introduces the Civil Rights Movement content in *Enter 8* in the text “What makes a hero?”. One page is devoted to portraying Rosa Parks from a heroic perspective

through a half-page-long informative text featuring two pictures (see Appendix 7, p. 37). The images related to the texts are a mugshot and an image where Rosa Parks gives her fingerprint to the police. Both depict her as a criminal because those are settings associated with criminality. However, the pictures can also display societal progress if we look at the pictures through the glasses of contemporary society because they demonstrate that what is morally right and wrong is relative to the society one lives in. Although considered a criminal by laws in the 1950s, *Engelsk 8* portrays Rosa Parks as a hero because she was willing to break the laws because of what she believed was morally wrong. The hero perspective may be intentional as it occurs early in the 8th graders have just entered lower secondary school. Heroes are usually associated with extraordinary qualities, and presenting Rosa Parks as a hero may be more engaging for 8th graders than presenting a straightforward, informative text about her, given their maturity level.

Enter 10, on the other hand, includes the Civil Rights Movement when presenting the general US history as mentioned in the previous section (see Appendix 3 & 4, pp. 56-59). One of the images related to the text on 58 displays the painting *The Problem We All Live With* by Norman Rockwell from 1963, illustrating Ruby Bridges, the first African American pupil to integrate an all-white school in New Orleans (see Appendix 4, pp. 58-59). In the painting, Ruby Bridges is escorted by four marshals, demonstrating the controversy of African Americans attending school for Whites in southern states and her need for improved security. Additionally, the blurred painted text "nigger" over Ruby Bridges, "kkk" left to the first marshal, and the thrown tomato establish the hostility African Americans experienced in the southern states during that time. Another image featured on page 59 is of Rosa Parks sitting on a bus beside an African American woman and a white man taken after the Montgomery Bus Boycott (see Appendix 4 pp. 58-59). The authors may deliberately select the picture of Rosa Parks to demonstrate the consequences of her heroic demonstration showcased in *Enter 8* and societal progression. Both images on pages 58 and 59 in *Enter 10* visually represent US society during the Civil Rights era, where the first demonstrates racial tensions and the second represents societal progress.

Further, *Enter 10* encompasses an extract from the autobiography *Turning 15 on the Road to Freedom* by Lynda Blackmon Lowery, where she writes about her experiences of being born and raised in the 1950s in Selma, Alabama (see Appendix 8-10, pp. 72-76). The fact that she is still alive and has experienced segregation culture in practice underscores the recency of the

practice, which may increase the impression among the pupils. Lowery elaborates on first-hand experiences of being an inferior individual in a segregated culture, including her mom's death because of being Black in a town with a Whites-only hospital, and her introduction to Martin Luther King Jr. and the Civil Rights Movement.

The autobiography extract provides insights from a subjective perspective and functions as a transition to the subsequent texts, extracts from the famous speeches by Martin Luther King Jr. *I Have a Dream* and *The 50th Anniversary of the Selma to Montgomery Marches* by President Barack Obama (see Appendix 11-13, pp. 78-82). The pictures on pages 80 and 81 contain symbolic values and are similar in many ways. Both pictures are taken from the same perspective and depict significant African Americans, Martin Luther King Jr. and Barack Obama, with family in the first row. Additionally, there is a direct relationship between the pictures as the one of Martin Luther King Jr. depicts people marching in protests for African Americans' rights to vote, whereas the one with Barack Obama depicts people marching to honor the ones in the first picture. Hence, the pictures link the past and present US, making it more comprehensible to understand how historical events directly connect to contemporary society.

4.4.2 “Stages” series by Aschehoug

The *Stages* series presents the Civil Rights Movement in *Stages 10*'s chapter “Democracy and Citizenship.” Two pages are devoted to the informative text “I Have a Dream,” which describes Martin Luther King Jr.'s role in the Civil Rights Movement, pinpoints some law changes, and contains a paragraph-long extract from his speech (see Appendix 14, pp. 88-89). The text emphasizes how African Americans demonstrated peacefully despite being met with violence and includes a picture of him standing on the pulpit performing his speech, *I Have a Dream*. King is depicted from a slightly low angle position, which places him in a higher position than the viewer and empowers his presence (Machin, 2011, pp. 113-117). Besides, the seven microphones indicate that many people are gathered to listen to King and underscore the significance of the attention given to him. Overall, the content about the Civil Rights Movement in the *Stages* series is limited.

4.4.3 “Engelsk” series by Cappelen Damm

The *Engelsk* series introduces the Civil Rights Movement in the informative text “The Montgomery Bus Boycott” in *Engelsk 9*. The second paragraph concisely describes the aftermath of the Civil War to contextualize that segregation culture was still commonplace despite the abolition of slavery (see Appendix 15 & 16, pp. 71-73). Further, it elaborates on Rosa Parks, the Montgomery bus boycott, and how the African American community organized a carpool system to help African Americans get around. The painting *Pools of Defiance* by Colin Bootman on page 71 affords an artistic representation of the bus boycott and organized carpool system (see Appendix 15, p. 71). Although the queue is very long, the African Americans depicted show determination in the boycott as they avoid riding the empty bus and thus connote unity.

Page 73 displays a photograph of colored people under a sign stating, "COLORED WAITING ROOM," providing an authentic visual representation of the segregation culture in the USA during that period (see Appendix 16, p. 72-73). Authentic images may give pupils a more powerful impression as they represent our world only in the past. In addition, *Engelsk 9* includes pictures of Rosa Parks sitting on the bus after segregation became illegal, Martin Luther King Jr. leading the march to Washington, and Dana King's "Guided by Justice" statue, resulting in a generous presentation of the Civil Rights Movement (see Appendix 16-18 pp. 72-73, 74 & 76).

Further, *Engelsk 10* includes Martin Luther King Jr. in the chapter “Leading and following” in a four-page section starting with a paragraph-long biography before an extract of the *I Have a Dream* speech lasts throughout the rest of the pages (see Appendix 19-21, pp. 28-31 & 33). The picture on page 33 of the immense crowd gathered in Washington at the civil rights march demonstrates his position in the African American community and influence. As the chapter's name indicates, Martin Luther King Jr. is portrayed in *Engelsk 10* as a leader who contributed to improving African Americans' position in the US community through peaceful protests and his talent for persuasion.

4.4.4 Comparison

The *Enter* and *Engelsk* series offer an extensive presentation of the Civil Rights Movement, including Rosa Parks and Martin Luther King Jr. and their significance during the Civil Rights era. *Stages* displayed a limited representation of the Civil Rights Movement through a

two-page section about Martin Luther King Jr. In contrast to the other series, *Enter* includes the Civil Rights Movement when presenting the general US history, indicating that the publishers recognize this as an essential part of American history. Both the *Enter* and *Engelsk* series succeed in providing a visual representation of the segregation culture in practice, demonstrating the racial tension during this era. *Stages 9* manages to demonstrate the segregation culture (see Appendix 6, p. 205); however, it is unrelated to the Civil Rights era.

By virtue of promoting equality, content about the Civil Rights Movement aligns with the national core curriculum core value of “Human dignity” and the interdisciplinary topic of “Democracy and citizenship” (Ministry of Education and Research, 2017, pp. 4-5).

Furthermore, besides satisfying the competence aims about reading, Civil Rights Movement content aligns with the subject’s competence aim: “Explore and describe ways of living, ways of thinking, communication patterns and diversity in the English-speaking world” (Ministry of Education and Research 2019, pp. 8-9), because the pupils explore the background of the diversity of cultures and the ideological tensions in the USA.

4.5 Black Lives Matter

4.5.1 “*Enter*” series by Gyldendal

The *Enter* series does not address the Black Lives Matter movement except when mentioned briefly in the last paragraph of the factual text “The road to equality.” On page 60, two sentences concisely describe when the movement started and how the hashtag was used globally to protest against discrimination in the US (see Appendix 22, p. 60).

4.5.2 “*Stages*” series by Aschehoug

In its second chapter, “Democracy & Citizenship,” *Stages 10* devotes four pages to addressing racism and racial inequality in the contemporary USA. The Black Lives Matter content is subsequent to the pages about Martin Luther King Jr. and the Civil Rights Movement, establishing a correlation between the movements (see Appendix 14, p. 88-89). On page 92, the informative text “Black Lives Matter” contextualizes the movement from a historical perspective by referring to the colonists' importation of enslaved Africans, demonstrating the long-standing segregation culture (See Appendix 23, pp. 92-93). The text describes how

inequality is still a problem in contemporary USA despite societal advancements for African Americans after the Civil Rights Movement.

Further, the text explains how the movement started as a protest on social media in 2012 using the hashtag *#BlackLivesMatter* after the murder of 17-year-old African American Trayvon Martin and, ultimately, the murderer's acquittal. One of the images related to the text is of a woman holding a poster of Trayvon Martin, printed with the text "Justice for Trayvon" (see Appendix 23, pp. 92-93). This close shot features Trayvon Martin as the focal point and the primary interactor with the viewer through eye contact. The poster covers most of the woman's face and provides her anonymity. However, a sense of connection is apparent through eye contact between the woman and the viewer (Machin, 2011, pp. 110-117).

In addition to the printed text "Justice for Trayvon", the poster also contains text written by markers, a top text in black stating "*THERE ARE COUNTLESS UNDOCUMENTED OTHERS LIKE HIM!!!*", and a continuation after "Justice for Trayvon" in red stating "& Byron Carter." The text "*THERE ARE COUNTLESS UNDOCUMENTED OTHERS LIKE HIM!!!*" is a critique of the frequent occurrences of police brutality against African Americans. The red text below stating "& Byron Carter" refers to an incident in 2011 where the 20-year-old African American Byron Carter was murdered by a police officer (Smith, 2011). Including Byron Carter's name provides his identity and substantiates the top text by addressing another example of an African American whom a police officer has innocently murdered.

The following paragraph addresses how Black Lives Matter has developed into a global movement against racism and how celebrities use their voices to support it. For instance, *Stages 10* writes about the American football player Colin Kaepernick, who in 2016 refused to stand up during the US national anthem in protest against police brutality but instead knelt. A picture of Kaepernick and two African American teammates kneeling during the national anthem is featured (see Appendix 23, pp. 92-93). The picture is taken from a slightly low angle, providing the football players power over the viewer despite kneeling due to the viewer's lower position (Machin, 2011, pp. 113-117).

Further, the following two pages are devoted to a multimodal poster that presents US racial inequality statistics (see Appendix 24, pp. 94-95). The poster titled "Blacks..." displays

statistics and graphs for societal disparities, such as the likelihood of being killed by the police, the likelihood of imprisonment, and the likelihood of unemployment, among others. The statistics could easily be part of an informative text because of the concise information presented. However, devoting two pages to this content indicates that the publisher prioritizes this subject. Referring to the views of Mayer and Moreno (2003), representing the statistics both textually and graphically provides a more profound understanding of the information and can contribute to more learning outcomes.

4.5.3 “Engelsk” series by Cappelen Damm

Cappelen Damm's *Engelsk* series introduces Black Lives Matter in *Engelsk 9*. In contrast to *Stages 10* by Aschehoug, *Engelsk 9* does not address the movement directly but contextualizes it to the car attack in Charlottesville on August 12, 2017, through a three-page section. Page 83 displays an informative text featured in task 28 “Discuss Symbols of division”, explaining that the Ku Klux Klan at first held a rally against the removal of a statue of a general who fought for the South during the Civil War (see Appendix 2, pp. 83). The following page describes through a short 23-word text what happened later that day in Charlottesville when a car driver deliberately targeted peaceful counter-protesters protesting against the white supremacist rally (See appendix 25, pp. 84-85). Page 85 addresses Black Lives Matter through a 26-word text featuring a picture of Black Lives Matter activists (See appendix 25, pp. 84-85). Together, these pages demonstrate the extreme cultural diversity and the presence of white supremacy attitudes that exist in the contemporary USA.

The picture on page 84 displays a chaotic scene of counter-protesters trying to flee while bottles, shoes, and a sign soar through the air after being attacked. An African American is thrown in the air after being hit by the car and holds the center of attention. In addition, another white person is in mid-air. However, having the African American as a focal point emphasizes the racial tension between demonstrators and counterdemonstrators. Furthermore, numerous posters in the picture, one of which contains a peace sign with the slogan “Black Lives Matter”, contribute to portraying the ideological distance between the attacker and the victims.

The following page includes a picture of Black Lives Matter activists holding posters. One of the persons wearing a t-shirt with "I can't breathe" printed on it, referring to the murder of

George Floyd. Another person on the left side holds a poster containing several names, dates, and locations, such as "Tamir Rice, 2014, Cleveland, OH" and "Michael Brown, Ferguson, MO, 2014," among others, referring to African Americans whom police officers have killed.

Further, *Engelsk 10* includes content related to the Black Lives Matter movement in chapter one, "Leading and Following." Page 36 and 37 contain the informative text "Powerful Protest" about African American athletes who have utilized their position to protest against racism (see Appendix 26, p. 36-37). The text introduces the sprinter John Carlos and Tommie Smith, who established the Black Power Salute, protesting segregation during a medal ceremony in the 1968 Summer Olympics. Both faced the consequence of a lifetime ban from the Olympics. However, the African American community treated them as heroes when returning to the US. This depiction shares similarities with the one of Rosa Parks, who was depicted as a hero in *Enter 8* because the sprinters faced negative consequences after demonstrating against what they believed was morally wrong.

Like *Stages 10*, *Engelsk 10* includes the African American quarterback Colin Kaepernick, who knelt during the pre-match US national anthem to protest police brutality. The book does not mention Black Lives Matter in the text at all. However, the text of Kaepernick's protest is directly linked to the Black Lives Matter movement. The picture of Colin Kaepernick in *Engelsk 10* is cropped and depicts only him, in contrast to the picture used in *Stages 10*, depicting Kaepernick between two of his teammates (See Appendix 23, pp. 92-93 & Appendix 26, pp. 36-37).

In the original-framed picture featured in *Stages 10*, the background articulates that very few people actively support the demonstration as all the people in this picture except Kaepernick and his two teammates are standing, including a teammate and the coaching staff. Hence, the apparent minimal participation in the demonstration displayed in the picture might provide an illusion of low public engagement (Machin, 2011, pp. 51-52). On the other hand, just like Rosa Parks, somebody has to be the first to make a statement and demonstrate against what they believe is fundamentally wrong. Therefore, the numerous contrasts between the three kneeling players and the rest demonstrate courage and unity as Kaepernick's teammates support him.

In light of Machin (2011, p. 109), the cropped picture of Kaepernick in *Engelsk 10* reduces the background details and enlarges his presence, resulting in increased attention to his demonstrative performance. Additionally, the cropping serves a manipulative function to the numerous contrasts mentioned above, as only small parts of his teammates beside him are visible. This might enable the viewer to believe that more than three players are kneeling, increasing the viewer's perceived impression of the demonstration. Further, the cropped picture is taken from a lower perspective than the one in *Stages 10*, which manipulates the power balance between Kaepernick and the reader to a greater extent, in his favor (Lakoff & Johnsen, 1980, as cited in Machin, 2011, pp. 8-9). Lastly, his facial expression is thoughtful in both pictures, which may indicate his thoughts are negatively loaded and related to the police brutality he protests against (Machin, 2011, pp. 112-113).

4.5.4 Comparison

Stages 10 provides historical background to create a foundation for understanding the underlying forces behind the culmination of the movement and contextualizes Black Lives Matter to the triggering cause, which was the murder of Trayvon Martin. In addition, it connects the Civil Rights Movement directly to the Black Lives Matter movement, providing a more comprehensible understanding of the connection between the historical past and the present time. The presentation includes texts and pictures that complement each other sufficiently, and additionally, the multimodal poster displays racial social disparity in the contemporary USA. The content occurs in the chapter "Democracy and Citizenship," which shares the name of one of the interdisciplinary topics of LK20, assumably chosen by the publisher to demonstrate their commitment to LK20 (Ministry of Education and Research, 2017, p. 16). The naming of the chapter may also indicate that this content was selected deliberately to work with this particular interdisciplinary topic. Additionally, both series addressed how Colin Kaepernick demonstrated peacefully by kneeling during the national anthem but used different pictures to illustrate his gesture.

Engelsk 9 introduces Black Lives Matter in the context of the Charlottesville car attack and its aftermath. Compared to the *Stages* series, *Engelsk 9*'s presentation consists of minimal informative text related to the pictures but emphasizes tasks, resulting in a questioning content presentation. Such a presentation forces the pupils to reflect and explore the topic using sources other than the book and aligns with the national core curriculum's core value of

fostering the pupils' urge to explore (Ministry of Education and Research, 2017, p. 8). However, *Engelsk 9* and *Engelsk 10* differed in some aspects when addressing the Black Lives Matter movement. Most of the texts in *Engelsk 9* were related to the tasks, whereas *Engelsk 10* provided more informative text when addressing Black Lives Matter, similar to *Stages 10*.

4.6 Ku Klux Klan

This section explores the presentation of the Ku Klux Klan in the sample textbooks. The thesis includes content about the Ku Klux Klan because the Klan is antagonistic and overtly racist in African American history. Learning about the oppressing ideologies may contribute to understanding the mechanism behind discrimination and foster empathy for what African Americans have experienced throughout the centuries. Hence, it provides insights into understanding cultural- and attitudinal diversity in the contemporary USA.

4.6.1 “*Enter*” series by Gyldendal

The *Enter* series presents the Ku Klux Klan in *Enter 10*, an extract from Lynda Blackmon Lowery's autobiography *Turning 15 on the Road to Freedom* (see Appendix 8-10, pp. 72-76). As mentioned earlier, the extract is about her experiences growing up as an African American during the Civil Rights era. Lynda portrays the Ku Klux Klan mainly in the extract's first page, where she attributes them with primal characteristics, stating that "They drove through other black neighborhoods, hiding their faces with sheets on their heads, yelling racial slurs, blowing their horns, and cursing and shooting their guns" (Lowery, 2015, as cited in Diskin & Winsvold, 2021, p. 72). This quotation portrays the Ku Klux Klan members as a group of uncivilized and barbaric people with a lack of moral and ethical values.

An image of the Ku Klux Klan is featured on page 73 (see Appendix 8, p. 72-73). A couple of factors contribute to the absence of interaction between the Klan members and the viewer. The Klan members hide their identity by wearing sheets, facing their backs to the camera, and appearing anonymous due to the long-distance shot (Machin, 2011, pp. 116-117). Taking the picture close to the cross might be a deliberate choice to make it appear more prominent and highlight the cross's symbolic meaning (Machin, 2011, p. 109). The burning cross is associated with Ku Klux Klan gatherings and rituals to propagate fear among African Americans and other minorities. What is noticeable is that *Enter 10* only refers to the Klan as something belonging to the historical past, which may cause the pupils to misinterpret that the Klan no longer exists in the contemporary USA.

4.6.2 “*Stages*” series by Aschehoug

The *Stages* series has an absence of content about the Ku Klux Klan and will, therefore, be excluded from this section of the analysis.

4.6.3 “*Engelsk*” series by Cappelen Damm

As mentioned previously, *Engelsk 9* represents the Ku Klux Klan concerning the removal of the General Lee statue and the car attack in Charlottesville (see Appendix 2, p. 83; Appendix 25, pp. 84-85). In contrast to the *Enter* series, the three Ku Klux Klan members depicted on page 83 in *Engelsk 9* do not wear sheets, and the picture represents the contemporary USA. Although referred to as Unite the Right activists, the text related to task 28, “Discuss symbols of division,” informs that the Ku Klux Klan arranged the rally. Additionally, some objects tie their bond to the Klan based on associations (Machin, 2011, pp. 31-33). Firstly, the man on the right wears the Ku Klux Klan emblem on the left side of his chest. Placing the emblem on the left side of his chest might be a deliberate choice, as it symbolizes being closer to his heart. Secondly, two of the men are waving the confederate flag, which carries a reference to the Civil War and support for the Southern states’ values and attitudes, including segregation. Thirdly, two men wear military jackets, which may signify all threats, power, and nationalism, as we recognize the military as a powerful and trustworthy authority protecting a nation’s citizens. Lastly, the man with the Ku Klux Klan emblem on his chest also has the American flag on his left arm, which may signify that he considers himself a nationalist and protests for what he believes is best for the nation.

The picture is a long shot with the statue in the background, allowing the viewer to identify the surroundings of this event and get a visual representation of the textual information provided in task 28. The three police officers in the background, the fence, and the security tape underline the discontent among the white supremacists about the removal of the statue and the requirement for increased security.

Further, *Engelsk 10* includes a picture of male teenage white supremacists protesting against school integration in the presentation of Martin Luther King Jr.’s *I Have a Dream* speech extract (See Appendix 20, page 30-31). Although *Engelsk 10* does not address them as Ku Klux Klan members, the teenage boys signify common values and attitudes with the Klan through the poster stating, “*WE WANT A WHITE SCHOOL*” and waving the Confederate flag. The picture serves the function as a visual representation of the inherent racist attitudes

Martin Luther King Jr. and the African American community met during the Civil Rights Movement and demonstrated that even young Americans in the same age group as Norwegian 10th graders were for segregation.

4.6.4 Comparison

While the *Stages* does not mention the Ku Klux Klan during the series, the *Enter* and *Engelsk* series take different approaches to addressing the Klan. *Enter 10* presents the Klan from an African American perspective in the autobiography extract *Turning 15 on the Road to Freedom*, where Lynda Blackmon describes them using civilized and barbaric characterizations. Portraying the Ku Klux Klan from a subjective perspective will unavoidably contain some biases based on the racial tension between the Ku Klux Klan and African Americans. To avoid misinterpretation, the Ku Klux Klan's practice of oppression and persecution for centuries is unjustified, and this argument concerns source selection rather than reliability. On the other hand, a subjective source can provide beneficial insights into the experiences of an individual on the inferior side of an oppressive society.

The *Engelsk* series addresses the Ku Klux Klan in the context of the removal of the General Lee statue and, on the next page, the car attack in Charlottesville in 2017 (see Appendix 2, p. 83; see Appendix 25, p. 84-85). This is a more objective presentation, and organizing the content this way with sufficient background information, followed by the rally, the car attack, and then the Black Lives Matter protestors, creates a causes and consequences context for understanding the ideological division in contemporary USA. Further, the *Enter* series only contextualizes the Ku Klux Klan to the historical past. Such a presentation may lead pupils to misinterpret the Klan and its ideologies as nonexistent in the contemporary USA. In contrast, *Engelsk 9* establishes that the Klan's ideology is highly apparent in the modern USA and does not belong to the historical past.

4.7 Poems

Poems hold an important role in African American history because poetry was a powerful means of spreading awareness about oppression and inequality in the segregated USA. The Harlem Renaissance, in particular, was a vital period during which African American culture attracted recognition from all around the world (Andrews et al., 2001, p. 467). Consequently, several African American poets and artists have been recognized as influential because they

addressed societal issues like oppression but also hope and aspirations for a better future for African Americans through poetry. Poems may, therefore, be prominent sources for teaching about African American history if incorporated sufficiently.

4.7.1 “Enter” series by Gyldendal

The *Enter* series includes two poems by African American poets in *Enter 10*. The first is *Still I Rise* by Maya Angelou (see Appendix 27, pp. 84-85). Briefly, *Still I Rise* concerns themes such as identity, resilience, and hope. Despite facing challenges, as in the first line, “You may write me down in history,” acknowledging the oppression of African Americans, Angelou ends the first stanza and several following stanzas with “Still I’ll rise.” The first-person pronoun conveys the poem's focus on individualism, and towards the end, “Still I’ll rise” changes to “I rise”, indicating a progression from “I will” to “I do”.

The second poem included in *Enter 10* is *Mother to Son* by Langston Hughes (See Appendix 28, p. 86). Like *Still I Rise*, *Mother to Son* includes themes such as resilience and hope but is narrated from a parental perspective as the narrator, a mom, advises her son based on experiences of overcoming hardships in life.

The picture related to the poems, *The little girl was me* by Bria Goeller and Good Trouble depicts Kamala Harris walking with the shadow of Ruby Bridges (see Appendix 27, pp. 84-85). The picture is presumably deliberately included as it thematically concerns African American women in particular, complementing the poems well. *Still I Rise* is written by a woman, *Mother to Son* is written from a mother’s perspective, and the image of Kamala Harris demonstrates societal progress for African American women's position in society. Ruby Bridges’ shadow refers to the first African American child attending Whites-only schools in 1960, as mentioned earlier (See appendix 4, pp. 58-59), whereas Kamala Harris refers to the high-prestige position as vice president.

4.7.2 “Stages” series by Aschehoug

The *Stages* series has an absence of poems by African American poets and will, therefore, be excluded from this section of the analysis.

4.7.3 “Engelsk” series by Cappelen Damm

The *Engelsk* series includes poems by African American poets in all their textbooks and introduces the poem *The Rose That Grew from Concrete* by Tupac Shakur in *Engelsk 8* (see Appendix 29, pp. 112-113). As the title suggests, the poem is thematically about facing challenges and defying the odds.

Engelsk 9 features the poem *I, too*, by Langston Hughes, which concerns racial identity and equality from the perspective of an African American (see Appendix 30, pp. 80-81). Despite acknowledging racial discrimination in the two lines, “They send me to eat in the kitchen / When company comes,” Hughes remains optimistic and confident throughout the poem in lines such as “But I laugh / And eat well / And grow strong.” The poem ends with the line “I, too, am America,” which can be interpreted as African Americans’ claim to be a part of the American society equal to White Americans in forming American history, society and culture. The painting related to the poem, *Thinking*, by Carlton Murrell, is of an African American boy with one hand on his chin gazing slightly upwards. Metaphorically, gazing upwards has a positive connotation due to our association between up and positive (Machin, 2011, p. 112). Thematically, the painting complements the poem as the boy’s gaze and expression suggest that he is daydreaming, mirroring the optimistic aspirations for African Americans’ future in the poem.

Further, *Engelsk 10* includes another poem by Langston Hughes, named *Harlem* (see Appendix 31, p. 10). The poem uses vivid imagery to explore the question of what happens when dreams are deferred. It was published in 1951 and reflects on African Americans’ experiences of segregation, where deferred dreams are a metaphor for African Americans’ persistence and determination for equality. The final question is written in italics and metaphorically symbolizes the potential riots and violent protests if dreams, such as the dream of equality, are deferred for too long.

4.7.4 Comparison

Both the *Enter* and *Engelsk* series include poetry in their textbook, whereas *Stages* has an absence. It is fair to suggest that the poems in *Enter 10* concentrate on African American female identity as one of the poems was written by a woman, the image related was of Kalama Harris and Ruby Bridges’s shadow, and the poem by Langston Hughes was from a mother’s perspective. The poems are subsequent to a four-page section of speech extracts by

Martin Luther King Jr. and Barack Obama, and therefore, focusing on African American women when presenting the poems may be deliberate to balance the gender representation. In the *Engelsk* series, two out of three poems were written by Langston Hughes, demonstrating his significance for African American society. Tupac may be included in *Engelsk 8* because of his relevance in pop culture and, hence, being more engaging for 8th graders to read compared to older poems. Besides, many pupils in this age group deal with a lot of emotions, doubt, and reduced confidence due to puberty, and *The Rose That Grew From Concrete* addresses struggle and overcoming the odds.

One of LK20's competence aims is for pupils to be able to “read, discuss and present content from various types of texts, including self-chosen texts” (Ministry of Education and Research 2019, pp. 8-9). It is plausible to suggest that the *Enter* and *Engelsk* series cover this aim because poems can be included as one of the various types of texts mentioned in the aim. This competence aim is extremely vague and includes all forms of texts, including self-chosen, but not always. Poems must often be read multiple times to uncover their underlying meaning, encouraging the pupils to reread and practice reading skills. As demonstrated, they can also reflect on social issues for examination and debate. Thus, poems can be subject to all the components of the mentioned competence aim, namely reading, discussion and presentation.

4.8 Fiction

Similar to poems, African American fiction can also reflect on societal issues such as oppression, racial inequality, and police brutality. It is often based on realism and can explore these subjects from a narrator's perspective to provide insights into the US culture. Some might argue that fiction balances on the border between reality and fantasy and therefore does not accurately represent the world we live in. However, fiction can represent African American history like paintings do, with the same fidelity to reality. In addition, African American teen fiction can also be a gateway for young people to discover African American history as a new field of interest and thus serves a recruiting function.

4.8.1 “*Enter*” series by Gyldendal

Enter 10 includes an extract from the teen novel *Romiette and Julio* by Sharon M. Draper (See Appendix 32, pp. 88-89). The novel is a story of forbidden love between an African

American girl and a Hispanic boy in a realistic modern setting, and the extract introduces the reader to themes such as stereotyping and prejudice. One of the conflicts the reader encounters is the hostility Romiettes's friend and Julio's father have in their relationship. The modern setting may make the story relatable for 10th graders as the characters, besides the relationship, face challenges teenage readers can identify with.

4.8.2 “*Stages*” series by Aschehoug

The *Stages* series includes a forbidden love story in *Stages 9* in the novel extract of *Holes* by Louis Sachar (see Appendix 33, pp. 218-219). In the extract, the reader encounters the White female teacher, Kate, and the Black male onion picker, Sam. The setting is a small Texas town around 1900 when slavery was abolished, but white supremacist attitudes were common. Throughout the extract, their relationship develops to a romantic extent, ending with a kiss. Another character saw them kiss each other, and after that point, the reader gains insights into the dynamics within the segregated USA. For instance, no children met up for school the next day, and a mob of people gathered to hang Sam with the sheriff's permission. This extract demonstrates how Jim Crow Laws institutionalized racial discrimination in Southern states despite the abolition of slavery.

Further, *Stages 10* includes an extract from the novel *The Hate U Give* by Angie Thomas (see Appendix 34, pp. 98-99). This modern novel explores themes such as police violence and racial injustice in a contemporary US setting. Throughout the extract, the reader encounters the female narrator and Khalil, both African American teenagers. The plot concentrates on a police pullover, ending with Khalil getting innocently murdered by the police officer. This extract provides insights into domestic issues in the contemporary USA, including police violence, often targeted at African Americans in the same age group as Norwegian 10th graders, which may cause a more powerful impression.

4.8.3 “*Engelsk*” series by Cappelen Damm

The *Engelsk* series includes two African American fiction. In *Engelsk 9*, Langston Hughes's short story *Thank You, Ma'am* demonstrates themes such as forgiveness and compassion (see Appendix 35, pp. 132-133). The plot takes place in a city where an African American woman, Luella Bates Washington Jones, got attempted robbed of her purse by a young boy named Roger. She catches him and takes him home to her apartment, and it is revealed through

conversation that Roger has no one at home. Instead of calling the police, Luella takes care of him, offers him food, and even gives him money before letting him leave. Roger can barely thank her as he seems overwhelmingly surprised by the whole situation.

Again, the *Engelsk* series uses Langston Hughes when presenting textual artistic expression by an African American. This may be a deliberate choice to underscore his significant impact on African American culture. Further, like *Stages 10*, *Engelsk 10* includes *The Hate U Give* by Angie Thomas (see Appendix 36, pp. 176-177), providing insights into societal issues in the contemporary USA.

4.8.4 Comparison

Enter is the only series with just one fictional story concerning African American history. In contrast to the other series, which presents conflicts between White Americans and African Americans, the extract from *Romiette and Julio* portrays a conflict between African Americans and Hispanics. This has the advantage of bringing additional insights into the cultural diversity in the US society. Moreover, novel extracts such as *Holes*, presented in the *Stages* series, and *The Hate U Give*, presented in both *Stages* and *Engelsk*, provide fictional representations of the factual information the pupils already have learned about African American history. Hence, they become additional learning material for understanding the racial frictions between African Americans and white supremacist ideologists. The fictional stories cover the competence aim of LK20: “Read, interpret and reflect on English-language fiction, including young people’s literature” (Ministry of Education and Research 2019, pp. 8-9). All the fiction extracts included in the textbook series except *Thank You, Ma’am*” by Langston Hughes are teen novels based on the language level and themes. They all present various parts of US history and illuminate societal issues relevant to their respective era.

4.9 Stereotyping

During the textbook analysis, there was only one occurrence of stereotyping or misrepresentation. Page 48-49 in *Enter 10* feature a cartoony map of the USA, including some famous landmarks like the Statue of Liberty in New York and people doing hallmark activities, such as a person depicted skiing in Colorado (see Appendix 37, pp. 48-49). This map provides a visual presentation of the USA's geography, complemented by cultural

symbols of the various states. In Louisiana, a saxophone-playing jazz artist is depicted to symbolize the state's rich musical heritage and its strong affiliation with the jazz genre. It is plausible that the saxophone-playing jazz artist is an African American due to the genre's historical origin in African American communities in Southern states. The portrayal of the African American on this map differs significantly from the seven White Americans showcased concerning skin color. While the map portrays the seven White Americans with their natural white skin color, the African American is presented with blue skin color. In addition to the blue-dyed African American, a cartoony bandit portrayed in Texas, arguably of Hispanic origin, is also depicted with blue skin color.

Enter 10's cartoony map raises concerns regarding representation as it may contribute to the alienation of minorities in the US. Representing African Americans with a different skin color than their own will inevitably result in attributing them to otherness because there is a disparity between how they look in reality and how the textbook portrays them.

Examining the cartoony map through a complex semiotic approach will reveal some interesting findings. When perceiving a person's skin color, we evaluate it in relation to the alternatives of skin colors available (Machin, 2011, pp. 1-5). We acknowledge several skin colors within the spectrum of human diversity, for example, black, brown, and white. Quantifying the exact number of human skin colors is complicated due to the several shades, but blue is outside the category of human skin color. Consequently, the combination of the symbols "human body" + "blue" will, to a lesser extent, communicate associations to a person, compared to the combination of the symbols "human body" + "black" (Machin, 2011, pp. 1-5). The combination "human body" + "blue" presents a non-human characteristic within the context of human skin colors, namely blue. Consequently, attributing otherness to the African American jazz artist in *Enter 10* is unavoidable. Thus, it is plausible to suggest that the portrayal of minority cultures in this image contributes to alienation, and it is difficult to ignore the fact that there should be enough shades of brown or black to select from before choosing blue.

Moreover, whether or not the pupils understand that the jazz artist represents an African American, the representation can put the teacher in an uncomfortable situation if they ask why he is dyed blue. It is not unthinkable that teachers in schools with the *Enter* series avoid using this particular page in their teaching as the national core curriculum under "Teaching and differentiated instruction" states, "Good classroom management is based on insight into the

needs of the pupils, warm relations and professional judgment" (Ministry of Education and Research, 2017, pp. 19-20). Professional judgment in this context involves evaluating whether the cartoony map is appropriate for use in practice and the potential consequences.

Another perspective is that many Norwegian pupils of African heritage will encounter this particular picture during their school years. Although not considered African American, many Norwegian pupils of African heritage may feel uncomfortable when seeing this picture due to the inaccurate representation of dark skin color. The pupil's adverse reaction to facing misrepresentation may not only lead to decreased curiosity about the topic and motivation but also significantly impact their self-esteem, as they may start questioning why a person of African heritage is depicted as blue.

5.0 Conclusion

This thesis aspired to examine how three publishers portray African American history in EFL textbooks for Norwegian lower secondary schools (8-10th grade) and how it aligns with the aims of LK20. The study conducted a mixed-methods approach to quantify the representation of African American history content and further analyze it based on theory and a revised analysis scheme by Skrunes (2010, pp. 175-176).

5.1 Main findings

One of the main findings was that the publishers utilized different approaches to present African American history. The repealing of the governmental approval of educational textbooks in 2000 and the removal of the only competence aim concerning history in the English subject after 10th grade in LK06 afforded the publishers more freedom to compose textbooks according to their preferences (Grunnskolelova, 1969, §39; Skrunes, 2010, p. 56; Ministry of Education and Research 2013, p. 8). As demonstrated in *Stages 10's* chapter, "Democracy and Citizenship," African American history content can provide valuable insights when primarily working on democracy due to its relevance in fighting for equal rights. All the sample textbooks contained content that is aligned with one of the three interdisciplinary topics, "Democracy and citizenship," as the core curriculum states that pupils shall learn the "understanding of the relationship between democracy and key human rights, such as freedom of speech, the right to vote and freedom of association" (Ministry of Education and Research, 2017, p. 16).

It is fair to suggest that the representations of African American history depend on the publisher because they are not legally obliged to cover it. The sample textbooks differed in prioritizing which part of African American history they included. For instance, *Enter* presented Black Lives Matter only in a limited way, and *Stages* did not address the Ku Klux Klan. Moreover, there were also differences regarding the distribution of African American history content, as *Enter* presented it chiefly in *Enter 10*, whereas the *Stages* and *Engelsk* series distributed the content more evenly in their textbooks for 9th and 10th grade.

Therefore, it is also complicated to give a final answer to how the content aligns with the aims of LK20. That is to say, all the textual information covers the vague competence aim: “use a variety of strategies for language learning, text creation and communication” (Ministry of Education and Research 2019, pp. 8-9). However, other competence aims require more specific content to be fulfilled. For instance, the content presented in sections 4.3 Presentation of the US History, 4.4 Civil Rights Movement, 4.5 Black Lives Matter and 4.6 Ku Klux Klan all align with the competence aim: “Explore and describe ways of living, ways of thinking, communication patterns and diversity in the English-speaking world” (Ministry of Education and Research 2019, pp. 8-9). They all demonstrate the cultural diversity and different ways of thinking in the US community from several perspectives, including the historical past and the contemporary USA. Section 4.7 Poems may also address that competence aim if incorporated sufficiently. Furthermore, African American fiction presented in 4.8 Fiction aligns with the competence aim: “Read, interpret and reflect on English-language fiction, including young people’s literature” (Ministry of Education and Research 2019, pp. 8-9).

5.2 Implications

Some implications arise from this study’s findings. The analysis identified a pattern of different prioritization regarding content selection in the sample textbooks, potentially leading to differences in the content pupils in Norwegian schools are exposed to. Because EFL teachers in Norwegian schools are not obliged to include African American history in their teaching, it is up to each of them to evaluate the relevance of African American history in addressing the competence aims and decide to what extent they integrate African American history into their practice.

Moreover, research suggests that teachers' voices are highly valued when schools purchase new learning material (Bergene et al., 2021, pp. 113-115; Skjelbred, 2003, pp. 22-23). As the differences between textbooks are evident, teachers must use their professional judgment to determine which publisher best aligns with the curriculum goals when purchasing new learning material.

Lastly, *Enter 10*'s choice of using blue skin color to represent people from minority cultures on the cartoony map raises serious concerns. Coloring the African American jazz artist blue contributes to alienation because he is provided with an unnatural skin color. Therefore, another implication is for teachers to be aware of the danger of alienation, be critical of educational material, and use their professional judgment to evaluate how people are presented in textbooks.

5.3 Limitations and recommendations for further research

Further research could compare the presentation of African American history in textbooks based on LK06 and LK20 to investigate to which extent the differences regarding distribution and selection of African American history content are related to the curriculum changes. Another suggestion is to examine the correlation between textbook content about African American history and textbook tasks, as this thesis excludes tasks. In both cases, a smaller number of sample textbooks is recommended for a more thorough examination. As with any research, this current study has its limitations. This thesis's coverage of many textbooks may have compromised the thoroughness of the investigation. The last suggestion would be to utilize other methodological approaches, such as interviewing teachers about how much they rely on textbook content and using different sources when teaching about African American history. Or, interview the people who contributed to composing the textbooks and examine the background of the selected content.

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7.0 Appendices

Appendix 1: Louisiana literacy test, 1964

The State of Louisiana
Literacy Test (This test is to be given to anyone who cannot prove a fifth grade education.)
Do what you are told to do in each statement, nothing more, nothing less. Be careful as one wrong answer denotes failure of the test. You have 10 minutes to complete the test.

1. Draw a line around the number or letter of this sentence.
2. Draw a line under the last word in this line.
3. Cross out the longest word in this line.
4. Draw a line around the shortest word in this line.
5. Circle the first, first letter of the alphabet in this line.
6. In the space below draw three circles, one inside (engulfed by) the other.
7. Above the letter X make a small cross.
8. Draw a line through the letter below that comes earliest in the alphabet.
Z V S B D M K I T P H C
9. Draw a line through the two letters below that come last in the alphabet.
Z V B D M K T P H S Y C
10. In the first circle below write the last letter of the first word beginning with "L".
1 2 3 4 5
11. Cross out the number necessary, when making the number below one million.
10000000000
12. Draw a line from circle 2 to circle 5 that will pass below circle 2 and above circle 4.
1 2 3 4 5
13. In the line below cross out each number that is more than 20 but less than 30.
31 16 48 29 53 47 22 37 98 26 20 25

Appendix 2: Engelsk 9, page 83

b) Has a song, poem, book or film ever changed the way you think about something? Or has it inspired you in any way? Give examples.

c) Work with a partner. Talk about the questions together. Remember to give reasons and examples in your answers.

28 Discuss symbols of division


How Americans read and remember history has caused great division in the USA. One recent example is the statue of Robert E. Lee in Charlottesville, Virginia. He was a Confederate general who fought for the South during the Civil War (1861-65) and he was against racial equality. When the city council voted to remove the statue because of its ties to a government who wanted to maintain slavery, the Ku Klux Klan held a rally to protest in July 2017.

Work with a partner and discuss the following questions:

a) Explain in your own words why the Confederate flag and the statue of Robert E. Lee are provoking and hurtful to some Americans.

division - splittelse
Confederate - her: særstats-
a civil war - en borgerkrig
racial equality - likestilling
- raseløst samfund
a city council - et byråd
Ku Klux Klan - en amerikansk
højreekstremistisk
organisation, ofte forkortet
til KKK
a rally - et stort møde

Unlike the Right activists waving the Confederate flag in front of the statue of general Robert E. Lee in Charlottesville, Virginia, 12 August 2017.



Appendix 3: Enter 10, page 56-57



George Washington crossing the Delaware river on the way to the Battle of Trenton, which took place in 1776.

It took eight years of conflict, from 1775 to 1783, before Britain gave the new nation complete independence. The Declaration of Independence states that all men are created equal and that the government's role is to protect the basic human rights of the people, which are life, liberty and the pursuit of happiness. This equality did not include women and slaves. The United States also has a constitution, which was written in 1789 by a group of men called the Founding Fathers and completed with the Bill of Rights in 1791. In 1789, George Washington, who was one of the Founding Fathers, became the first president.

Slavery and its abolition

Plantation owners saw the need for cheap labor, and the first legal slave owner was recognized in 1654. Slaves were part of the Triangular Trade that took manufactured goods from England to Africa where they were exchanged for slaves. The slaves were then taken to America and sold. Raw materials from the plantations, such as tobacco, sugar and cotton, were taken back to England. Between 1700 and 1800 an estimated 250,000 slaves were taken to America, and owning slaves was largely

the pursuit of happiness
– søken etter lykken
constitution – grunnlov

56 Enter 10

accepted. Indeed, some of the Founding Fathers had slaves themselves. However, Abraham Lincoln used his presidency to ensure the freedom of slaves. Slavery was one of the issues that led to a civil war between the Northern and Southern states (1861–1865). The North won the civil war, and slavery was abolished. Unfortunately, Lincoln did not live to see this happen as he was assassinated in 1865. Sadly, although the slave trade was banned from 1807 and slavery was officially abolished in 1865, African Americans were not treated as equals in the US.

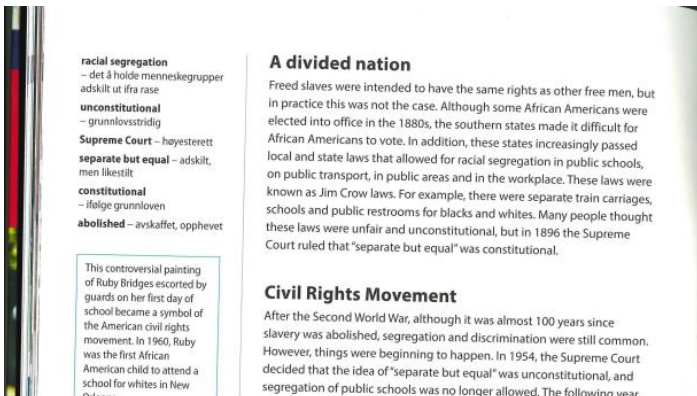
At the same time as the country moved towards the abolition of slavery and slaves were experiencing their first years of freedom, the Native Americans had been forced to leave their lands and relocate to Indian reservations. Tens of thousands had to leave their homes and travel to reservations in unknown territory. For example, people of the Cherokee nation traveled west on a long journey on which many became ill and died. This journey has become known as the Trail of Tears. Once on the reservations, there were attempts to assimilate the Native Americans. Children were educated in English and encouraged to become Christian, and adults were given land, which was unlike the traditional Native American way of living.

to ensure – å sørge for
unfortunately – dessverre
assassinated – myrdet
abolished – avskaffet
relocate – flytte fra et sted til et annet
reservations – reservater
to assimilate – her: å gjøre mer lik

Abraham Lincoln with former slaves outside the White House.



Appendix 4: Enter 10, page 58-59



racial segregation – det å holde menneskegrupper adskilt ut ifra rase
unconstitutional – grunnlovsstridig
Supreme Court – høyesterett
separate but equal – adskilt, men likestillt
constitutional – ifølge grunnloven
abolished – avskaffet, opphevet

This controversial painting of Ruby Bridges escorted by guards on her first day of school became a symbol of the American civil rights movement. In 1960, Ruby was the first African American child to attend a school for whites in New Orleans.
Norman Rockwell, *The Problem We All Live With*, 1963

A divided nation

Freed slaves were intended to have the same rights as other free men, but in practice this was not the case. Although some African Americans were elected into office in the 1880s, the southern states made it difficult for African Americans to vote. In addition, these states increasingly passed local and state laws that allowed for racial segregation in public schools, on public transport, in public areas and in the workplace. These laws were known as Jim Crow laws. For example, there were separate train carriages, schools and public restrooms for blacks and whites. Many people thought these laws were unfair and unconstitutional, but in 1896 the Supreme Court ruled that "separate but equal" was constitutional.

Civil Rights Movement

After the Second World War, although it was almost 100 years since slavery was abolished, segregation and discrimination were still common. However, things were beginning to happen. In 1954, the Supreme Court decided that the idea of "separate but equal" was unconstitutional, and segregation of public schools was no longer allowed. The following year,



Rosa Parks riding on a non-segregated bus after the successful Montgomery Bus Boycott.

African American Rosa Parks refused to give up her bus seat to a white man, and her arrest sparked a bus boycott in Montgomery, Alabama, which lasted over a year. This forced the end of segregation on public buses and introduced Martin Luther King Jr. as a leader in the Civil Rights Movement. King promoted the idea of non-violent protest and African Americans took up his ideas, holding sit-ins at restaurants and taking part in marches. The most famous of these is the March on Washington in 1963, when 250,000 people took part and listened to Martin Luther King Jr. deliver his speech "I have a dream".

The work of many people was rewarded in 1964 with the signing of the Civil Rights Act and in 1965 with the Voting Rights Act. These acts gave African Americans the same rights as whites, but also benefitted other minority groups.

The US today


From 2009–2017, the US had its first African-American president, Barack Obama. In addition, Kamala Harris became the first female Vice President in 2021. Therefore, it is tempting to think that everyone has equal rights and opportunities. There have been some improvements, for example in

sparked – utløste
promoted – fremmet
sit-ins – demonstrasjon hvor man setter seg ned og hindrer arbeid på et sted
Voting Rights Act – stemmerettsloven
benefitted – dro nytte av
tempting – nærliggende
improvements – framskritt

2 • THE US 59

Appendix 5: Stages 9, page 201

Jamaica, USA, Canada 201



Immigrants arriving in New York City, 1887.

Early Immigration 1600–1800
 After the New World was discovered by Europeans, people from all over northwestern Europe sailed across the Atlantic to settle in North America. The dangerous trip took many weeks. Most early immigrants were from England, but they also came from Scotland, Wales, Ireland, Germany, Holland and France.


However, not everyone came to America's shores by choice. During the early years, slave traders brought thousands of Africans to America as slaves.

Can you find these countries on a map?

discovered oppdaget
 settle slå seg ned
 shores strender
 slave traders slavehandlere

Appendix 6: Stages 9, page 205

Jamaica, USA, Canada 205



WORLD'S HIGHEST STANDARD OF LIVING

There's no way like the American Way

African American flood victims lining up to get food and clothing from a relief station in front of a billboard. Ca. 1937. What is the irony here?

Why do people leave?
 About a million immigrants come to the USA every year, hoping for a better future. Why do they leave their homelands for a new life in America? Many emigrate to escape poverty, hunger and persecution. Others run away from catastrophes like wars and earthquakes. Some are looking for adventure and riches. For many, America is a land of opportunity. They find work, send their children to school and build new and better lives. For others the American Dream does not come true.

Immigration has made the USA the country it is today. Thanks to its immigrants America is one of the richest and most diverse countries in the world.

The American Dream is the belief that anyone can be successful if they work hard and try their best.

poverty fattigdom
 persecution forfølgelse
 earthquakes jordskjelv
 adventure eventyr
 riches rikdom
 opportunity mulighet
 diverse mangfoldig

Appendix 7: Enter 8, page 37

Rosa Parks

Rosa Parks (1913–2005) was an ordinary African-American woman from Montgomery, Alabama, who made a difference to the lives of many Americans.

In the USA in the 1950s, African-Americans did not have the same rights as white Americans. For example, they could only sit in certain seats on the bus. One day, Rosa Parks was asked to give up her seat to a white person. She was fed up with being pushed around by whites, and refused to move. The bus driver stopped the bus and called the police. Rosa was arrested, and later fined \$10. She also lost her job as a result.

The people in Montgomery were very angry about the way that Rosa Parks was treated. They decided to stop taking the bus. This was the beginning of a bus boycott that lasted for a whole year. Eventually the law was changed so that segregation on public transport was illegal. African-Americans could sit wherever they liked on the bus. After the bus boycott, Rosa Parks continued working for civil rights.



made a difference – utgjorde en forskjell
certain – her: noen
to give up her seat – å gi fra seg plassen
fed up – lei
refused – nektet
fined – betelagt
treated – behandlet
bus boycott – nekte å ta bussen (som en måte å protestere mot myndighetene)
eventually – til slutt
segregation – det å holde ulike menneskegrupper atskilt
public transport – offentlig transport
illegal – ulovlig
civil rights – borgerrettigheter



Rosa Parks' mug shot.

Rosa Parks' finger prints are taken.

Appendix 8: Enter 10, page 72-73

Warm-up

Look at the pictures. What do you think the text is going to be about?

Turning 15 on the Road to Freedom

Extract from *Turning 15 On the Road to Freedom* by Lynda Blackmon Lowery

Chapter 1

By the time I was fifteen years old I had been in jail nine times.

I was born in Selma, Alabama, in 1950. In those days you were born black or you were born white in Selma – and there was a big difference.

Where I lived, everyone was black. I lived in the George Washington Carver Homes. My buddies and I all felt safe there because everyone watched out for one another. If one family couldn't pay the rent, the others got together and had card parties and fish fries to raise the money. Nobody talked about it afterward either, because the next month it might be you who wanted help.

We went to black churches and we went to black schools, where we had caring black teachers. I looked forward to going to school.

The Ku Klux Klan stayed away from us. (They were a group of crazy white folks who hated us black people and were determined to keep us out of places – to keep us segregated.) They drove through other black neighborhoods, hiding their faces with sheets on their heads, yelling racial slurs, blowing their horns, and cursing and shooting their guns. They rode through areas where they knew they could scare people, but they would not drive through the George Washington Carver Homes.

I felt safe and secure.

We were poor then, but I never knew it. I can't remember a day in my life when I went hungry, even after my mother died when I was seven years old. My daddy made sure of that. I loved the ground my daddy walked on. I did. When different family members wanted to take us to live with them after Mama died, Daddy said he wasn't separating his kids. He wasn't giving us to anybody. At my mother's funeral, we heard Daddy say that we were his children and he would take care of us. I was the oldest of four. Jackie was next, then Joanne, and then baby Al.

When my mother died, I heard the older people say, "If she wasn't colored, she could've been saved." But the hospital was for whites only. My mother died as a result of her skin color. I just believe that. So segregation hurt my family. It did. It hurt me.

racial slurs – rasistiske bemerkninger
cursing – banning



Ku Klux Klan in Montgomery, Alabama, 1956.

Appendix 9: Enter 10, page 74-75

After my mother's funeral my grandmother moved in. She was one determined woman, and she was going to raise us up to be strong and determined too. I remember her saying as she brushed my hair, "There is nothing more precious walking on this earth than you are. You are a child of God. So hold up your head and believe in yourself."

Chapter 2 In the Movement

It was my grandmother who first took me to hear Dr. King – that's Dr. Martin Luther King Jr. That was back in 1963, when I was just thirteen years old. The church was packed. When Dr. King began to speak, everyone got real quiet. The way he sounded made you just want to do what he was talking about. He was talking about voting – the right to vote and what it would take for our parents to get it. He was talking about nonviolence and how you could persuade people to do things your way with steady, loving confrontation. I'll never forget those words – "steady, loving confrontation" – and the way he said them. We children didn't really understand what he was talking about, but we wanted to do what he was saying.

"Who is with me?" Dr. King asked, and all of us stood up, clapping. By the time we left that meeting, Dr. King had a commitment from me and everyone else in that church to do whatever it would take, nonviolently, to get the right to vote.

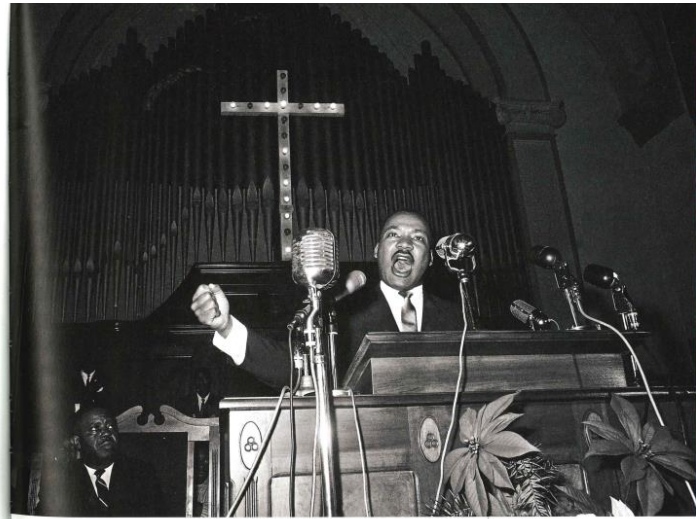
At that time I was already in the movement – the civil rights movement. I was mostly following the high school kids around – especially Bettie Fikes. She had this beautiful voice and I wanted to sing like her. Bettie and her friends were trying to integrate Selma by going to whites-only places. They sat at the whites-only Dairy Queen and the lunch counter at Woolworth's department store. They tried to sit downstairs at the movie theater. (Blacks could only sit in the balcony then.)

They said I couldn't take part in these sit-ins because I was too young, but I had a job to do. My job was to go for help. I was called the "gopher", because I always had to go for someone's mama when Bettie and her friends were put in jail.

That all changed on January 2, 1965. That's when Dr. King came back to Selma for a big mass meeting at Brown Chapel. We called it Emancipation Day because it was all about freedom. There were about seven hundred people there, and I was one of them. It was an awesome thing, a fearsome thing to see so many people. They had come from all around. And they

What do you think he meant by "steady, loving confrontation"?

confrontation – sammenstøt
commitment – forpliktelse
emancipation – frigjøring



had to travel some dangerous roads to get to Selma – little country roads where the Ku Klux Klan was riding around.

The music was fantastic. By then we had formed a freedom choir, and I was part of it. I got to sing in the choir with Bettie Fikes, and you know how I felt about that.

When Dr. King walked in, everyone stood and cheered. He talked about the vote and how we would get it. He told us we must be ready to march. His voice grew louder as he continued. "We must be ready to go to jail by the thousands." By the end he shouted, "Our cry ... is a simple one. Give us the ballot!"

To tell you the truth, I just felt that once our parents got the right to vote, everything would be a whole lot better. There's power in a vote. For years black people tried to register to vote, but they were mostly

Dr. Martin Luther King Jr. speaks to the crowd in Selma, Alabama, 1965.

ballot – stemmeseddel

Appendix 10: Enter 10, page 76

gallon – måleenhet (US)
3,8 liter
cattle prod – elektrisk stav
for å drive kveg, storfestav
taser – elektrosjokkpistol

turned away. Just for trying to register, they could lose their jobs. You see, whenever a black person tried to register, someone would take a picture and then show it to that person's boss. White people could fire black people whenever and however they wanted.

That's why the civil rights leaders needed us children to march. After Dr. King's speech, our local leaders planned two or three marches for us every day. They would say, "We're going to march to the courthouse tomorrow. If you're with us, come here to Brown Chapel at nine thirty."

The very first time I heard that, I said, "I'm going to march."

On the day of a march, you would go to school for attendance, then slip out and make it down to Brown Chapel. Our teachers were the ones who unlocked the back door and let us out of school. They supported us – they had our backs.

Our teachers were excellent, but these smart people could not vote. They couldn't pass the voter registration test. The tests were written to keep black people from voting. (White people didn't usually take those tests at all.) The registrars asked ridiculous questions such as, "How deep is the Alabama River?" and "How many jellybeans are in this gallon jar?" The questions had nothing to do with voting or the Constitution or citizenship.

Two or three times a day, a group of us students would leave Brown Chapel heading downtown. I don't think we were ever fewer than about fifty kids on a march. Before we left, the adults would tell us, "You're going to jail. Do not fight back. You might be pushed; you might be hit. Just turn the other cheek. Do not fight back. Don't worry about it. We'll take care of you."

Most of the time, once we got downtown the police let us march for four or five blocks. Then they would march us right onto yellow school buses. If you didn't get on the bus fast enough, the police would shock you with a cattle prod. That's a stick with an electrical charge, sort of like a Taser is now. Farmers used them to push cattle to move quicker or to get out of the way. That's what they used on us, like we were cattle.

At first they would take us to the old National Guard Armory, where we had to stand for hours, all packed together, or sit on the concrete floor. But after a week or so of that, they started taking us right to jail.

Appendix 11: Enter 10, page 78-79

Warm-up

Skim the speeches to find three positively loaded words and three negatively loaded words. Compare your words with a classmate's.

wallow – velte oss
despair – fortvilelse
creed – trosbekjennelse
sweltering – trykkende
oppression – undertrykkelse
oasis – oase
interposition – innblanding
nullification – opphevelse
hamlet – lite tetssted
Gentiles – ikke-jødiske, vantro

78 Enter 10

Inspiring speeches

I have a dream (extract)

By Martin Luther King Jr.
 August 28, 1963 Washington, D.C.

Let us not wallow in the valley of despair, I say to you today, my friends. And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" – one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

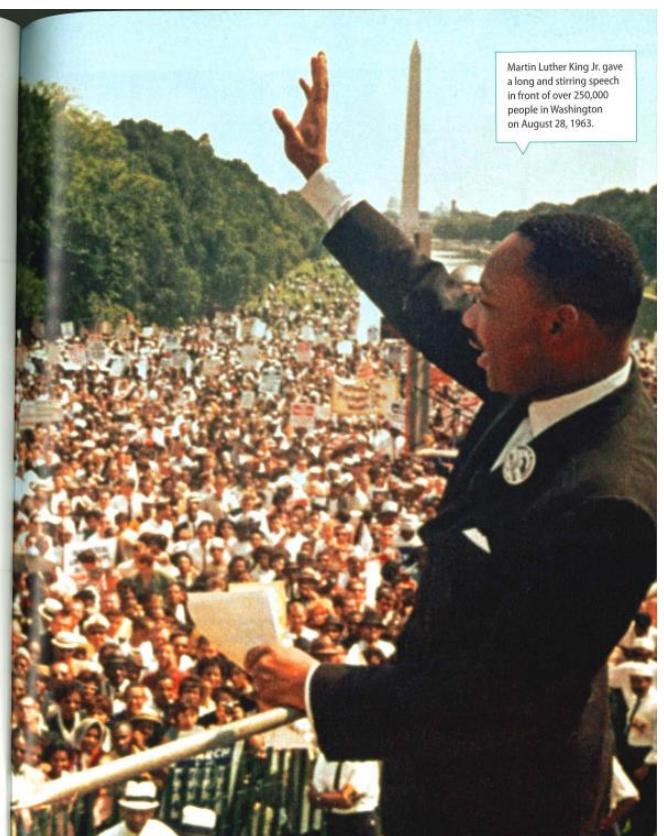
I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" – one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

Free at last! Free at last!

Thank God Almighty, we are free at last!

Source: www.thekingcenter.org



Martin Luther King Jr. gave a long and stirring speech in front of over 250,000 people in Washington on August 28, 1963.

Appendix 12: Enter 10, page 80-81

Alabama 1965. Martin Luther King Jr. and his wife lead a black voting rights march from Selma to Montgomery.

turbulent – urolig
anguish – dyp smerte
yoke – åk, tvang, underkastelse
tyranny – undertrykkelse
clash – sammenstøt, konflikt
endured – holdt ut

80 Enter 10

The 50th Anniversary of the Selma to Montgomery Marches (extract)

By President Barack Obama
 March 07, 2015
 Edmund Pettus Bridge, Selma, Alabama

In one afternoon fifty years ago, so much of our turbulent history – the stain of slavery and anguish of civil war; the yoke of segregation and tyranny of Jim Crow; the death of four little girls in Birmingham, and the dream of a Baptist preacher – met on this bridge.

It was not a clash of armies, but a clash of wills; a contest to determine the meaning of America.

Fellow marchers, so much has changed in fifty years. We've endured war, and fashioned peace. We've seen technological wonders that touch every aspect of our lives, and take for granted conveniences our parents might scarcely imagine. But what has not changed is the imperative of citizenship,



that willingness of a 26-year-old deacon, or a Unitarian minister, or a young mother of five, to decide they loved this country so much that they'd risk everything to realize its promise.

(...)

We are Lewis and Clark and Sacagawea – pioneers who braved the unfamiliar, followed by a stampede of farmers and miners, entrepreneurs and hucksters. That's our spirit.

(...)

We're the immigrants who stowed away on ships to reach these shores, the huddled masses yearning to breathe free – Holocaust survivors, Soviet defectors, the Lost Boys of Sudan. We are the hopeful strivers who cross the Rio Grande because they want their kids to know a better life. That's how we came to be.

We're the slaves who built the White House and the economy of the South. We're the ranch hands and cowboys who opened the West, and countless laborers who laid rail, and raised skyscrapers, and organized for workers' rights.

We're the fresh-faced GIs who fought to liberate a continent, and we're the Tuskegee Airmen, Navajo code-talkers, and Japanese-Americans who fought

President Barack Obama and the first family lead a march toward the Edmund Pettus bridge, 50 years to the day after Bloody Sunday in Selma, Alabama, March 7, 2015.

stampede – vill flukt
hucksters – kremmere (nedsettende)
stowed away – stuet inn/vekk
defectors – avhoppere
strivers – de som strever

Appendix 13: Enter 10, page 82

Did you know?

Barack Obama held a speech in Selma, Alabama, on March 7, 2015. It was to mark the 50th anniversary of 'Bloody Sunday' when non-violent protesters were attacked by Alabama state troopers. The demonstrators wanted to march from Selma to Montgomery as part of the campaign for voting rights.

for this country even as their own liberty had been denied. We're the firefighters who rushed into those buildings on 9/11, and the volunteers who signed up to fight in Afghanistan and Iraq.

We are the gay Americans whose blood ran on the streets of San Francisco and New York, just as blood ran down this bridge.

(...)

We are the inventors of gospel and jazz and the blues, bluegrass and country, hip-hop and rock and roll, our very own sounds with all the sweet sorrow and reckless joy of freedom.

(...)

And that's what the young people here today and listening all across the country must take away from this day. You are America. Unconstrained by habits and convention. Unencumbered by what is, and ready to seize what ought to be. For everywhere in this country, there are first steps to be taken, and new ground to cover, and bridges to be crossed. And it is you, the young and fearless at heart, the most diverse and educated generation in our history, who the nation is waiting to follow.

Source: <https://obamawhitehouse.archives.gov>

Martin Luther King Jr. (1929–1968)

Martin Luther King Jr. was a civil rights activist in the US. He is best known for his firm belief in non-violent forms of protest. After attending segregated schools, Martin Luther King Jr. studied theology. Dr. King worked for civil rights, and while working as a pastor in Montgomery, Alabama, he was chosen to lead a boycott of the buses, known as the Montgomery Bus Boycott. This boycott began when an African American called Rosa Parks refused to give up her seat to a white man. Following the success of this non-violent protest, Dr. King traveled all over the states to forward the rights of all citizens. His work made him a world figure, and he was awarded the Nobel Peace Prize in 1964. The reason given was "He is the first person in the Western world to have shown us that a struggle can be waged without violence." In April 1968, Martin Luther King Jr. was assassinated.

Barack Hussein Obama (1961–)

Barack Obama was the president of the United States from 2009–2017. He was the first African American to become president, the first president to publicly support same-sex marriage and the man behind ObamaCare, the Patient Protection and Affordable Care Act.

unconstrained – ubundet
unencumbered – uten byrder

82 Enter 10

Appendix 14: Stages 10, page 88-89

88 Democracy and Citizenship

STARTING POINT

Civil rights are rights that all citizens in a nation have. Here are some civil rights that people in a democracy have. Choose the one you think is most important and explain why you think it is important.

- the right to vote
- freedom of speech
- the right to education
- freedom of religion
- the right to own property

Article 2
Everyone is equal despite differences in skin colour, sex, religion, or language.

I Have a Dream

Martin Luther King, Jr. (1929–1968) was an American pastor, a humanitarian and one of the leaders of the Civil Rights Movement. The movement took place in the 1950s and 1960s. Its aim was to give everybody equal rights regardless of skin color.

Slavery was abolished in 1865, but many American states continued to treat African Americans as second-class citizens. Many laws kept blacks and whites separate. These were called segregation laws. African Americans were also denied the right to vote. The members of the Civil Rights Movement used non-violent protests to put an end to this. They were attacked by racists and arrested by the police, but they never fought back. Martin Luther King, Jr. marched, wrote, spoke and led peaceful demonstrations to demand fundamental civil rights for African Americans. In 1964, King received the Nobel Peace Prize.

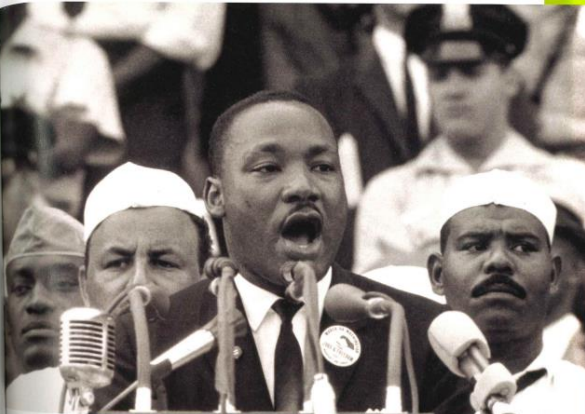
The fight for civil rights in the 1950s–1960s resulted in several new laws which provided equality, at least on paper:

- The Civil Rights Act (1964) which prohibited segregation in schools, public places and jobs.
- The Voting Rights Act (1965) which gave all blacks the right to vote.
- The Fair Housing Act (1968) which banned discrimination in housing.

Despite the new laws, the situation was dangerous for the members of the movement. Their peaceful protests were often met with hate and violence. In 1968, Martin Luther

equal like mye verd
despite til tross for
pastor prest, pastor
humanitarian forkjennere
for at folk skal ha det
bedre
Civil Rights Movement
borgerrettighets-
bevegelsen
abolished avskaffet
treat behandle
second-class citizens
annenrangs borgere
inbyggers som ble sett
på som mindre verdifulle
segregation raseskille
denied nektet
vote stemme
non-violent protests
ikke-voldelige demon-
strasjoner
demand krevde
received mottok
several flere
provided sergitt for
prohibited forbad
banned forbad

Democracy and Citizenship 89



Martin Luther King, Jr. gives his "I Have a Dream" speech to a crowd during the Freedom March in Washington, DC, on 28 August 1963.

King, Jr. was assassinated. His death sent shockwaves around the world.

The quotes below are from "I Have a Dream", a speech that Martin Luther King, Jr. gave during a massive protest march in 1963. 250,000 people had come to Washington to protest against discrimination and segregation.

"And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. (...) I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character."

The speech has been praised as one of the greatest speeches of all times. King's message is that the American dream is not accessible to African Americans. He dreams of a different society.

assassinated myrdet
shockwaves sjokkølger
praise hyle
accessible tilgjengelig
society samfunn
content innholdet

Appendix 15: Engelsk 9, page 71

The Montgomery Bus Boycott

Sometimes it's not enough to protest using words. Sometimes a situation can get so desperate that action is needed to get the message across. In the 1950s a series of such actions led to big changes in American society.

In 1865, slavery was abolished in the USA. However, it would still take many years until African Americans were treated equally. After the American Civil War, authorities in the South introduced laws to segregate black people from white people in schools and public places such as restaurants and buses. This segregation went on for almost 100 years.

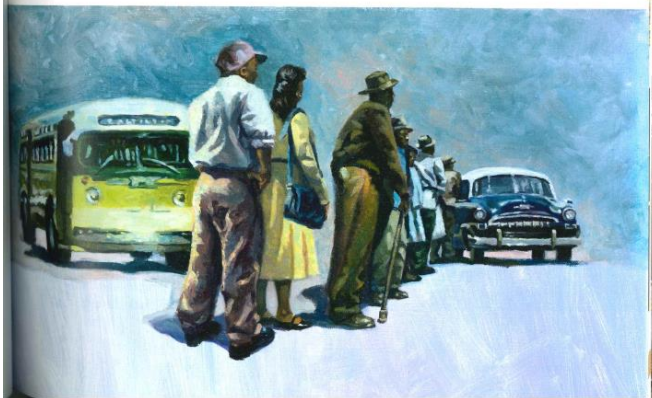
Montgomery, the capital of the state of Alabama, was a typical southern city where these laws were strictly followed. One segregation law forced black people and white people to sit in separate parts of the bus. If the white section of the bus was full, black passengers had to give up their

MODEL TEXT

to abolish - å avskaffe
to segregate - å skille
(fra hverandre)

The so-called "Jim Crow" laws stated that African Americans should be "separate but equal". Black people were discriminated against in courts, in the educational system, and the laws also made it more difficult for black people to vote during elections.

Pools of Defiance (2001),
Colin Bootman



Appendix 16: Engelsk 9, page 72-73



Rosa Parks sits in front of a bus in Montgomery, Alabama, after the Supreme Court ruled segregation illegal on the city bus system on 21 Dec, 1956.

"The time had just come when I had been pushed as far as I could stand to be pushed. I suppose I had decided that I would have to know, once and for all, what rights I had as a human being, and a citizen."
Rosa Parks

an incident - en hendelse
a seamstress - en syerske
civil rights - borgerrettigheter
a citizen - en innbygger
to be encouraged - å bli oppfordret til
a loss - et tap
income - inntekt
to fine - å bøtelegge
to carpool - å kjøre flere sammen i bil
Supreme Court - Høyesterett
to rule - her: å vedta
unconstitutional - i strid med Grunloven
aftermath - ettervirkning
an aim - et mål

seats for white passengers. Several people challenged these laws and were arrested. However, on the 1st of December 1955, one incident led to mass protests from the black community. The 42-year-old seamstress and civil-rights activist, Rosa Parks, was tired of being treated as a second-class citizen. She refused to give up her seat for a white man and was arrested. Consequently, the leaders of the black community organised a boycott against the Montgomery bus company.

For 381 days, all African Americans protested by refusing to ride buses in Montgomery. In addition, the boycotters were encouraged to walk or ride bikes. This led to a major loss of income for the bus company. The authorities in Montgomery fined black taxi drivers for helping boycotters get to work. In response, one of the leaders of the boycott organised a carpool system, involving 300 cars to help people get where they needed.

In November 1956, the US Supreme Court ruled that bus segregation laws were unconstitutional. The non-violent mass protest in Montgomery became an example for other campaigns that followed in its aftermath, all with the aim

to end segregation. The American Civil Rights Movement, led by Martin Luther King, organised peaceful protests the following years. In addition to boycotts, they held sit-ins, which involved black people going into restaurants and sitting in the white sections and refusing to move. Although Rosa Parks was released from prison the day after she was arrested, she was fired from her job and received death threats.

In the end, despite punishment and hardship, Alabama's black population showed the world that segregation was not to be tolerated. They spoke their minds and held strong in their 381-day boycott of the bus service. And to this day, Rosa Parks' protest is one of the most important symbols of the American Civil Rights Movement.

despite - til tross for
hardship - motgang,
vanskneligheter

UNDERSTANDING

17 Sequence the events

Sequence the events in "The Montgomery Bus Boycott" in chronological order. Not all events are marked with a date.

Example:
1 Slavery ends in 1865.
2...

When you sequence events chronologically, you sort them in order of time - when they happened.

18 Explain the terms


Explain the following terms in English:
movement, segregation, boycott, Jim Crow laws

You can use examples to illustrate your definitions.

Mobile, Alabama (1956)



Appendix 17: Engelsk 9, page 74



Martin Luther King Jr., the leader of the American Civil Rights Movement at the famous March on Washington, where King gave his legendary speech, "I Have a Dream".

19 Interpret the quote
Read the quote.

"Rosa sat so Martin could walk so Obama could run so you can fly."

Discuss with a partner why each of these people are mentioned in the quote. Also, explain what you think this quote means.

1 Look at the verbs in the quote. Two of them have a literal meaning, while the two others are figurative.

20 Informative article
"The Montgomery Bus Boycott" is an informative article.

a) What is the purpose of an informative article? Write at least one sentence in your own words to explain.

1 If you get stuck, read about informative texts on page 285 in the Reference section.

74 ENGLSK 9 FRA CARPELEN DAMM

Appendix 18: Engelsk 9, page 76



Dana King's "Guided by Justice" statue is dedicated to black women who collectively walked thousands of miles during the boycott. The statue stands inside The National Memorial For Peace And Justice in Montgomery, Alabama.

b) Describe some recent examples of civil disobedience protest that you know about and explain why they are civil disobedience.

Example: stop windmills being built by chaining yourself to equipment needed to build them

c) Which cause would you fight with civil disobedience and how? Describe the cause, your proposed actions and give reasons for your choices. Or, explain why you think civil disobedience is wrong.

WRITING

23 Evaluate sources
Do a search online for the Montgomery bus boycott. Choose one of the web sites that came up. Evaluate that source according to BOAT (see frame). Write a short text about the web site using the four points of BOAT analysis.

GRAMMAR

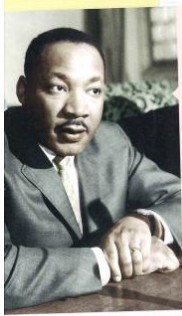
24 Irregular verbs
Reread this paragraph:

Montgomery, the capital of the state of Alabama, was a typical southern city where these laws were strictly followed. One segregation law forced black people and white people to sit in separate parts of the bus. If the white section of the bus was full, black passengers had to give up their seats for white passengers. Several people challenged these laws and were arrested. However, on the 1st of December 1955, one incident led to mass protests from the black community.

a) Find five irregular verbs and write them down.

1 First, identify words that express actions. Then, try conjugating the verb to find out if it's regular or irregular. A regular verb gets the ending **-ed** in the past simple; forced

Appendix 19: Engelsk 10, page 28-29



Martin Luther King, Jr. (1929-1968) was a Baptist minister who played a key role in the American Civil Rights Movement. He believed that peaceful protest was the most effective weapon against racism and injustice in American society. In 1963, he organised a march in Washington, D.C. in support of President Kennedy's anti-segregation laws. More than 200 000 people took part in the march, after which King delivered his famous speech, "I Have a Dream". In 1964, the *Civil Rights Act* made discrimination illegal, and King was awarded the Nobel Peace Prize. In 1968, he was assassinated by a sniper in Memphis, Tennessee.

MODEL TEXT

I Have a Dream

Martin Luther King, Jr. was not only an influential leader, he was also a great speaker. In 1963, he delivered his speech, "I Have a Dream", outside the Lincoln Memorial in Washington, D.C. The speech became a turning point for the Civil Rights Movement and is, to this day, one of the greatest American speeches ever given.

to assassinate - å (snik)myrde
 a sniper - en snikskytter
 a score - et snes (tjue)
 Emancipation Proclamation - uafhængigheds erklæring
 momentous - avgjørende
 a decree - en kungjæring
 a beacon - en varte, lykt
 to sear - å brenne, svi
 withering - drepende, knusende
 captivity - fangenskap
 manacles - håndjern
 vast - enorm

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro

is still languishing in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize a shameful condition.

...

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

...

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

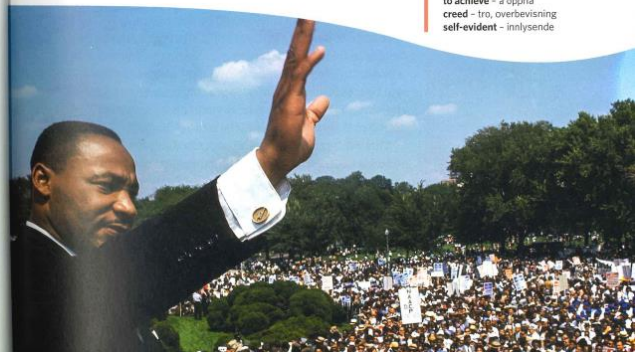
The ideal by which equality of opportunity is available to any American, allowing the highest aspirations and goals to be achieved.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident that all men are created equal."



In 1862, President Abraham Lincoln issued a preliminary **Emancipation Proclamation** declaring that all slaves "shall be then, thenceforward, and forever free." The 13th Amendment, which abolished slavery, was passed in 1865. However, it would still take many years until black Americans were given the same rights as white Americans.

preliminary - foreløpig
 prosperity - framgang, suksess
 to languish - å synke, dø hen
 a condition - her: en tilstand
 unmindful - uoppmerksom
 trials - prøvelser
 tribulations - lidelser
 a quest - en søken
 persecution - forfølgelse
 staggered - rystet
 redemptive - forsonende
 aspirations - her: ambisjoner
 to achieve - å oppnå
 creed - tro, overbevisning
 self-evident - innlysende



Appendix 20: Engelsk 10, page 30-31

former - tidligere, forhenværende
 to swelter - å forgå, lide
 oppression - undertrykkelse
 vicious - ondssinnet
 interposition - her: uthaling, blokkering
 nullification - her: oppheving, adleeggelse
 exalted - opphøyd
 to hew out - å hugge ut
 despair - fortvilelse, håpløshet
 jangling - skingende
 a discord - en krangel, disharmoni
 prodigious - fabelaktig, vidunderlig

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; one day right there in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

The governor of Alabama at the time, George Wallace, tried to stop black students from entering the University of Alabama. In his own speech as governor, he called for "segregation now, segregation tomorrow, segregation forever."

The song King quotes is "My Country 'Tis of Thee", also known as "America". Samuel F. Smith wrote this song as a hymn to the nation in 1832.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring."

And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New



Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvaceous slopes of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, when we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last free at last! thank God Almighty, we are free at last!"

A crowd of teenage boys protest against school integration and wave Confederate flags in Montgomery, Alabama, in 1963.

the Alleghenies - en fjellkjede
 curvaceous - kurvet, velskapt
 a slope - en skråning
 a molehill - en muldvarphaug
 a hamlet - en grend, husklyng
 a Gentle - en ikke-jøde
 Negro spirituals - religiøse sanger skapt og sunget av de svarte i USA i slavetiden eller seinere

Appendix 21: Engelsk 10, page 33



TALKING

30 Work with language

Work with a partner.

- a) In "I Have a Dream", King speaks directly to the audience, repeats certain phrases, and uses metaphors and emotive language. Close read the speech to find examples of these language techniques. Write down your notes in keywords or sentences. Give at least two examples for each category.

Repetition:

Metaphors and similes:

Emotive language:

- b) How does this use of language make you feel? How do you imagine the audience at the march felt when King delivered his speech? Freewrite for a couple of minutes.

The massive crowd at the civil rights march held in Washington, D.C., on 28 August, 1963, when Martin Luther King, Jr. delivered his "I Have a Dream" speech.

Appendix 22: Enter 10, page 60



the number of African-Americans completing high school and university, and in the number of African-Americans in leading positions in politics and business. However, there is still work to do. The Black Lives Matter movement was founded in 2013 and since then people all over the US, as well as in many other countries, have used the hashtag in protests. The protests highlight the discrimination still experienced by non-whites in the US.

The situation is similar for Native Americans, who experience higher levels of poverty and unemployment than whites. In addition, there is pressure on Native American lands, which the state wants to use for the development of resources. On a more positive note, there is an increasing number of Native American men and women that are involved in politics, and working as representatives for the Native American people in federal politics.

Passive voice

Most sentences are active. They focus on what a person does. **KS 48**
The Founding Fathers wrote the Constitution. (active voice)

Sometimes we want to focus on what is being done instead of who is doing it. We use the passive voice.

The Constitution was written by the Founding Fathers. (passive voice)

To make the passive voice:

Correct form of the verb **to be** + **past participle** of the main verb

Appendix 23: Stages 10, page 92-93

Democracy and Citizenship

STARTING POINT

Have you heard about the movement #BlackLivesMatter? What do you know about it?

oppression undertrykking
cotton bomull
abolished avskaffet
segregation raseskille
restricted begrenset
equality under the law likhet for lovere, at alle har de samme lovfestede rettighetene
inequality ulikhet

Black Lives Matter

The discrimination and oppression of people of color has been a dark side of US history since the beginning. When white European colonists first settled North America in the 1600s, they imported Africans to America to work as slaves on the tobacco, sugar and cotton plantations. Slavery was abolished in 1865, at the end of the Civil War. After slavery followed a period of segregation, a system where racist laws restricted the freedoms of African Americans.

The Civil Rights Movement, which started in the 1950s achieved equality under the law. However, there is still inequality between African Americans and white Americans when it comes to economy, education, health, and criminal justice. White Americans live longer, have more education and higher paid jobs than African Americans. African

Eli Harold #58, Colin Kaepernick #7 and Eric Reid #35 of the San Francisco 49ers kneel for the anthem before the game against the Tampa Bay Buccaneers at Levi Stadium on 23 October 2016 in Santa Clara, California.

Americans are over-represented in prisons. Black people are far more likely to be killed by the police than white people. These inequalities are sometimes called systemic racism because they exist in all aspects of society.

The Black Lives Matter movement started as a protest against racism, police brutality and violence against African Americans. The movement started online using the hashtag #BlackLivesMatter after 17-year-old Trayvon Martin was fatally shot in Sanford, Florida in 2012. Early one evening, Trayvon was on his way home from a 7-11 store carrying ice tea and candy. He was wearing a hoodie. A man in the neighbourhood thought the young black man looked suspicious, called 911 and then shot and killed Trayvon, who was unarmed. The person who shot Trayvon claimed that he acted in self-defence. His acquittal led to huge protests across America and gave birth to the Black Lives Matter movement.

Sadly, after Trayvon's death, there have been many other incidents where young, unarmed African Americans have been killed, sometimes by the police. The Black Lives Matter movement has continued to grow. In 2016, Colin Kaepernick, a famous American football player showed his support for #BLM and protested against police brutality by refusing to stand during the national anthem before an NFL match. This protest spread and led to other players, teams and sports taking the knee. Artists, actors and politicians have also supported the movement, especially after the death of George Floyd, who was killed during an arrest in 2020. The same year, 67% of Americans supported the movement and the hashtag #BlackLivesMatter was used millions of times every day in social media. It has developed into a global movement against systemic racism all over the world.

A woman holds a poster during Trayvon Martin's murder trial in Austin, Texas in July 2013.

brutality brutalitet
violence vold
fatally dødelig
unarmed ubevæpnet
claim påstå, hevde
acquittal frifinnelse
gave birth to her- satte i gang
incident hendelse
national anthem nasjonal-sang
NFL National Football League
taking the knee gå ned på knæ
politicians politikere
trial rettsak

A true democracy protects the rights of its minority groups. Everyone has the right to life and to live in freedom and safety.

Appendix 24: Stages 10, page 94-95

94 **Democracy and Citizenship**

BLACKS ...

make up 13% of the population

control 2.6% of the wealth

make up 40% of the prison population

Life expectancy in the USA

Black	75 years
White	78.6 years

1 in 3 black men will be imprisoned at some point in his life.

Black people are **more than twice** as likely to be unemployed. Long term unemployment has a significant impact on mental health.

Poverty rate in the USA

Black	21.2%
White	8.7%

Black men are 3.5 times more likely to be killed by the police than white men.

African Americans were more than twice as likely to die from Covid-19 as white Americans.

Percentage of people who own their own home
(Source: United States Census Bureau)

US average	65.3%
White	73.7%
Black	44%
Hispanic	48.9%
All others	56%

95 **Democracy and Citizenship**

Appendix 25: Engelsk 9, page 84-85



On 12 August, 2017, a car-attack killed Heather Heyer and injured nineteen others who were peacefully protesting against the Unite the Right activists.

a reminder - en påminnelse
oppression - undertrykkelse
heritage - arv

- b) What do you think should be done with statues and symbols that are reminders of oppression to some people, but symbols of pride or heritage to others?
- c) On 12 August, 2017, white nationalists marched in Charlottesville shouting slogans such as "The South will rise again", "You will not replace us" and "Blood and Soil". What do you think the three slogans mean?

WRITING

29 Equality today

Think about the following:

In what ways has Langston Hughes' vision for the future in the poem come true?



The Black Lives Matter movement works to raise awareness of police brutality and systematic discrimination against African Americans and other people of colour in the USA.

Right: Barack Obama, first black president of the USA, on Veterans Day, 2016

In what ways do you think we still have a way to go towards equality?

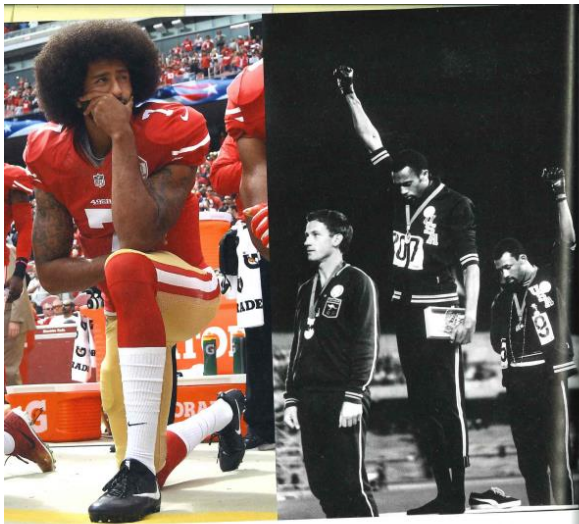
Write a short paragraph. Give reasons for your opinion.

If you like, you can start like this:

*In my opinion, Langston Hughes' vision for the future ...
One reason I believe this is ... Another reason is ...
On one hand ... On the other hand ...*



Appendix 26: Engelsk 10, page 36-37



Left: Colin Kaepernick, #7 of the San Francisco 49ers, kneels on the sideline during the national anthem.

Right: Smith and John Carlos raising gloved Black Power fists as civil rights protest.

a national anthem - en nasjonalsang
disgrace - vanære, skam
to side with - å ta parti for

Powerful protests

In the 1968 Olympics, African American sprinters John Carlos and Tommie Smith did their own silent protest against segregation and racism. They raised their gloved fists in a Black Power salute while the national anthem was played. Smith and Carlos were sent home in disgrace and banned from the Olympics for life. At home, the black community treated them as heroes. Few knew that the man standing in front of them, Australian Peter Norman, was siding with them in his own quiet way. On the left side of his

chest, he wore a small badge that read "Olympic Project for Human Rights". This organisation opposed racism in sport. Norman became outcast when he returned to Australia and he never competed in the Olympics again.

a badge - et merke
to oppose - å slåss mot
outcast - utstøtt

In the summer of 2016, the 49ers' backup quarterback Colin Kaepernick remained seated during the US national anthem in silent protest of racial oppression and police brutality. At that time, there had been a number of shootings of black men by white police officers. Kaepernick has since begun kneeling during the anthem instead of sitting. Several other NFL players and a number of high-school and college players have followed his example.

TALKING

31 Describe the photos

Work with a partner. Student A describes what they see in one of the photos. Student B transcribes what their partner is describing. Next, student B describes the other photo and student A transcribes.

32 Compare

Work with a partner.

Read the captions for each picture. Use the caption information, in addition to your answers in task 31, to compare the two protests. What do the images have in common? What do they tell us about American and Australian society?

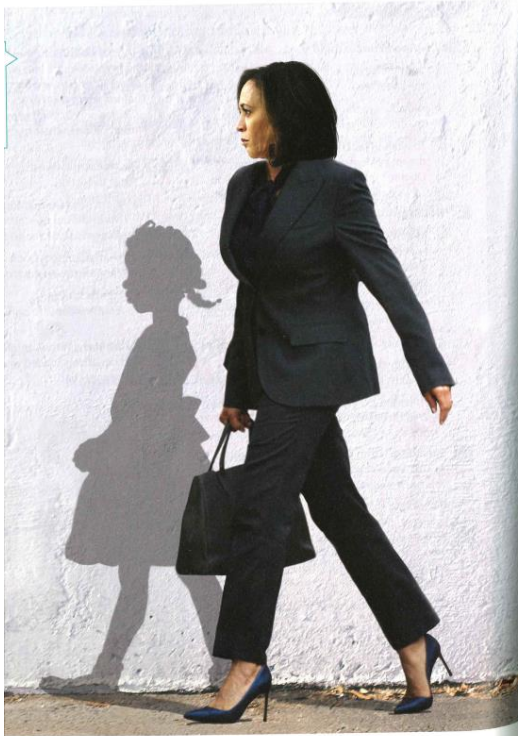
to transcribe - å skrive av

WRITING

33 Leading and following

How do these photos connect with the topic of this chapter? Freewrite for a couple of minutes.

Appendix 27: Enter 10, page 84-85



Still I Rise

You may write me down in history
With your bitter, twisted lies,
You may tread me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries.

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own back yard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.

Poem by Maya Angelou

Warm-up

Skim the poems on pages 85 and 86. Find three words that you believe many teenagers will need to check the meaning of.



Maya Angelou (1928–2014)

twisted – vridd
sassiness – uforskammethet
beset – stadig plaget
gloom – dysterhet
tides – tidevann
soulful – sjelffull
haughtiness – arrogantse
welling – strammer
ancestors – forfedre

Appendix 28: Enter 10, page 86



Langston Hughes (1902–1967)

Mother to Son

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I've been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.

Poem by Langston Hughes

Langston Hughes (1902–1967)

Langston Hughes was an author and poet. Although he is perhaps best known for his poetry, Hughes also wrote novels, plays and a weekly column in a newspaper about the day to day life of a character called Simple. In the column he was able to discuss race issues.

Maya Angelou (1928–2014)

Maya Angelou was a poet, author, actress, screenwriter and civil rights activist. She is best known for her poetry and her autobiography *I Know Why the Caged Bird Sings*, which was published in 1969. She was active as an actress in the 1950s and 1960s, and later spent her time on writing poetry, drama, screenplays and autobiographical books. She was also the first African American female director in Hollywood.

tacks – små stifter
splinters – fliser
boards – planker

Appendix 29: Engelsk 8, page 112-113

unfortunately - dessverre
a drug addict - en narkoman
childhood - barndom
however - men, likevel
unfair - urettferdig
a society - et samfunn
to star - å spille hovedrolle
 (i film eller teater)

Tupac Amaru Shakur (1971-1996) was born in New York City. He grew up with his mother, an activist who fought for African American rights. Unfortunately, she was also a drug addict. Tupac grew up in tough neighbourhoods and had a difficult childhood. However, he had a love of words and poetry, and so he started rapping. His music often reflected the things that he felt were unfair in American society, such as racism and poverty. He is most famous for his career as a rapper, but he also wrote poetry and starred in films. When he was only 25 years old, he was shot and killed in a drive-by shooting in Las Vegas. It is still not known who shot him.

Before reading
 Do you think facing challenges in life also can bring something positive? Discuss with a partner for a couple of minutes.


concrete - betong

The Rose That Grew from Concrete
 Did you hear about the rose that grew from a crack in the concrete?
 Proving nature's law is wrong it learned to walk without having feet.
 Funny it seems, but by keeping its dreams, it learned to breathe fresh air.
 Long live the rose that grew from concrete when no one else even cared.

Tupac Shakur

UNDERSTANDING

16 Close read the poem
 a) What do you think this poem is about? Write at least three sentences.



b) In this poem, the rose and the concrete are symbols. What do you think they could symbolise? Write your suggestions.

TALKING

17 Talk about the poem's message
 Work with a partner. Talk about the following questions and give reasons for your answers.

a) What do you think Tupac's message is in this poem?
 b) Why do you think some people say that this poem is autobiographical?


WRITING

18 Express your opinion
 What is your opinion of the poem? Write one paragraph to explain what you think of it. Remember to give reasons for your answer.

A **symbol** is something that represents something else.
Examples:
a heart is a symbol for love
a white dove is a symbol for peace
An autobiography is a story someone tells about their own life.

112 ENGLSK 8 FRA CARPELEN DAMM
3 GROWING UP 113

Appendix 30: Engelsk 9, page 80-81




Before reading
 Read the biography on Langston Hughes. Which major events took place in the USA during his lifetime? Brainstorm with a partner.

to dare - å tørre
to be ashamed
 - å skamme seg

Left: Thinking (1990), Carlton Murrell

The African American author **Langston Hughes** (1902-1967) was born in Missouri. He wrote many plays, poems and novels throughout his life. Many of the stories addressed the troubles that African Americans were going through at the beginning of the 20th century. He is seen as the leader of a cultural movement known as the Harlem Renaissance. This movement focussed on African American music, such as blues and jazz, and literature and art.



I, too

I, too, sing America.

I am the darker brother.
 They send me to eat in the kitchen
 When company comes,
 But I laugh,
 And eat well,
 And grow strong.

Tomorrow,
 I'll be at the table
 When company comes.
 Nobody'll dare
 Say to me,
 "Eat in the kitchen,"
 Then.

Besides,
 They'll see how beautiful I am
 And be ashamed—

I, too, am America.

80 ENGLSK 9 FRA CARPELEN DAMM
2 COMMUNICATION 81

Appendix 31: Engelsk 10, page 10

Before reading

Consider: What do you know about Harlem, the neighbourhood in Manhattan, New York? What do you think this poem is about?

to defer – å utsette
to fester – å verke (om sår)
to run – her; å bli betent
to crust – å skorpe seg
to sag – å sige (sammen)

The American author and social activist **Langston Hughes** (1902-1967) was a leading figure of the cultural movement called the Harlem Renaissance. Much of Hughes' work illustrates the troubles and discrimination African Americans were facing at the time. The poem "Harlem" was published in 1951.

Harlem

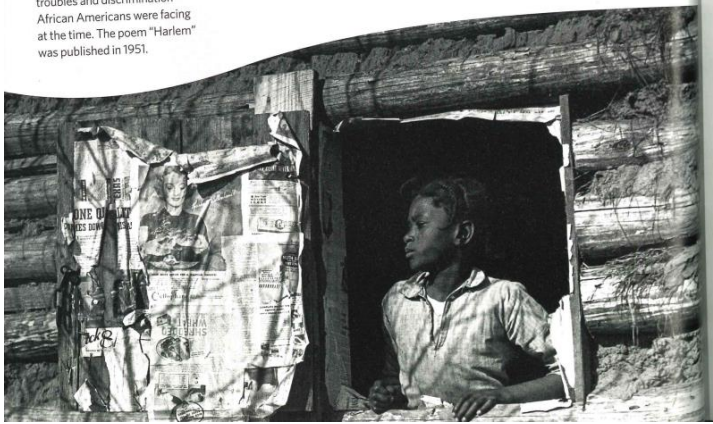
by Langston Hughes

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore –
And then run?
Does it stink like rotten meat?
Or crust and sugar over –
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it *explode*?



Appendix 32: Enter 10, page 88-89

Warm-up

Why do you think parents sometimes are sceptical about their children's choice of friends?

Romiette and Julio

Julio Montague has moved from Texas to Cincinnati, Ohio. It's not easy being the new boy at a school where you don't know anyone, especially if you're used to living in a Hispanic community. Luckily Julio makes friends with Ben quite quickly, and he also gets to know Romiette (Romi) Cappelle, a girl that he initially began talking to online, but he found out later that she was at the same school as him. Julio and Romiette have plenty to talk about and are unaware that some people might not approve of their friendship.

Extract from *Romiette and Julio* by Sharon M. Draper

Romi and Malaka had been friends when they were much younger and lived near each other. But Malaka's parents had divorced, Malaka had moved, and she had grown up facing lots of pain and unhappiness. It had changed her from the giggly, cheerful friend Romi remembered to a hard-acting, foulmouthed girl who smoked, drank, and wore her skirts very tight and very short. When they ran into each other at school last year, Romi almost didn't recognize Malaka. They had exchanged phone numbers, promised to call, but there was very little to say to each other.

"Whassup, Romiette," Malaka said coolly. She was wearing a body-hugging purple sweater, a short black leather skirt, and purple tights.

"Hey, girl. Not much. Just chillin' here in my mom's store."

"Got any new stuff in?" Malaka fingered the jewelry, then tossed it back onto the counter as if it were junk.

"Yeah, some live Kente cloth dresses over there, and some jewelry to die for in that case over there." Romi felt uncomfortable. Malaka had not come to shop.

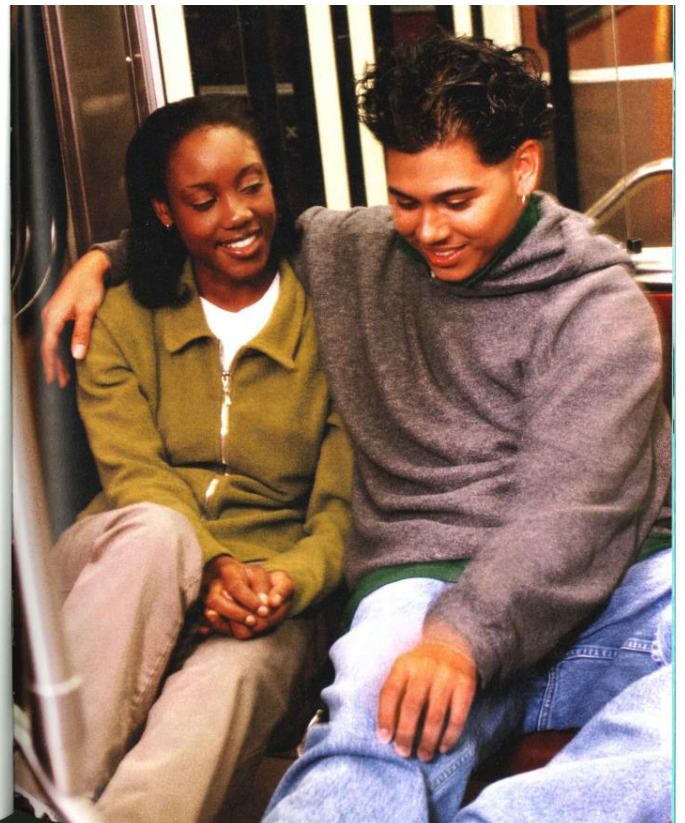
"Doesn't your mama give you whatever you want out of here?" Malaka asked.

"Give? You must be crazy! My mother is in business for the money. She pays me for workin', so she expects me to pay for things I see and like. She takes it out of my check."

"From what I've seen you wear, you must not get a very big check."

Malaka laughed sarcastically.
"Yeah, I had to learn to control myself." Romi busied herself by dusting the jewelry case. She was trying not to treat Malaka with suspicion, but she couldn't figure out what she wanted.

hard-acting – toff
foulmouthed – stygg i munnen
the counter – disken
dusting – tørker stov



Appendix 33: Stages 9, page 218-219

Jamaica, USA, Canada **Jamaica, USA, Canada** 219

Forbidden love is a popular theme in literature and films. Perhaps you know the stories about Aladdin and Jasmine, Guinevere and Sir Lancelot or Romeo and Juliet? Can you think of other stories about forbidden love? Why do you think this is a popular theme? Is it relevant today?

Louis Sachar (1954–) is an American writer for young people. His best-known book is *Holes*.



Remember!
You don't have to understand all the words in a story to enjoy it.

LOUIS SACHAR

Kissin' Kate

This is a story about Kissin' Kate, a feared outlaw in the Wild West. It is taken from the novel Holes. The story takes place about a hundred years ago in Green Lake, a small town in Texas. At the time, slavery was abolished, but a black man was not allowed to have a relationship with a white woman. Katherine "Kate" Barlow is the town schoolteacher. When she falls in love with Sam, a black onion-picker, the townspeople go wild. But Kate gets her revenge!

outlaw forbryter, banditt
abolished afskaffet
onion-picker løkplukker
revenge hevn

Whenever Katherine Barlow bought onions, she always bought an extra one or two and would let Mary Lou eat them out of her hand.

"Is something wrong?" Sam asked her one day as she was feeding Mary Lou. "You seem distracted."

"Oh, just the weather," said Miss Katherine. "It looks like rain clouds moving in."

"Me and Mary Lou, we like the rain," said Sam.

"Oh, I like it fine," said Miss Katherine, as she rubbed the donkey's rough hair on top of its head. "It's just that the roof leaks in the schoolhouse."

"I can fix that," said Sam.

"What are you going to do?" Katherine joked. "Fill the holes with onion paste?"

Sam laughed. "I'm good with my hands," he told her. "I built my own boat. If it leaked, I'd be in big trouble."

Katherine couldn't help but notice his strong, firm hands.

distracted urolig, bekymret
rub gni
donkey esel
onion paste løkmost
firm faste

Kate and Sam in the 2003 movie Holes.

Appendix 34: Stages 10, page 98-99

98 **Democracy and Citizenship** **Democracy and Citizenship** 99

STARTING POINT
Watch the Epic Reads video on Youtube where author Angie Thomas talks about what inspired her to write *The Hate U Give*. What does she hope to achieve with the book?

Angie Thomas (1988–) is an American author and a former rapper.

ANGIE THOMAS

The Hate U Give

The Hate U Give tells the story of a sixteen year old black girl named Starr Carter. She lives in Garden Heights, a rough neighborhood. One night Starr and her friend Khalil are driving home from a party, and get pulled over by a police officer.

Remember!
You don't have to understand all the words in a story to enjoy it.

birds and bees blomster og bier, altså en samtale om sex
sprouted vokste fram, fikk
fussed ble opprørt
visible synlig
sudden plutselig, brå
the biggest mouth snakkessalg
cusses baner
maneuvers styrer, manøvrerer
Impala Chevrolet-modell
abandoned forlatt
busted knust

CHAPTER 2
When I was twelve, my parents had two talks with me. One was the usual birds and bees. Well, I didn't really get the usual version. My mom, Lisa, is a registered nurse, and she told me what went where, and what didn't need to go here, there, or any damn where till I'm grown. Back then, I doubted anything was going anywhere anyway. While all the other girls sprouted breasts between sixth and seventh grade, my chest was as flat as my back.

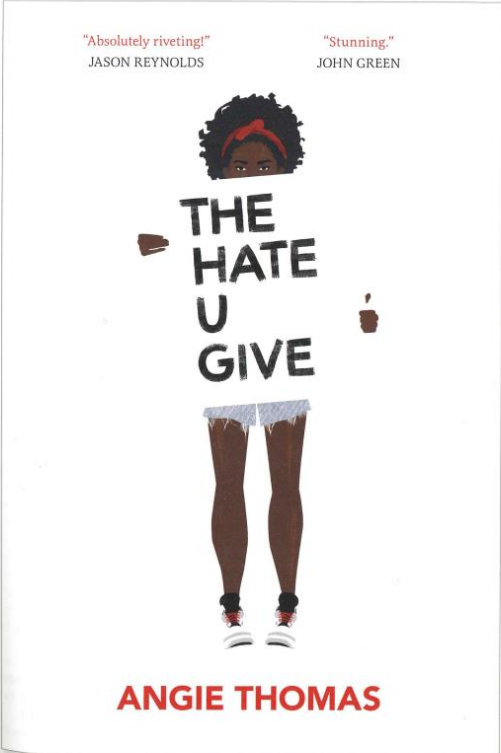
The other talk was about what to do if a cop stopped me. Momma fussed and told Daddy I was too young for that. He argued that I wasn't too young to get arrested or shot. "Starr-Starr, you do whatever they tell you to do," he said. "Keep your hands visible. Don't make any sudden moves. Only speak when they speak to you."

I knew it must've been serious. Daddy has the biggest mouth of anybody I know, and if he said to be quiet, I needed to be quiet.

I hope somebody had the talk with Khalil. He cusses under his breath, turns Tupac down, and maneuvers the Impala to the side of the street. We're on Carnation where most of the houses are abandoned and half the streetlights are busted. Nobody around but us and the cop.

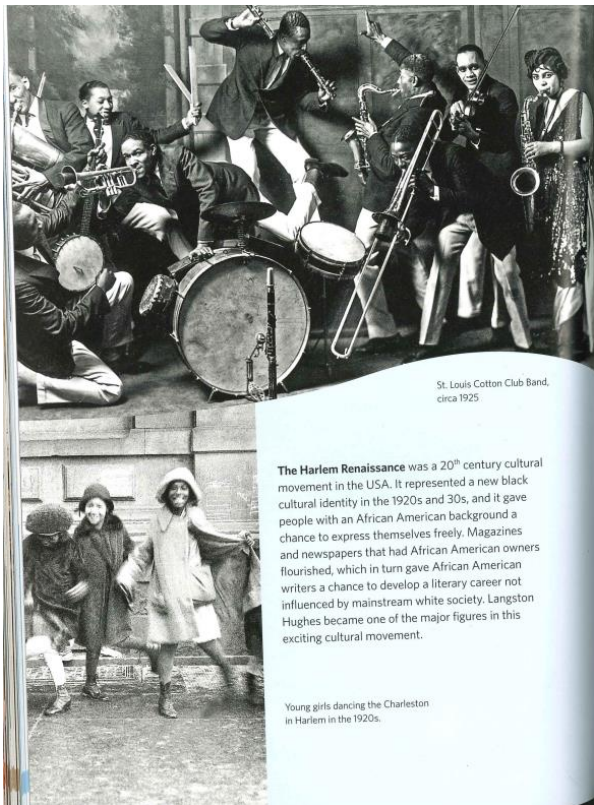
"Absolutely riveting!"
JASON REYNOLDS

"Stunning."
JOHN GREEN



ANGIE THOMAS

Appendix 35: Engelsk 9, page 132-133



St. Louis Cotton Club Band, circa 1925

The Harlem Renaissance was a 20th century cultural movement in the USA. It represented a new black cultural identity in the 1920s and 30s, and it gave people with an African American background a chance to express themselves freely. Magazines and newspapers that had African American owners flourished, which in turn gave African American writers a chance to develop a literary career not influenced by mainstream white society. Langston Hughes became one of the major figures in this exciting cultural movement.



Young girls dancing the Charleston in Harlem in the 1920s.

Thank You, Ma'am

by Langston Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm." The woman said, "What did you want to do for?" The boy said, "I didn't aim to."

She said, "You a lie!" By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

Before reading

Read the title and the first five lines of the short story. What do you think might happen? Freewrite for a couple of minutes.

slung (to sling) - slengt
to snatch - å stjele
a tug - et rykk
full blast - full fart
right square - rett i
a sitter - en rumpe
to rattle - å skrangle
to stoop - å bøye seg
to aim to - å gjøre med vilje
to release - å slippe tak

Appendix 36: Engelsk 10, page 176-177

Before reading

Look at the title. What do you think this novel is about? Discuss with a partner.

a registered nurse - en offentlig godkjent sykepleier
to sprout - å spire
to fuss - å lage oppstyr
visible - synlig
sudden - her: brå, uventet
to cuss - å banne
abandoned - forlatt
a busted - adelagt
an ignition - en tenning

Angie Thomas (born 1988) from Mississippi, USA, is a former rapper who went on to study creative writing. Her debut novel, *The Hate U Give*, became a number one *New York Times* bestseller. The film adaptation was released in 2018.



The Hate U Give

by Angie Thomas

The Hate U Give is a novel about Starr, a young black girl growing up in the USA. On her way home from a party with her friend Khalil, something terrible happens that will change her life forever.

CHAPTER 2

When I was twelve, my parents had two talks with me.

One was the usual birds and bees. Well, I didn't really get the usual version. My mom, Lisa, is a registered nurse, and she told me what went where, and what didn't need to go here, there, or any damn where till I'm grown. Back then, I doubted anything was going anywhere anyway. While all the other girls sprouted breasts between sixth and seventh grade, my chest was as flat as my back.

The other talk was about what to do if a cop stopped me. Momma fussed and told Daddy I was too young for that. He argued that I wasn't too young to get arrested or shot.

"Starr-Starr, you do whatever they tell you to do," he said. "Keep your hands visible. Don't make any sudden moves. Only speak when they speak to you."

I knew it must've been serious. Daddy has the biggest mouth of anybody I know, and if he said to be quiet, I needed to be quiet.

I hope somebody had the talk with Khalil. He cusses under his breath, turns Tupac down, and maneuvers the Impala to the side of the street. We're on Carnation where most of the houses are abandoned and half the streetlights are busted. Nobody around but us and the cop. Khalil turns the ignition off. "Wonder what this fool wants." The officer parks and puts his brights on. I blink to keep from being blinded.

I remember something else Daddy said. If you're with somebody, you better hope they don't have nothing on them, or both of y'all going down.



Algee Smith as Khalil and Amandla Stenberg as Starr in the film adaptation of *The Hate U Give* (2018)

to beam - å stråle
a (driver's) license - et førerkort
proof of insurance - forsikringsbevis
a badge - her: et politiskilt

"K, you don't have anything in the car, do you?" I ask. He watches the cop in his side mirror. "Nah."
 The officer approaches the driver's door and taps the window. Khalil cranks the handle to roll it down. As if we aren't blinded enough, the officer beams his flashlight in our faces. "License, registration, and proof of insurance."
 Khalil breaks a rule—he doesn't do what the cop wants. "What you pull us over for?"
 "License, registration, and proof of insurance."
 "I said what you pull us over for?"
 "Khalil," I plead. "Do what he said."
 Khalil groans and takes his wallet out. The officer follows his movements with the flashlight.
 My heart pounds loudly, but Daddy's instructions echo in my head: Get a good look at the cop's face. If you can remember his badge number, that's even better.
 With the flashlight following Khalil's hands, I make out the numbers on the badge—one-fifteen. He's white, mid-thirties to early forties, has a brown buzz-cut and a thin scar over his top lip.
 Khalil hands the officer his papers and license.
 One-Fifteen looks over them. "Where are you two coming from tonight?"

Appendix 37: Enter 10, page 48-49

