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Multimodal Representations of Racially Marginalized LGBTQ+ People in EFL Textbooks

A Qualitative Study on Intersectional Identities in the Norwegian Lower-Secondary School

Master's thesis in Primary and Lower Secondary Teacher Education for Years 5-10

Supervisor: Libe García Zarranz

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Abstract

This master's thesis attempts to examine whether and how recently published EFL textbooks for 9th grade in Norway include multimodal representations of racially marginalized LGBTQ+ people. Research from the last decade demonstrates that educational textbooks in Norway fail to provide adequate representation of people from queer communities, especially racial minorities (Røthing & Svendsen, 2010, 2011; Smestad, 2018). In 2020, a new edition of the Norwegian national curriculum came into force and placed identity development and cross-cultural understanding as central values for the English subject (The Norwegian Directorate for Education and Training, 2020). Hence, in a time when EFL teachers start familiarizing ourselves with new textbooks based on the new curriculum, I claim that we must constantly engage with LGBTQ+ representations through an intersectional lens. In this thesis, I draw from three theoretical foundations, namely intersectional theory, queer theory in education, and textbook studies to support my claims regarding the urgency to include diverse lives and experiences of multiply marginalized people in EFL classrooms. Moreover, further applying intersectionality as a critical methodology has allowed me to think creatively and critically of situated knowledges (Davis, 2008, 2014; McCall, 2005). In my qualitative analysis process, I have conducted a multimodal narrative analysis which consists of the methods of structural narrative analysis and visual semiotic analysis. Using intersectionality as a lens for multimodal narrative inquiry has involved paying attention to the overrepresentations of privileged identities, the absences of queerness, and the misconceptions of presenting identities and discrimination as one-dimensional concepts. Consequently, the limited findings of racially marginalized LGBTQ+ people from four EFL textbooks demonstrate that whiteness is the predominant norm.

Keywords: EFL textbooks, LGBTQ+, race, intersectionality, multimodal narrative analysis

Sammendrag

Denne masteroppgaven forsøker å utforske om og hvordan engelske lærebøker for 9. klasse i Norge inkluderer representasjoner av LGBTQ+ personer som også er marginalisert på bakgrunn av rase. Forskning fra det siste tiåret viser at lærebøker i norske skoler ikke inneholder tilstrekkelig representasjon av mennesker fra skeive miljøer, spesielt raseminoriteter (Røthing & Svendsen, 2010, 2011; Smestad, 2018). Den nye læreplanen for norske skoler som ble innført i 2020 plasserte identitetsutvikling og tverrkulturell forståelse som sentrale verdier for engelskfaget (The Norwegian Directorate for Education and Training, 2020). I en tid der engelsklærere starter med å gjøre seg kjent med nye lærebøker basert på den nye læreplanen, hevder jeg at vi kontinuerlig må engasjere oss i LGBTQ+ representasjoner gjennom en interseksjonell linse. For å støtte mine påstander rundt viktigheten av å inkludere flermarginaliserte menneskers mangfoldige liv og erfaringer til i det engelske klasserommet, så bygger denne oppgaven på tre teoretiske grunnlag, nemlig interseksjonell teori, skeiv teori, og lærebokstudier. Å videre bruke interseksjonalitet som en kritisk metodikk har gitt meg muligheter til å tenke kreativt og kritisk om situerte kunnskaper (Davis, 2008, 2014; McCall, 2005). I min kvalitative analyseprosess har jeg gjennomført en multimodal narrativ analyse, som består av metodene strukturell narrativ analyse og visuell semiotisk analyse. Å bruke interseksjonalitet som en linse for multimodal narrativ forskning har omfattet å ta hensyn til overrepresentasjonene a privilegerte identiteter, fraværet av skeivhet og misoppfatningene om å presentere identiteter og diskriminering som endimensjonale konsepter. Følgelig viser de begrensede funnene av rasemarginaliserte LGBTQ+ personer i fire engelske lærebøker at hvithet er den dominerende normen.

Nøkkelord: engelske lærebøker, LGBTQ+, rase, interseksjonalitet, multimodal narrativ analyse

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My thoughts go to those who do not receive acceptance from their families, classmates, and communities based on their sexual orientation, but also gender identity, racial identity, and the full spectrum of other social identities and the inevitable intersections. If there is one thing this study has taught me, it is that EFL teachers can make a difference by creating safe environments for students to develop a positive self-image based on their negotiation with multiple aspects of their identities. Let us get started with the process!

Table of Contents

Abstract	v
Sammendrag.....	vi
Acknowledgements.....	vii
List of Abbreviations	x
1 Introduction	1
2 Theoretical Background.....	6
2.1 Overview of Theoretical Approaches.....	6
2.1.1 Intersectional Theory	7
2.1.2 Queer Theory in Education	10
2.1.3 Textbook Studies	14
3 Research Methodology	18
3.1 Overview of Research Methodology and Positionality.....	18
3.1.1 Multimodal Narrative Analysis.....	20
3.1.2 Structural Narrative Analysis	22
3.1.3 Visual Semiotic Analysis	23
3.2 Textbook Materials	24
3.3 Data Collection Process	26
3.4 Quality of the Study: Ethical Considerations	27
4 Analysis of Research Findings.....	28
4.1 <i>Enter 9</i>	29
4.1.1 "New Zealand Teenagers"	29
4.2 <i>Stages 9</i>	30
4.2.1 "If You Kiss a Boy"	30
4.3 <i>Echo: Texts in English 8-10</i>	32
4.3.1 "Everyone Knows Petter's Gay"	32
4.3.2 "Anne Frank's Diary"	33
4.4 <i>Engelsk 9</i>	34
4.4.1 "The Art of Being Normal"	35
4.4.2 "Note from Dad"	36
4.4.3 "Love for every body"	37
5 Discussion of Research Findings.....	39
5.1 The One-Dimensionality of Social Differences	40
5.2 The Perpetuation of Whiteness in Multimodal Texts.....	42
6 Conclusion.....	45
References.....	48
Appendices	55

List of Abbreviations

BIPOC	Black, Indigenous, and People of Color
EFL	English as a Foreign Language
LGBTQ+	Lesbian, Gay, Bisexual, Transgender, Queer, and other non-normative gender identities and sexualities
LK06	Norwegian national curriculum of 2006
LK20	Norwegian national curriculum of 2020
NTNU	The Norwegian University of Science and Technology

1 Introduction

In the following introduction to this master's thesis, I present an overview of the background and context of my study. Throughout the thesis, I focus on how English as a Foreign Language (EFL) textbooks for 9th grade in Norway include multimodal representations of people who identify as Lesbian, Gay, Bisexual, Transgender, Queer, or any other non-normative gender identity or sexuality (LGBTQ+) and who are also racially marginalized. I start outlining the field of educational research on marginalized identities and justify why I find it crucial to analyze multimodal representations of intersectional identities in EFL textbooks. By doing so, I emphasize how the Norwegian education system generates guidelines to combat discrimination in schools. Moreover, I introduce the purpose of my study and the research questions that have guided me in the process. Finally, I end by discussing how my background as a white, gay, Norwegian male teacher led me to contemplate marginalization through an intersectional lens.

Around the world, cultural norms have long permeated expectations of ideal constructions of identities and ignored the voices of silenced and marginalized people (Murray, 2015; Pennell, 2020; Shlasko, 2005). One heterogeneous group historically exposed to marginalization involves LGBTQ+ people in which heteronormative and cisnormative¹ expectations have caused stereotypes, prejudice, and discrimination. Nevertheless, societies tend to forget that LGBTQ+ people can also experience complex forms of discrimination based on their negotiation with multiple identities (Cyrus, 2017; Kumashiro, 2001; Romero, 2018; Shlasko, 2005; Schey, 2019; Sullivan, 2003). A group of United Nations and international human rights experts emphasizes the necessity for schools to combat discrimination against students with diverse gender identities and sexual orientations by simultaneously addressing intersectional discrimination (The United Nations, 2015). In the context of Norway, The Education Act (1998) states that "all forms of discrimination must be combated" (§ 1-1), which indicates the urgency to challenge cultural norms that foreground LGBTQ+ identities exclusively through the marker of whiteness (Davis, 2014; Dyer, 1997; Schey, 2019). Moreover, all students in Norway have the right to a good psychosocial learning environment (The Education Act, 1998, § 9A-2). This process includes implementing a zero-tolerance policy against all forms of bullying, violence, harassment, discrimination, and other forms of violations (The Education Act, 1998, § 9A-3). However, cultural norms strongly influence the content in educational textbooks (Fuchs & Bock, 2018; Macgilchrist, 2018) in ways that marginalize people from queer communities (see glossary in appendix 1), especially racial minorities (Höhne & Heerdegen, 2018; Niehaus, 2018; Røthing & Svendsen, 2010, 2011; Smestad, 2018). This further affects the pedagogical practices of educators (Anicic, 2020; Murray, 2015) which, in turn, influence students to think of identities and issues as fixed and one-dimensional concepts. By examining EFL textbooks for representations of diverse LGBTQ+ people, I hope to assess whether these materials contribute to combat all forms of discrimination in Norwegian schools.

Although societies consist of people who may not regard themselves as contributors to marginalization, the historical systems of discrimination leave deep marks

¹ Given the range of theoretical terms, I have opted to include a glossary in appendix 1 classified in alphabetical order to help the reader become familiar with all the terminology I employ.

of power dynamics that influence new generations (Freire, 1970/2005; hooks, 1984, 1989; Lorde, 1984; Romero, 2018). In his prominent book *Pedagogy of the oppressed*, pedagogue Paulo Freire (1970/2005) asserts that “the oppressor consciousness tends to transform everything surrounding it into an object of its domination” (p. 58). In other words, people who contribute to marginalization, intentionally but also inadvertently, stabilize the restrictive categorizations of social identities that hold either a privileged or subordinated position. Critical and liberating dialogue, as a method of resistance, “should vary in accordance with historical conditions and the level at which the oppressed perceive reality” (Freire, 1970/2005, p. 65). In educational contexts, this signals a crucial need for applying pedagogies that constantly seek for ways to include the lives and experiences of marginalized people. When teachers discuss questions of gender, sexuality, and race without considering a heterogeneous perspective of identities and issues, they fail to contribute to permanent liberation of all people. Nevertheless, Freire’s (1970/2005) work solely emphasizes the strict binary opposition between the oppressors and the oppressed in connection to socioeconomic status which, in turn, creates limitations to approach issues surrounding multiple social identities. Marginalization must therefore be understood as a complex system, not an absolute binary. As teachers, we should constantly re-examine and educate ourselves on theories by learning about, utilizing, and teaching inclusive language that address the intersectionality of identities (Abustan & Rud, 2016). A commitment to social change can help students to become aware of the diverse range of marginalized people that exists in teaching materials such as textbooks, and, at best, foster students in mobilizing critical thinking skills and re-create knowledge that emancipate marginalized people.

School policy documents in Norway include a variety of ambiguous terms related to the concept of social identities. In 2020, a new edition of the Norwegian national curriculum (LK20) came into force and provided core values of the education and teaching to guide educators’ pedagogical practices across all school subjects. Among these core values are human dignity, identity, cultural diversity, critical thinking, and ethical awareness. The core values suggest the importance of facilitating student diversity, providing insight to history and cultural diversity, and fostering critical assessment of different sources of knowledge (The Ministry of Education and Research, 2017). The term *diversity*, commonly preceded with the adjective *cultural*, is frequently considered by educators to address the range of demographic differences at schools but without raising questions of social justice (Lund, 2018; Schoorman & Bogotch, 2010). LK20 does not provide any references to what the term *cultural diversity* encompasses, which can cause educators to become confused as to which cultural differences are more or less important for students to encounter. In the English subject, LK20 has incorporated identity development and cultural understanding as central values. With the purpose of fostering students’ intercultural competence by working with a variety of texts, students must be allowed to explore different lifestyles, ways of thinking, and communication patterns (The Norwegian Directorate for Education and Training, 2020). Acquiring intercultural competence involves “the ability to acknowledge, respect, tolerate, and integrate cultural differences that qualifies us for enlightened global citizenship” (Chen & Starosta, 1998, p. 28). In other words, it requires students to explore each culture as “the product of and determinant of human social interaction” (Hyatt & Simons, 1999, p. 26) and how they vary across and within communities. As a way of resisting norms and values of majority cultures, LGBTQ+ activists have identified themselves as a sub-culture advocating for political movements addressing power relations of gender and sexuality while also challenging other aspects of identity politics such as race

(Mucciaroni, 2011). In literary texts for children and young adults, the term *diversity* is sometimes used interchangeably with the term *multicultural* to portray nonwhite differences exclusively without challenging notions of privilege, power dynamics, and intersectional identities (Thomas, 2021). Since EFL textbooks often include a variety of literary texts produced for children and young adults, it is necessary to consider whether these teaching materials uphold strict and one-dimensional binaries of identities and cultural differences. In a time when EFL teachers are familiarizing ourselves with new textbooks based on the new curriculum, I claim that we must constantly engage with LGBTQ+ representation through an intersectional lens.

Previous studies conducted on EFL textbooks in Norway have not attempted to examine representations of intersectional identities and discrimination. Although some scholars address gender and sexual diversity (Smestad, 2018) and marginalized races such as Black, Indigenous, and People of Color (BIPOC)² (Ettema, 2021; Thomas, 2017), none of them examine the intersection of gender, sexuality, and race simultaneously. Branislav Anicic (2020) recently published a master's thesis focusing on how teachers promote LGBTQ+ literary texts and topics in Norwegian lower-secondary schools. Although school policy documents do not include explicit references to LGBTQ+ identities and issues, Anicic's (2020) findings indicate that EFL textbooks seem to be the most frequently used teaching material to discuss LGBTQ+ topics despite their limited representations. This negatively influences teachers' choice of further teaching materials that support heteronormativity and cisnormativity (Anicic, 2020). According to educational scholar Bjørn Smestad (2018), textbook publishers rarely include LGBTQ+ representations and usually postpone engaging with this topic until 10th grade. Without any detailed discussion, Smestad (2018) further notes that whiteness is the norm in textbook illustrations. Given the already limited space provided to LGBTQ+ people in the textbooks, racially marginalized people will find it challenging to identify with someone (Smestad, 2018). Importantly, societies commonly apply the concept of race erroneously by only referring to non-white people, which establishes a misconception of perceiving all other races than white as racialized (see glossary in appendix 1) (Dyer, 1997). Hence, in research processes that examine representations of LGBTQ+ people, it is necessary to emphasize how EFL textbooks contribute to reinforcing power relations by excluding racial diversity. If developers of EFL textbooks continue presenting LGBTQ+ content solely through the marker of whiteness, they lead teachers and students to believe that gender and sexual diversity only exist among white and privileged people. Consequently, this rejects the presence of the multiple forms of discrimination that racially marginalized LGBTQ+ people experience.

In order to establish a conversation on how EFL textbooks include representations of intersectional identities, my thesis aims to answer two research questions. My first question, "To what extent are racially marginalized LGBTQ+ people represented in EFL textbooks for 9th grade in Norway?", explores whether and how recently published textbooks based on LK20 address gender and sexual diversity by also including perspectives of racial diversity. When students encounter multimodal texts in the English

² The term BIPOC is common in North America to refer to Black, Indigenous, and People of Color as racially marginalized groups who live and struggle in societies governed by over-represented majorities (see Ijoma et al., 2021). Indigenous peoples are usually referred to as culturally distinct ethnic groups, but also racial minorities. Throughout my thesis, I mainly refer to Black People and People of Color due to the scholarly literature that adopts these terms. There is ongoing research in Norway on the representation of Indigenous Peoples in Norway (see Ettema, 2021; Murray, 2022, for reference).

subject, they should explore how multiple forms of expression enhance and present messages that convey knowledge of cultures and societies (The Norwegian Directorate for Education and Training, 2020). Since multimodal texts contribute to narrative creation in different ways (Riessman, 2008; van Leeuwen, 2020), my second question is "In which ways can multimodal texts in EFL textbooks influence students' understandings of intersectional identities such as gender, sexuality, and race?". This question provides insight to whether written and visual elements in multimodal texts present the same or dissimilar messages to the student readers. With the purpose of answering these two questions, I hope to encourage EFL teachers to raise awareness of stereotypes of LGBTQ+ communities by critically engaging with the theoretical frameworks and methods of analysis I have employed. Although I occasionally refer to pedagogical approaches and learning strategies related to reading and viewing texts through an intersectional lens, presenting activities and lesson plans for combating cultural norms and promoting social justice when working with EFL textbooks requires its own space in a thesis. I do, however, hope that my research questions help readers to reflect on the urgency to change textbook practices that reinforce cultural norms and silence racially marginalized LGBTQ+ people. In the process of answering my two research questions, I first draw from intersectionality as a theoretical foundation to examine how the duality of societal privilege and exclusion results in complex forms of discrimination (Crenshaw, 1989; Davis, 2008; Romero, 2018). Then, I apply queer theory in education (Murray, 2015; Pennell, 2020; Shlasko, 2005) and textbook studies (Höhne & Heerdegen, 2018; Macgilchrist, 2018; Niehaus, 2018) to search for inclusive approaches that consider the intersection of gender, sexuality, and race, as well as other social identities. Furthermore, I implement intersectionality as a critical methodology to critically assess the situatedness of knowledge of social identities in textbooks (Davis, 2008, 2014; McCall, 2005). For my analysis, I use multimodal narrative analysis which consists of the methods of structural narrative analysis and visual semiotic analysis (Aiello, 2020; Creswell & Poth, 2018; Riessman, 2008; van Leeuwen, 2020). Combining these theories and methods allows me to critically question the content and context of written texts as well as the literal and underlying meanings of images.

My motivation for this study is based on how I, as a pre-service teacher, can approach EFL textbooks in my future teaching by including theories and methods that allow for critical examination of representations and absences of intersectional identities. During my teaching practicums at Norwegian lower-secondary schools, I have not encountered any multimodal texts in EFL textbooks that contain stories of racially marginalized LGBTQ+ people. The absence of intersectional identities is problematic "at a critical time when learners are forming identity and negotiating their place in an increasingly diverse world" (Murray, 2015, p. 11). If students maintain the notion that identities exist in a vacuum of restrictive categories, they will not come to understand how marginalized people can experience complex forms of discrimination. As a white, gay, Norwegian male teacher, I can relate to the complexity of being marked as different and being part of a marginalized group of society, to some extent. Nevertheless, I have paid careful attention to stories of people who experience being multiply marginalized, which makes the application of intersectionality as a critical methodology suitable for my analysis of EFL textbooks. When I first started collecting textbooks as my data material, I noticed that the multimodal texts for 9th grade contribute to convey misleading messages regarding the intersection of gender, sexuality, and race. I soon became aware of the potential damage multimodal texts can cause in the attempt of understanding stories of marginalized and multiply marginalized LGBTQ+ characters that originally aims to

challenge the idea of otherness. Classrooms in Norway already contain an increasingly diverse student body of intersectional identities (Lund, 2018), so I argue that textbooks should reflect that as well. Due to the lack of intersectional educational research in Norway, I believe searching for representations of racially marginalized LGBTQ+ people in EFL textbooks indicate a long overdue and urgent work.

2 Theoretical Background

2.1 Overview of Theoretical Approaches

In this chapter, I present the theoretical framework I deploy in my master's thesis to examine representations, as well as lack of representations, of racially marginalized LGBTQ+ people in EFL textbooks. First of all, I start discussing intersectional theory by taking into consideration the intersection and widespread differences of gender, sexuality, and race, while also drawing attention to other social identities such as ethnicity, nationality, religion, disability, and class. According to social justice scholar Mary Romero (2018), "social identities are the key aspect of mapping an intersectionality perspective" (p. 4). In contrast to perceiving identities as fixed and one-dimensional, an intersectionality perspective considers identities as fluid and multi-dimensional, which in turn elucidates societal privileges and complex forms of marginalization. Due to my background as a white, gay, Norwegian male teacher, drawing from intersectional theory assists me in maintaining a trustworthy positionality, showing respect to the lived experiences of Black and People of Color and avoiding the reproduction of unwanted stereotypes. With the intention of explaining the complexity of intersectionality as a term and as a theorized concept, I include a complete overview of where it originated from and why scholars deem the concept relevant for contemporary research on the correlation between multiple identities and power dynamics. Since intersectionality cuts across an immense body of literature, I mainly investigate educational studies to demonstrate their relevance for teachers.

As a transition from intersectional theory, I highlight in which ways the field of queer theory in education and textbook studies contributes to criticizing cultural norms that silences marginalized and multiply marginalized people (Höhne & Heerdegen, 2018; Murray, 2015; Nash, 2021). My background can, to some extent, affect my research in the ways that I discuss gender identity and sexual orientation. While using queer theory, I consider the broad scope of the acronym LGBTQ+ critically by also searching for various queer experiences, not only those relating to my own positionality. In addition, as a white researcher, investigating the work published by queer of color theorists assists me in emphasizing complex experiences of multiply marginalized people (Abustan & Rud, 2016; Brockenbrough, 2015, 2016; Cyrus, 2017; Pritchard, 2013; Schey, 2019; Sullivan, 2003). Furthermore, the consulted research from the field of textbook studies shows how norms and values in multimodal textbooks produce patterns of social identities, and in turn, how these patterns shape the way teachers and students perceive the world (Fuchs & Bock, 2018; Höhne & Heerdegen, 2018; Macgilchrist, 2018). When students engage with texts and images, they may use the materials as mirrors to search for attributes of themselves; as windows to acquire new knowledges from different perspectives; and as sliding glass doors to implement the new knowledges as a tool for change (Johnson et al., 2017). In fact, LGBTQ-themed literature provides students with opportunities "to explore the intersectionality of identities, cultures and experiences by connecting the complexities of diverse characters to students' lives" (Dinkins & Englert, 2015, p. 393). The commitment to texts and images also relates to how students approach textbooks, and which materials tend to foreground homogeneous representations of privileged characters (Fuchs & Bock, 2018; Chisholm, 2018). Since my thesis focuses on

representations of racially marginalized LGBTQ+ people in EFL textbooks, I mainly stress educational perspectives of queer theory by discussing potential approaches to inclusive pedagogies that mobilize students' critical thinking skills. The three theoretical foundations I deploy provide a solid framework of a so far unexplored field in Norwegian education.

2.1.1 Intersectional Theory

In general, a theory includes established assertions indicated as both relative and speculative (Culler, 2011). Nevertheless, according to literary scholar Jonathan Culler (2011), theories need more than hypotheses with obvious explanations because of the complex process of confirming or disproving their validity. Queer studies scholar Olivia J. Murray (2015) joins the discussion by identifying theory as a selection of ideas and principles used to explain a phenomenon. Importantly, each theory provides unique frameworks, encouraging researchers and educators to take part in discussing phenomena and make sense of the world around them. When theory emerges from a critical point of view, it "creates the conditions necessary for marginalized groups to engage in debate and to voice and construct a transformed reality" (Murray, 2015, p. 43). Engaging with theory developed through a critical lens can thus help to prevent the reproduction of stereotypes and to include the voices of marginalized and silenced identities. In intersectional theory, it becomes clear that LGBTQ+ people, as a heterogeneous group, can also experience complex forms of marginalization based on multiple factors such as race, ethnicity, nationality, religion, disability, and class (Cyrus, 2017; Romero, 2018; Shlasko, 2005; Sullivan, 2003). Considering the histories and genealogies of intersectionality, Black studies scholar Katherine McKittrick (2021) claims that theory can also take form as storytelling where societies need to listen to stories, and sometimes also unhear stories that "signal ways of living in a world that denies [B]lack humanity" (p. 7). When Black people share their lived experiences in stories, "theory is cast as fictive knowledge and insists that the [B]lack imagination is necessary to analytical curiosity and study" (McKittrick, 2021, p. 8). Before I examine intersectional theory in contemporary research, I first turn to the late 20th century to examine the outgrowth of intersectionality where Black women started sharing their experiences of systemic and complex oppression. Some of these thinkers and activists also occupied the role as educators who contributed to how the field of critical pedagogy continues to develop. Ever since the term *intersectionality* emerged during a period influenced by extensive social change, it has travelled across research disciplines, becoming visible within both queer theory and textbook studies.

As a highly theorized concept, intersectionality provides analytical tools for framing issues of social justice to uncover how privilege and exclusion appear across institutions and result in complex systems of marginalization (Romero, 2018). According to feminist scholar Kathy Davis (2008), the term *intersectionality* itself determines "the interaction between gender, race, and other categories of difference in individual lives, social practices, institutional arrangements, and cultural ideologies and the outcomes of these interactions in terms of power" (p. 68). Intersectionality incorporates notions of difference, tension, and rupture into paradigms such as second wave feminist theory (Romero, 2018; The Combahee River Collective, 1978/2014). In turn, the concept of intersectionality transforms into a springboard for examining the relationship between socio-cultural categories and individual identities. This contributes to key scholarship in education where teachers together with their students can practice perceiving identities as fluid and dynamic rather than static and restraining.

Shortly after the end of the Civil Rights Movement and the myriad of feminist movements in the 1960s to the 1980s, American politics treated race and gender as mutually exclusive categories (Romero, 2018). This in turn denied the fact that racism and sexism (see glossary in appendix 1) operate simultaneously and through multiplicative relationships (Romero, 2018). At this point in history, The Combahee River Collective (1978/2014), a group consisting of Black feminist and lesbian activists, started developing political work characterized as “antiracist, unlike those of white women, and antisexist, unlike those of black and white men” (p. 272). While sharing their experiences of racial, sexual, class, and heterosexual discrimination, The Combahee River Collective (1978/2014) further contends that the freedom of Black women “would necessitate the destruction of all the systems of oppression” (p. 276). The injustice experienced by Black women signifies a remarkable shift of thinking about identity politics as intersectional rather than fragmented. Black feminist scholars and educators Audre Lorde (1984), bell hooks (1984), and Kimberlé Crenshaw (1989) further contributed to the political work of developing intersectionality as a theorized concept. This process aimed to criticize the exclusive attention to gender in second wave feminist theory because it failed “acknowledging that the experience of gender is not the same for a white woman as it is for a Black woman or a woman of color” (Romero, 2018, p. 1). Accordingly, Crenshaw (1989) coined the term *intersectionality* and stressed the urgency to position the concept as an inseparable part of feminist theory. The gender-centered policy left out a holistic view of Black women who did not receive support by anti-discrimination law, and as Crenshaw (1989) aptly claims, “because the intersectional experience is greater than the sum of racism and sexism, any analysis that does not take intersectionality into account cannot sufficiently address the particular manner in which Black women are subordinated” (p. 140). The attempts to give agency to marginalized people and recognize the intersectionality of discrimination have continued developing with time and across societies. However, developers of school policy documents in Norway have, so far, not emphasized the relevance of intersectionality in the classroom. However, the English subject curriculum includes potential approaches to intersectionality by emphasizing the need for students to view the world as culture dependent, which can open for new ways to interpret the world and prevent prejudices (The Norwegian Directorate for Education and Training, 2020). Because of this ambiguous aim, I argue that teachers should encourage students to deconstruct cultural norms that continue affecting marginalized people in complex ways.

According to educational scholars Adai A. Tefera, Jeanne M. Powers, and Gustavo E. Fischman (2018), intersectionality in education serves as a framework for understanding how power dynamics affect the intersection of social identities in dissimilar ways. An educational approach to intersectionality contributes to uncovering the essence of how social identities become culturally constructed, which in turn leads to a discovery of marginalized people who are also multiply marginalized in societies (Tefera et al., 2018). For example, a lesson in the English subject that focuses on LGBTQ+ issues requires more than resisting cisnormative and heteronormative ideas (see glossary in appendix 1), because many LGBTQ+ people may also negotiate multiple identities and complex experiences of discrimination such as sexism, classism, ableism, and ageism (see glossary in appendix 1). Hence, individual differences that exist within each socio-cultural group should become recognized as a crucial strength to challenge power dynamics (Crenshaw, 1991; Lorde, 1984). This demands processes of eliminating mythical norms of ideal identities that people use as a springboard to compare how others are different from themselves. However, if teachers and students consider a

specific type of difference as the source to all kinds of marginalization, they may forget “other distortions around difference, some of which we ourselves may be practicing” (Lorde, 1984, p. 117). Educators who introduce feminist issues and avoid discussing the differences that go beyond the binary between man and woman, or LGBTQ+ issues that focus solely on gender and sexuality, thus fail to include experiences of multiply marginalized people. Due to the increasingly diverse student body in Norwegian schools (Lund, 2018), I find it crucial for teachers to consider differences as multifaceted and help students to find belonging in the school and in the society at large. This involves raising awareness of silenced voices in EFL textbooks to uncover full understandings of how the world is constructed.

Intersectionality considers social identities as more than simply categories by also drawing attention to social inequalities and social injustices experienced by subordinated people (Collins, 2019; Jensen & Christensen, 2020; Romero, 2018). Sociologist and gender theorist Patricia H. Collins (2019) argues for the need to push intersectionality forward as a critical social theory, which requires activists, researchers, and educators to conduct critical analyses and practice social actions that disrupt individual and systemic forms of discrimination simultaneously. Moreover, feminist scholar Kathy Davis (2008) warns against generalizing intersectionality “without necessarily exploring all the ramifications of the theoretical debates” (p. 75). In order to expand the critical edge of intersectionality’s debates of social justice, researchers should start “by stressing the interconnected, dynamic nature of intersecting power relations, of the communities that organize such relations, and of relationships among individuals” (Collins, 2019, p. 279). Although my own research contributes with a critical analysis of how racially marginalized LGBTQ+ people are represented in EFL textbooks, the representations alone do not offer a revolution of social change. Because of the time and space constraints of this thesis, I do not have the chance to fully elaborate on how teachers and students can proceed from critically assessing textbook representations to social actions. However, I briefly present some pedagogical approaches later that I deem useful for challenging issues of power dynamics and marginalization in the hope to encourage future researchers to continue with the urgent work of intersectional educational research on the limits of representations.

Over the last decade, researchers from the Nordic countries have started using intersectionality as a critical tool to expand the notion of diversity in societal and educational contexts (Björklund & Lindqvist, 2016; Jensen & Christensen, 2020; Lund, 2018). Intersectionality has accordingly allowed researchers to consider forms of social differentiation rather than processes of categorization (Jensen & Christensen, 2020). In Norway, educational scholar Anne B. Lund (2018) criticizes the frequent and uncritical use of the term *mangfold*³ in Norwegian schools, which has turned into a buzzword without intentions as to how it aims to incorporate inclusion of all students across all schools in Norway. The teacher respondents from Lund’s (2018) study demonstrate a tendency of omitting multiculturalism from diversity and that the extent to whether multiculturalism becomes included within notions of celebrating diversity depends on each teacher’s willingness and attitudes. When teachers in Norway “associate the concept of diversity to ‘we’ and the concept of multiculturalism to ‘they’” (Lund, 2018, p. 87),

³ *Mangfold* is the Norwegian word for *diversity*.

they promote a subject-object-dichotomy⁴ that places the inclusivity of racially marginalized students at risk. Despite the lack of clear guidelines toward using intersectionality in research and in education, the concept “initiates a process of discovery, alerting us to the fact that the world around us is always more complicated and contradictory than we ever could have anticipated” (Davis, 2008, p. 79). Viewing complexities as fluid and open-ended is indeed what makes the concept of intersectionality a success. In the educational context of Norway, intersectionality can hopefully contribute to shed new light on the complex notion of diversity.

Since the 1970s, law enforcement agencies of the Nordic countries have used gender equality acts as a point of departure for covering anti-discrimination of social identities such as race, ethnicity, nationality, religion, disability, and sexuality (Borchorst et al., 2012; Björklund & Lindqvist, 2016). Legislations addressing multiple and intersectional forms of discrimination have emerged in debates of political reform processes, but the position of intersectionality still “remains weaker on the level of practice” (Borchorst et al., 2012, p. 78). This signals that the Nordic countries need to expand their work on anti-discrimination policies that apply to the modern society within the region. Gender studies scholar Jenny Björklund and literary scholar Ursula Lindqvist (2016) further engage in the debate of *diversity*, claiming that the term “is sometimes erroneously subsumed within the perimeter of ‘multiculturalism’, a politically fraught term that arguably confines diversity to the domain of ethnicity, race, and national origin” (p. x). Although an extensive line of ethnic minorities has lived within the Nordic countries for a longer time, such as Sámi people, as well as national minorities, such as Germans, the population continues to grow also because of immigrant peoples who bring diverse racial identities and cultures to the region (Björklund & Lindqvist, 2016). New people arrive and settle permanently, which expands the scope of diversity to also cover multiple races, ethnicities, and nationalities, in addition to their interlocking relationship with other identifications⁵. Hence, diversity should gain status as a concept that takes intersectional approaches into account to challenge the dominating discourses of Nordic people (Björklund & Lindqvist, 2016). This leads me to the focus of my study, namely my search for EFL textbook representations of racially marginalized people who also identify as LGBTQ+. While focusing on diversity of gender and sexuality in educational perspectives on queer theory, I also discuss the necessity of considering LGBTQ+ people and issues through the intersection with race in queer of color theory and in the field of textbook studies.

2.1.2 Queer Theory in Education

Queer theory offers relatively new and fluid perspectives on theoretical applications to the field of education. Scholar in gender, sexuality, and feminist studies Jennifer C. Nash (2021) notes that the transmissions of intersectionality’s genealogies into other theoretical disciplines open for understandings of the social world where the past and present coexist. As a keyword in feminist and Black feminist studies, intersectionality has generated a strong relation to queer and queer of color studies

⁴ A subject-object-dichotomy reinforces power dynamics, which occurs when the authority of people “is constituted by either the absence of the voices of the individuals whose experience they seek to address, or the dismissal of those voices as unimportant” (hooks, 1989, p. 43).

⁵ New terminology suggesting interlocking systems of marginalization have begun to flourish, such as *indigiqueer*, meaning Indigenous Peoples who are also queer (see Whitehead, 2020) and *undocuqueer*, meaning undocumented immigrants who are also queer (see Romero, 2018). Even though the terms are not commonly used in Norway, they still apply to Sámi people and immigrant peoples who experience being multiply marginalized (see Storvik, 2021; Wernersen & Mon, 2018).

because of their shared goal to “jettison identity and imagined pitfalls in favor of other ways of thinking about collectives, power, and the felt experiences of marginalization” (Nash, 2021, p. 132). Nevertheless, queer theory contributes to both theoretical and political work by replacing traditional attachments of womanhood in feminist theories with marginalized genders and sexualities (Nash, 2021). I find this important for my own study because I search for representations of all gender identities, that being women, men, transgender, non-binary, genderqueer (see glossary in appendix 1), and other non-normative gender identities in EFL textbooks, in addition to their inseparable connection to sexual orientations. I delimit the applications of queer theory to educational perspectives, which are often discussed in terms of queer forms of pedagogies (Britzman, 1995, 2012; Pennell, 2020; Pinar, 1998; Shlasko, 2005). Furthermore, the perspectives of both Black feminist theorists and queer of color theorists assist me in maintaining the scope of my study, namely racially marginalized LGBTQ+ people. This requires me to research critical perspectives on queer theory in education that demonstrate the importance of why issues of gender and sexuality should also consider the intersection with race (Abustan & Rud, 2016; Brockenbrough, 2015, 2016; Sullivan, 2003). Students in Norway should develop health and life skills by reflecting on issues of gender identity and sexual orientation across all school subjects (The Ministry of Education and Research, 2017). The English subject aims to promote ways of establishing a safe environment for identity development in which the students acknowledge their own lives and those of others (The Norwegian Directorate for Education and Training, 2020). Exploring, acknowledging, and respecting individual differences in the EFL classroom thus become key contributions to the long-term goal of combating all forms of discrimination as stated in § 1-1 in The Education Act (1998).

Queer theory originated in the late 1970s, aiming for inclusion of a broader scope of identity and marginalization relative to the restricted attention given to gay and lesbian issues (Pennell, 2020). Generally defined, queer theory promotes theoretical and political work that focuses on “challenging unethical public practices and dismantling social hierarchies” (Murray, 2015, p. 46), with an emphasis on “the reproduction of sameness, of indifference, of patriarchy” (Pinar, 1998, p. 10). Literary scholar Kerry Mallan (2021) contributes to this discussion by claiming that queer theory “reveals the social and historical constructions of identity formation and dualistic concepts that govern normative notions of gender and sexuality” (p. 161). In addition, educational scholar Dennis Sumara (2007) claims that “one’s sexual identifications cannot be neatly bounded by one narrative” (p. 47), a statement that signals the need to consider how multiple forms of identifications intersect. Queer theory offers a broad field of research published by scholars from various disciplines, which also reflects a diverse scholarship in the field of education addressing how teachers can implement queer pedagogy across multiple school subjects (Pennell, 2020). However, I intend to investigate how the institutionalization of social hierarchies and cultural norms can affect students in the lower-secondary classroom of Norway respectively, particularly when they read and view representations and issues of racially marginalized LGBTQ+ people in EFL textbooks.

According to Murray (2015), queer theory in education provides educators with a framework for seeing individual students rather than categories. In Norwegian schools, establishing a common reference framework to increase students’ sense of affiliation “creates solidarity and connects each individual’s identity to the greater community and to a historical context” (The Ministry of Education and Research, 2017, p. 7). Since LK20 does not refer to any specific common reference framework available for adaptation, queer theory in education can be considered as a point of departure for teachers and

students to reconceptualize notions of identity by acknowledging differences among individuals rather than among groups of individuals (Britzman, 1995; Sumara & Davis, 1999; Murray, 2015; Pinar, 1998). Sumara and educational scholar Brent Davis (1999) further note the importance of a queer perspective in education, proclaiming that “lives are not lived as stereotypes or as categories” (p. 196). If EFL teachers start questioning constructed and fixed identity representations in textbooks, I believe they can establish inclusive environments in which students’ diverse gender identities and sexual orientations become acknowledged as fluid and interwoven with other types of identifications as well, such as race.

As a term actively in development, *queer* signals various meanings depending on how people approach it (Pennell, 2020; Shlasko, 2005). Queer pedagogy scholar Davey Shlasko (2005) notes that the term *queer* takes form as three ideas, some of which may overlap with each other. Firstly, *queer* implies a subject position, which indicates that an individual’s gender identity and/or sexual orientation possess a position that distinguishes from cultural norms. Secondly, *queer* in its political dimension seeks to challenge cisnormative and heteronormative practices and disrupt the notions of normalcy in societies. Lastly, *queer* as an aesthetic makes room for reading practices where people seek to deconstruct cultural texts of any media for potential meanings of normalcy and deviance (Shlasko, 2005). Nevertheless, teachers and students who hold a queer subject position may not immediately challenge cultural norms of gender identity and sexual orientation. If all teachers and students, regardless of their identifications, start engaging with textbooks in a queer way, they can come to understand “racism, sexism, and other systems of oppression as fundamentally linked to [cisnormativity and] heteronormativity and therefore to queer politics” (Shlasko, 2005, p. 132). To achieve this goal, students and teachers should treat *queer* in queer theory as a verb, meaning that they interpret theory from a different perspective to deconstruct and question underlying assumptions of norms in cultural texts (Pennell, 2020; Pinar, 1998; Shlasko, 2005). Consequently, *queering* normative practices in societies “signif[ies] actions, not actors” (Britzman, 1995, p. 153). This can become helpful for critically examining marginalized subject positions and normalcy in textbooks, a media that both generates and shares knowledges of constructed identities (Fuchs & Bock, 2018; Macgilchrist, 2018).

In the context of education, queer theory offers queer pedagogy as a tool that enables teachers to challenge mainstream educational practices of normalcy (Britzman, 1995; Pennell, 2020; Shlasko, 2005). According to queer pedagogy scholar Deborah Britzman (1995, 2012), educators need to be aware of ways to challenge normalcy, a concept that depends on the construction of otherness as an external factor. By doing so, educators should constantly consider the desired outcome of queer pedagogy, namely reclaiming the perspectives of silenced and subordinated people as center rather than margin (Brockenbrough, 2015, 2016; Britzman, 1995, 2012; Shlasko, 2005). The discourses of gender and sexuality in queer theory become reflected in educational practices when teachers deploy queer pedagogy to “critically examine processes of normalization and reproductions of power relationships, and complicate understandings of presumed binary categories” (Shlasko, 2005, p. 125). Social justice scholar Summer M. Pennell (2020) characterizes queer pedagogy as “post-structural” (p. 2293), meaning that educators and students understand how social identities are constructed by the idea of sameness and seek ways to dismantle and challenge how cultural norms affect all people. The idea of utilizing queer pedagogy to combat normalcy shows relevance for the English subject, as the curriculum emphasizes the need for students to have an

exploratory approach to lifestyles and social conditions that can open for new understandings of the world and themselves (The Norwegian Directorate for Education and Training, 2020). This value is further reflected in the competence aims for students at the lower-secondary school level in which exploring and describing lifestyles, knowledges, and diversity are stressed (The Norwegian Directorate for Education and Training, 2020). EFL teachers should therefore question whether textbook representations reinforce normalcy to avoid potential pitfalls that can damage students' self-image and ability to respect others.

Queer pedagogy, according to Shlasko (2005), introduces queer reading and viewing practices for students to engage with critical conversations of queer issues in various texts. Introducing these queer practices allows students to read texts queerly⁶, which involves a replacement of traditional approaches to teaching, particularly those influenced by distribution of answers, with attention to questioning normalcy (Shlasko, 2005). According to educational scholar João N. Neto (2018), allowing students to read and view materials in textbooks through a queer lens is vital in foreign language instruction. Because foreign language textbooks present a sociocultural perspective of the world, "learning a language is also 'learning' a culture" (Neto, 2018, p. 600). If EFL teachers start advocating queer literacy practices when students work with textbooks, we can contribute to preventing students with non-normative gender identities and sexualities from having a part of their identities erased⁷. The employment of queer reading and viewing practices further opens for intersectional approaches to question knowledge in which teachers urge students to "ask the other question" (Matsuda, 1991, p. 1189). Asking other questions indicates that students expand the discussions of gender and sexual diversity by also exploring the experiences of people living on the "margins of the margins" (Kumashiro, 2001, p. 10), such as LGBTQ+ people who face multiple forms of marginalization.

Situated in the context of intersectionality, the applications of queer theory in education surround various ideologies and political critiques that aim for inclusion of diverse queer identities and struggles (Reddy, 2021). Educational scholars Paulina Abustan and Anthony G. Rud (2016) encourage educators to expand our queer-inclusive mindsets by becoming allies of intersectionalities who acknowledge and endorse the multiple and dynamic identities experienced by queer students. This requires a process of dismantling both individual and systemic discrimination of multiple marginalized students, which educators can achieve by starting to "teach and learn about layers of interconnections" (Abustan & Rud, 2016, p. 19). If educators start recognizing discrimination as an interlocking issue in education, I believe we can come to an understanding that queer identities and struggles operate within queer communities. Furthermore, a queer of color critique, as defined by intersectional scholar Eric D. Pritchard (2013), "draws on theories of intersectionality to explore multiple oppressions and identities in ways that do not elide the specificity of difference but resist the undertheorizing of identities by acknowledging their complexities in our analysis of the everyday" (p. 324). This indicates that the constructions of heteronormativity and cisnormativity are influenced by heterosexism, cissexism (see glossary in appendix 1),

⁶ The practice of reading queerly resonates with reading *queer* as an aesthetic, as mentioned earlier in this section. In contrast, reading *straight* suggests "reading around queer meanings and seeking out meanings that support normalcy" (Shlasko, 2005, p. 129).

⁷ While this thesis does not attempt to present activities and lesson plans that describe how to combat cultural norms and promote social justice, it seeks to raise awareness for educators to consider implementing queer pedagogy when using textbooks in their teaching.

sexism, and racism, all at the same time (Sullivan, 2003), as well as other forms of discrimination such as classism, ableism, and ageism (Shlasko, 2005). Similarly, curriculum and pedagogy scholar Edward Brockenbrough (2016) claims that a queer of color critique “challenges dominant scholarly and cultural narratives on power, identity, and belonging” (p. 286). Textbooks, as mediators of cultural narratives and specific knowledges (Fuchs & Bock, 2018; Macgilchrist, 2018), thus need to be thoroughly examined for more than representations of queer people and issues, since all forms of discrimination affect the ways in which heteronormativity and cisnormativity continue to dominate in teaching resources used in the EFL classroom (Anicic, 2020; Smestad, 2018).

While queer theorists have critiqued cisnormativity and heteronormativity, queer of color theorists have extended the work by considering these norms as racialized (Schey, 2019). Literary scholar Ryan Schey (2019) introduces queer reading and viewing practices for students to resist the naturalization of queer people through the lens of whiteness. These practices allow students to search for absences and silences, such as racially marginalized people in LGBTQ+ communities (Schey, 2019). Furthermore, literary texts that include LGBTQ+ identities should reflect the realistic experiences of writers who identify as LGBTQ+ themselves (Shlasko, 2005). This makes it crucial to assess author positionality in EFL textbooks, because some texts may not provide a realistic perspective of being marginalized. In addition, Murray (2015) claims that exploring authors’ background can lead to a discovery of multiple social conditions, for example, by recognizing poet and writer Langston Hughes as both African American and queer. In terms of this study’s focus on racially marginalized LGBTQ+ people, I will account for all racialized representations of gender and sexual diversity in EFL textbooks to avoid the reproduction of promoting queerness as a marker of whiteness solely.

According to educational scholar Michelle L. Page (2017), applying queer pedagogy can help teachers in ensuring that the curriculum and teaching resources are inclusive. This process requires educators to “explicitly engage lenses of gender, sexuality, intersectionality, and power” (Page, 2017, p. 683). Even though LK20 highlights the necessity of increasing students’ health and life skills by learning about aspects of gender and sexuality, LGBTQ+ content does not have an overtly position in the English subject. Consequently, developers of EFL textbooks in Norway deem LGBTQ+ topics unimportant and delay the implementation as late as possible, usually until 10th grade (Smestad, 2018). This is problematic because youth start becoming aware of their gender identities and begin exploring their sexual orientations far earlier than in the end of lower-secondary education (Murray, 2015; Smestad, 2018). In addition, students also shape their identities based on characteristics such as age, race, ethnicity, nationality, immigration status, religion, class, and disability. However, this range of terms does not appear in the English subject curriculum, which indicates that developers of EFL textbooks and EFL teachers are likely to face ethical issues as to when they should focus on questions of intersectional identities. EFL textbooks therefore require critical examination, a task that students can contribute to when they explore how the absence of some identities influences the narrative, and which people benefit from the silences of others (Schey, 2019). A more expansive way of thinking about queer pedagogy can open for directions to question situated knowledge in textbooks, to which I now turn.

2.1.3 Textbook Studies

Analyzing and interpreting the history and content of textbooks is considered its own field of study. Research on textbooks, however, is not a new field, as educational

scholar Dorothy M. Fraser demonstrates in her article published in 1955, claiming that “in a large proportion of our social studies classroom the textbook is still almost the only resource that is used regularly. The textbook [...] sets the limits of information and ideas available to the students” (p. 16). The field of textbook studies provides both theoretical and methodological perspectives that demonstrate how educational systems generate knowledge of identities built on cultural norms (Fuchs & Bock, 2018; Macgilchrist, 2018; Niehaus, 2018). During the last decade, scholars have recognized intersectionality as a significant concept that provides researchers with new insights to gender and sexual diversity in textbooks (Höhne & Heerdegen, 2018; Niehaus, 2018; Røthing & Svendsen, 2011). However, textbook studies usually apply a one-sided approach to differences of social identities (Niehaus, 2018), treating the representations of gender, sexuality, race, class, disability, and other identifications in isolation from one another. Biased and normative representations of gender and/or sexuality require open approaches that can urge researchers to consider the absence of LGBTQ+ people as well as, for example, racially marginalized people simultaneously (Höhne & Heerdegen, 2018). Queer pedagogy, as discussed previously, contributes to crucial work on textbooks pervaded with bias and allows EFL teachers to consider intersectional approaches to identities, such as race, because some information in texts and images may emphasize one social category at the expense of other identities. In this section, I pay particular attention to the theoretical features of textbook studies, and later return to scholarly work in the methodology chapter.

In contemporary times, educational textbooks continue to exist as the most influential medium in schools (Fuchs & Bock, 2018; Macgilchrist, 2018). Historian Eckhardt Fuchs and educational scholar Annekatrin Bock (2018) identify textbooks as “the most important educational medium in schools worldwide, created in negotiation processes at the societal level and delivering the knowledge these societies deem relevant enough to pass on to the younger generation” (p. 1). Because of the dominant status of textbooks in education, I consider them as an inevitable part of teachers’ pedagogical practices, a relation that demands critical examination of their content and organization. Textbooks provide specific norms and patterns of identity formation (Fuchs & Bock, 2018), which in turn shape how teachers and students perceive the world. According to educational media scholar Felicitas Macgilchrist (2018), the prominence of textbooks appears “not only in *what* they include but also in *how* they normalize ways of knowing, ways of being, and ways of understanding as common sense and/or as desirable” (p. 169). This suggests that teachers and students in EFL classrooms need other intersectional and queer approaches to counter the normalization of gender and sexuality, for example, by employing queer reading and viewing practices (Schey, 2019; Shlasko, 2005) that reject whiteness as dominant to queerness. Furthermore, diversity and educational media scholar Inga Niehaus (2018) asserts that studies of diversity in educational textbooks provide knowledge of differences as socially constructed phenomena that occur through power relations and inequality and thus establish connections to intersectionality research. However, an insufficient number of textbook studies implement a multiple-dimensional approach to social differences, which leaves out complex understandings of intersectional identities (Niehaus, 2018). For this reason, I have attempted to employ a multimodal approach to narrative analysis that contributes to filling the gap of intersectional educational research on how, and in which ways, textbooks’ situated knowledges of racially marginalized LGBTQ+ people are presented.

International textbook studies show a tendency of textbooks positioning marginalized groups as Others (Niehaus, 2018). While this signals the need for research

on representations of LGBTQ+ people as a heterogeneous group, scholars usually discuss sexual diversity and heteronormativity without balancing questions of gender identity and cisnormativity, which contributes to a misconception of the full range of LGBTQ+ identities (Höhne & Heerdegen, 2018). Sociologists Marek S. Höhne and Dmitri Heerdegen (2018) emphasize that textbook researchers who challenge heteronormativity and cisnormativity tend to exclude accounting for how gender and sexuality always intersect with other social identities. Accordingly, textbook researchers need to ask complex and open-ended questions when analyzing LGBTQ+ representations, for example, echoing Höhne & Heerdegen's (2018) suggestion: "What is the relationship between the norms governing this boundary and those norms that are essential to upholding boundaries of race, class, ability, or age?" (p. 247). In terms of representations of racially marginalized people, they are commonly portrayed exclusively in connection to prejudice and discrimination (Chisholm, 2018). Although racial marginalization provides crucial knowledges of historic and contemporary societal issues, the exclusion of positive experiences of race other than white people produces the ideal of whiteness being foreign to the state of race, and in turn, reinforces otherness. In my own study, I therefore focus on to what extent racially marginalized LGBTQ+ people are represented in EFL textbooks, and whether the multimodal narratives strictly problematize these multiple identities without celebrating and acknowledging differences.

Over the last decade, the scholarly literature on textbook studies conducted in Norway provides significant discussions of gender and sexual diversity (Røthing & Svendsen, 2010, 2011; Smestad, 2018). Educational scholars Åse Røthing and Stine H. B. Svendsen (2010, 2011) study LGBT issues in various subject textbooks for the lower-secondary school level. Although their research does not introduce any explicit references to the English subject, Røthing and Svendsen (2010, 2011) advocate for pedagogical awareness that all teachers should recognize when textbooks label queer lifestyles as difficult and problematic. While students in Norwegian schools generally accept homosexuality, the term *homotolerance* (see glossary in appendix 1) holds a twofold message because "the supposed heterosexual reader is encouraged to be tolerant of homosexuals", which "creates a desire to *not* be someone who is dependent on tolerance from privileged others" (Røthing & Svendsen, 2010, p. 153). Establishing homotolerance as a value in Norwegian classrooms becomes contradictory when students lack empathy of imagining their sexuality as anything other than heterosexual, Røthing and Svendsen (2010) conclude. According to Smestad (2018), textbooks foreground heteronormativity when homosexuality is presented as a sexual orientation that emerges from heterosexuality, or by defining homosexuality without defining heterosexuality, which contributes to "re-marking homosexuality and leaving heterosexuality un-marked" (p. 15). Since textbooks developed for the English subject tend to privilege heterosexuality at the expense of homosexuality, it is crucial for EFL teachers to start queering their pedagogical practices. Røthing and Svendsen (2011) further attempt to examine the intersection of gender, sexuality, race, ethnicity, nationality, and culture in social science textbooks. When textbooks present gender equality and gay rights that apply to Norway, they do alienate and stereotype the cultural traditions of people who have roots from non-Western countries at the same time (Røthing & Svendsen, 2011). This reflects the practice of what gender studies scholar Jasbir Puar (2007) coined as *homonationalism* which illustrates the absence of racially marginalized people within the sexual norms of a region. Since Norwegian schools consist of racially diverse students, the concept of homonationalism contributes to reinforcing whiteness as the dominant aspect of LGBTQ+ people. Although Røthing and Svendsen (2010, 2011) shed light on the representations

of minoritized sexualities in textbooks, less attention exists around non-normative gender identities (Smestad, 2018). Hence, my research seeks to contribute to this discussion by studying the intersection of non-normative sexualities and gender identities and marginalized races in EFL textbooks.

Intersectional approaches to examining marginalized identities have not yet become a widespread practice within Norwegian textbook studies. As part of an extensive analysis, Smestad (2018) identified 39 pages of LGBT content from a total of 20 EFL textbooks. These textbooks, based on the expired Norwegian national curriculum from 2006 (LK06), provide few narratives of LGBT people in multimodal texts. From his findings, Smestad (2018) notes that the materials mostly include representations of white adults who are gay and lesbian, whereas bisexual and transgender people are absent. This indicates an attempt to address gender, sexuality, race, and age without fully elaborating on the ways intersectional features might affect the ways student understand these identities. Smestad (2018) further discovers that some illustrations accompanying the texts include visual symbols that make references to the LGBT community, such as the traditional Pride flag. The lack of explicit representations that consider the broad scope of LGBTQ+ identities demonstrates the urgent work to critically assess the recently published EFL textbooks based on LK20. A nomadic perspective on teaching and learning, meaning that one observes social differences from multiple perspectives, contributes to addressing LGBT issues more broadly, Smestad (2018) concludes. EFL textbooks should therefore include multimodal texts that reflect the diverse lives of LGBTQ+ people, such as those who are also racially marginalized. By doing so, they can allow students to challenge dominant structures and practice ways to unlearn racism (hooks, 1989) as well as other forms of discrimination.

I have now presented a brief overview of the ways in which textbook studies approach questions of gender, sexuality, and race. While the consulted research highlights the fact that dominating heteronormative practices continue to influence the content of textbooks (Höhne & Heerdegen, 2018; Røthing & Svendsen, 2010, 2011; Smestad, 2018), no extensive analyses of intersectional LGBTQ+ identities and issues in EFL textbooks for the lower-secondary school level in Norway exist. The next step for scholars who study LGBTQ+ content in textbooks, as well as those who examine representations of racially marginalized people, is to use intersectional tools, which, I believe, deserve their own space in research. For researchers to unlearn stereotypes of all social identities, they must give attention to multiple positionalities, standpoints, and situated knowledges, which all contribute to critically understanding how the world is socially constructed by people with privileges (Davis, 2008). In the next chapter on methodology, I discuss the methods I have applied to analyze those multimodal texts in EFL textbooks that portray the lives of racially marginalized LGBTQ+ people. Due to the already limited space provided to white LGBTQ+ people in EFL textbooks (Smestad, 2018), I employ an open approach to intersectionality by reading the multimodal texts queerly to seek for patterns of normalcy and deviance (Schey, 2019; Shlasko, 2005). This methodology supports me in examining whether a multiple-dimensional perspective of LGBTQ+ identities and issues exist in EFL textbooks for 9th grade in Norway.

3 Research Methodology

3.1 Overview of Research Methodology and Positionality

This chapter presents an overview of the research methodology, methods, and materials I have used in my master's thesis. In my inquiry for representations of racially marginalized LGBTQ+ people in EFL textbooks for 9th grade, I have employed intersectionality as a critical methodology which, according to Davis (2008), "offers endless opportunities for interrogating one's own blind spots and transforming them into analytic resources for further critical analysis" (p. 77). Applying intersectionality to my research has allowed me to think creatively and critically of situated knowledges (Davis, 2008, 2014; McCall, 2005), particularly those that exist in EFL textbooks. In the following sections, I justify my choice of methodology and provide some necessary considerations regarding my research positionality. Because of the open-endedness of intersectionality as a methodology (Davis, 2008, 2014), I have decided to use a qualitative research approach to answer the research questions I presented in the introduction to this thesis. Moreover, I explain why I have chosen to deploy a multimodal approach to narrative analysis (Creswell & Poth, 2018; Riessman, 2008; van Leeuwen, 2020), which consists of the two methods structural narrative analysis (Riessman, 2008) and visual semiotic analysis (Aiello, 2020)⁸. Furthermore, I discuss the rationale behind selecting EFL textbooks for 9th grade as my primary data for analysis and present the criteria I have followed to search for representations of racially marginalized LGBTQ+ people. I end the chapter by reflecting on the reliability and validity of the study, as well as other ethical considerations I have faced while conducting the research.

According to mixed-methods expert John W. Creswell and educational scholar Gary A. Miller (1997), a methodology is a belief system that emerges in conjunction with the researcher's socialization in a particular field of study. My beliefs reflect what Creswell (2014) names a transformative worldview, which draws attention to marginalized individuals through the study of transformative research, such as feminist perspectives and queer theory. Research conducted through the lens of a transformative worldview provides "a united voice for reform and change" (Creswell, 2014, p. 10) that links political and social actions to the inequities experienced by diverse groups and encourages researchers to address questions of supremacy, marginalization, and power dynamics. Consequently, the methodology of my study functions as a springboard for ways to approach research and combine suitable methods for data collection and analysis. By considering differences of gender, sexuality, and race simultaneously, the multiple dimensions and intersections of these social identities influence how I perceive the world, and in turn affect how I position myself within my research methodology.

Employing intersectionality as a critical methodology includes a plurality of approaches and has potential for adjusting to the researcher's positionality (Davis, 2014;

⁸ I want to thank Anouk B. Ettema for making me aware of the feasible combination of a multimodal approach to narrative analysis and the methods of structural narrative analysis and visual semiotic analysis. Ettema (2021) has used the methods to study representations of Indigenous peoples in EFL textbooks for primary school in Norway. With the intention of avoiding the reproduction of her methodology, I have used the methods differently by using intersectionality as a strategy for reading and viewing narratives from the selected textbooks.

McCall, 2005). Intersectionality is widely used across disciplines to study a range of events such as media representations, governmental policies, and the histories of racism (Davis, 2014). As a methodology, intersectionality stimulates curiosity and creativity rather than providing a set of universal guidelines, which in turn allows the researcher to “raise new questions, engage reflexively and critically with previously held assumptions and explore uncharted territory” (Davis, 2014, p. 21). The recently published EFL textbooks for lower-secondary students in Norway so far constitute an uncharted territory of intersectional educational research. Therefore, I claim that it is time to ask critical questions as to whether the situated knowledge embedded in these textbooks provides understandings of the complexity of crossing identities and issues to future and diverse generations of students. Furthermore, sociologist and political theorist Leslie McCall (2005) notes that intersectional studies illustrate “the complexity that arises when the subject of analysis expands to include multiple dimensions of social life and categories of analysis” (p. 1772). Using intersectionality as a methodology allows me to use my subjectivity in a critical way to enlighten the silences of marginalized groups I do not identify with. Nevertheless, the research process involves a commitment to ethical considerations regarding my own positionality. Considering my background in intersectional ways, I find it urgent to include the queer experiences of racially marginalized people to learn more about multiply marginalized identities. If EFL teachers ignore the variety of race when teaching about LGBTQ+ people and issues, we contribute to reinforcing and maintaining supremacy in schools and in the society at large (hooks, 1989). According to hooks (1989), researchers need to include perspectives of realities defined by other people because “writing about cultures or experiences of ethnic groups different from one’s own becomes most political when the issue is who will be regarded as the ‘authoritative’ voice” (p. 45). To some extent, my background can affect how I interpret experiences of marginalization. However, I do not intend to establish a definitive set of findings and conclusions, but rather to reflect critically and ethically on how my study offers future directions of intersectional educational research. In sum, it is the open-endedness and tantalizing ambiguity of intersectionality that makes it a critical methodology (Davis, 2014).

From an intersectional standpoint, a qualitative approach to research helps the researcher to look for new and untraditional ways of examining social differences (Davis, 2014). According to Creswell (2014), research approaches “are plans and the procedures for research that span the steps from broad assumptions to detailed methods of data collection, analysis, and interpretation” (p. 3). While a quantitative approach aims to generalize results from a deductive point of view (Creswell, 2014; Davis, 2014), a qualitative approach involves “exploring and understanding the meaning individuals or groups ascribe to a social or human problem” (Creswell, 2014, p. 4). The individuals or groups, in terms of this study’s focus, involve the developers of school policy documents and textbooks who insert situated knowledges of and instructions to approach social differences, but also the teachers and students in 9th grade Norwegian classrooms who are users of these resources. Because the English subject aims to help students with developing a confident identity and positive self-image (The Norwegian Directorate for Education and Training, 2020), I find it urgent to examine the quality of textbooks by considering whether they reflect the diverse student body.

Despite the importance of understanding multiple aspects of social differences, research conducted on textbooks rarely includes intersectional approaches (Niehaus, 2018). According to McCall (2005), the most common approach to qualitative intersectional research across disciplines is called *intracategorical complexity*, which

involves critical examination of social identities at disregarded points of intersection and the various lived experiences within a group. In the field of education, Tefera et al. (2018) argue that “insights from qualitative research can provide important theoretical justification for complex statistical models aimed at furthering our understanding of how intersecting identities shape individual’s educational experiences” (p. xiii). This indicates the need for researchers who plan on conducting critical textbook analysis to think creatively and choose methods that can shed light on the complexities of social life and, accordingly, “reveal diversity, variation and heterogeneity” (McCall, 2005, p. 1782). In the next sections, I justify why I have chosen to examine texts and images in EFL textbooks using a multimodal approach to narrative analysis. The procedure involves restorying already constructed stories (Aiello, 2020; Creswell & Poth, 2018; Czarina, 2004; Riessman, 2008), a central aim in qualitative intersectional research where the researcher describes, contextualizes, asks multiple questions, and looks for answers (Davis, 2014).

3.1.1 Multimodal Narrative Analysis

In my quest to find representations of racially marginalized LGBTQ+ people in EFL textbooks for 9th grade, I have chosen to apply a multimodal approach to narrative analysis. According to qualitative research scholar Catherine K. Riessman (2008), “the term ‘narrative’ carries many meanings and is used in a variety of ways by different disciplines, often synonymously with ‘story’” (p. 3). Narratives describe and convey experiences and ways of being that reveal how individuals understand the world (Creswell & Poth, 2018). From a multimodal perspective, stories are not only produced and communicated through word-based modes such as written and spoken language, but also through visuals, gesture, movement, space, and sound (Kaminski, 2019). Since the recently published print based EFL textbooks for 9th grade in Norway consist of stories constructed with words and visuals, they communicate multiple meanings of individuals, which in turn makes a multimodal approach to narrative analysis highly relevant for examining the intersection of gender, sexuality, and race⁹. In this thesis, I refer to the EFL textbooks as collections of multimodal texts that present stories of individuals, groups, and communities (Macgilchrist, 2018; Riessman, 2008). Each of the multimodal texts includes a variety of texts, from informative articles to novel extracts, in addition to a selection of images, such as photographs, paintings, and drawings that work together to convey meaning. Because EFL textbooks in Norway reflect societal aspects of the world (Smestad, 2018), it is important to critically examine the interplay between texts and images to see whether they provide holistic or fragmented representations of racially marginalized LGBTQ+ people.

Narrative analysis is a collective concept that offers a body of methods for interpreting stories (Riessman, 2008). The methods that emerge from narrative analysis include analytic strategies for analyzing texts and images. Key features of conducting narrative analysis involve questioning the content, intention and language that are embedded in the stories (Riessman, 2008). According to Creswell and educational scholar Cheryl N. Poth (2018), applying a narrative method to analysis “begins with the experiences as expressed in lived and told stories of individuals” (p. 67). The most common strategies to collecting data from stories often involve performing interviews and observations. However, examining documents and images are also considered primary sources to narrative analysis (Creswell & Poth, 2018), which indicates the

⁹ I did not have access to the digital resources of the textbooks which may include additional modes compared to the print-based textbooks.

relevance of analyzing textbooks. Researchers who conduct narrative analysis should “take an active role and ‘restory’ the stories into a framework that makes sense” (Creswell & Poth, 2018, p. 72). In the process of restorying, sociologist Barbara Czarina (2004) suggests that researchers deconstruct narratives by dismantling dichotomies, searching for silences, and attending to disruptions and contradictions. These pointers guided my research on racially marginalized LGBTQ+ people in EFL textbooks by paying attention to the overrepresentations of privileged identities, the absences of queerness, and the misconceptions of presenting identities and discrimination as one-dimensional concepts.

By adopting a multimodal approach to narrative analysis, the researcher perceives texts and images as communicative, interactive events, instead of isolated sentences. Educational scholar Csilia Weninger (2020) suggests applying a multimodal approach to critical language textbook analysis by drawing on “the interplay of multimodal representations, the interactive meaning of textbooks’ multimodal material[s] as well as the pedagogic-didactic frame within which learners encounter them” (p. 133). A critical language textbook analysis points to new directions of understanding narratives as it considers the intermodal relations of linguistic as well as non-linguistic elements (van Leeuwen, 2020; Weninger, 2020). In fact, textual analysis involves engaging with both language and visuals “to gain information regarding how people make sense of and communicate life and life experiences” (Morey Hawkins, 2017, p. 1754). Whereas texts invite readers to understand how they use language to convey meaning, images further allow for studying non-verbal communication by searching for signs that indicate an individual’s facial expression, eye contact, gestures, and movement (Kaminski, 2019). Assessing different sources to knowledge is stated as a prerequisite for students in Norwegian schools to develop critical thinking skills (The Ministry of Education and Research, 2017), which involves engaging with both texts and images in the EFL classroom.

Although textbooks are widely recognized as multimodal entities (Macgilchrist, 2018; Smestad, 2018; Weninger, 2020), images usually receive less attention than texts in the consulted research. Visual elements can add central information to textual narratives through three processes, namely by “telling the story with images, telling the story about the images, and using images to inform the story telling (whether they are found or made within the process)” (Creswell & Poth, 2018, p. 74). Similarly, the linguistic Theo van Leeuwen (2020) presents a conceptual framework for understanding the interplay between texts and images. First, the category of *illustration* means that “the text is primary, and the image interprets it in a particular context” (p. 467). Second, *anchorage* demonstrates that “images are not understood with reference to a text but seen as naturalistic representation of the world” (p. 467). Third, *relay* shows that “there is no redundancy between texts and images” (p. 467). Whereas the first category suggests that the two modes convey the same knowledge, the second category demonstrates instances when texts are accompanied with images that were not constructed in the same context but that may communicate similar meanings. In contrast, the third category indicates that the text and image do not complement each other and provide potential misunderstandings of the presented topic (van Leeuwen, 2020). In terms of this study’s focus on representations of racially marginalized LGBTQ+ people, the lack of interconnected meaning between the two modes can lead to decreased understandings of the diverse experiences of intersectional identities. Some of my findings indicate that the textbooks provide contradictory narratives by implementing images with other meanings than the texts, which can lead to misinterpretations that

reinforce stereotypes of racially marginalized LGBTQ+ people. The general approach to multimodal narrative analysis that I have outlined above presents necessary considerations of examining the communicative acts of storytelling. In order to examine both texts and images, I now turn to justifying my choice of methods; structural narrative analysis for interrogating texts and visual semiotic analysis for deconstructing images.

3.1.2 Structural Narrative Analysis

A structural approach to narrative analysis takes into consideration both the content and organization of a text (Riessman, 2008; Upham et al., 2016). Unlike thematic narrative analysis, which focuses exclusively on *what* the content of a story consists of (Riessman, 2008), structural narrative analysis centers meaning also on the plot by emphasizing *how* the story is told (Ahmed & Rogers, 2016; Riessman, 2008). Employing structural narrative analysis further involves paying attention to the sequence of events, how characters are portrayed, and the language authors use to convey their ideas and purposes of the stories (Larty & Hamilton, 2011). Additionally, the method enables the narrative researcher to consider the contexts of a story, which involves careful consideration of the constructed nature of the story and its inherent nature within cultures (Czarinaawska, 2004; Larty & Hamilton, 2011; Riessman, 2008). Using structural narrative analysis has proved essential for my thesis because it initiates exploring the details of written stories that address representations of racially marginalized LGBTQ+ peoples' dynamic identities, as well as the cultural contexts in which they are situated. According to Riessman (2008), "stories are social artifacts, telling us as much about society and culture as they do about a person or group" (p. 105). Considering texts as stories is, in fact, relevant for EFL teachers to advance students' understandings of the world as culture dependent and to prevent prejudice (The Norwegian Directorate for Education and Training, 2020). Because a structural approach to narrative analysis allows for contemplating underlying patterns of texts and the processes of their production (Upham et al, 2016), I find it key for teachers as well as researchers to critically examine the textbooks that students in the EFL classroom use as a resource to understand the world and themselves.

The decisions that authors make in the processes of creating stories shape the ways narrative researchers encounter texts (Riessman, 2008). As humans, Culler (2011) argues, we create stories to "make sense of things, whether in thinking of our lives as a progression leading somewhere or in telling ourselves what is happening in the world" (p. 83). In turn, stories provide knowledges of individuals and groups and are always designed with a specific audience in mind (Riessman, 2008). Riessman (2008) further argues that "narratives invite us as listeners, readers, and viewers to enter the perspective of the narrator" (p. 9). In terms of this study's focus on analyzing representations of racially marginalized LGBTQ+ people in EFL textbooks, positionality plays a crucial role for understanding whether the portrayal of individual and group identities reflect the background of the authors¹⁰. Although some of the texts I have analyzed are originally composed by other authors with a queer and/or racially marginalized background, none of the textbook authors openly identify with these groups

¹⁰ In my analysis, I have mainly concentrated on the positionality of authors due to the lack of information available of the image-creators' backgrounds.

in their bios¹¹. The textbook authors are in a position of communicating texts retrieved from other authors through the processes of restorying and retelling, which require a critical examination of the stories' realistic portrayal of racially marginalized LGBTQ+ people. In fact, applying a structural approach to narrative analysis supports revealing fixed relations of power dynamics and identities (Larty & Hamilton, 2011). Authors who speak on the behalf of people they do not identify with can initiate unethical practices that lead to misconceptions among the recipients (hooks, 1989; Shlasko, 2005). In this sense, I argue that authors of EFL textbooks contribute to narrative creation of intersectional identities such as gender, sexuality, and race in two ways. First, the textbook authors often include texts produced by themselves, which is noticeable in cases where they do not explicitly credit the name of another author. Second, several of the texts produced by other authors take form as extracts retrieved from short stories and novels. Consequently, textbook authors convey new messages that may not correspond to what the original authors had in mind while constructing the stories. In both instances, the texts are accompanied with questions for students' consideration. Usually, questions related to the narratives either raise critical issues and evoke critical discussions or contribute to reinforcing stereotypes and biased thoughts (Hickman, 2012). Thus, they should be examined, challenged, and posed with additional questions (Davis, 2014; Hickman, 2012). The study of images also includes contemplating situated knowledges and implicit meaning, to which I now turn.

3.1.3 Visual Semiotic Analysis

In educational textbooks, images represent and communicate feelings and ideas that help students to advance their understandings of the world. Broadly speaking, analyzing narratives presented through visual modes, such as images, aims to understand how people make sense of spaces in unique socio-cultural settings and is rooted in the field of visual methodology (Simon et al., 2022). As with texts, images also include cultural codes and social messaging (Murray, 2015) which, in turn, influence students' self-image and identity perception. Visual analysis, Riessman (2008) claims, is an emerging area of interpretive narrative inquiry that "pushes the boundaries of narrative and narrative analysis" (p. 145). This signals that the study of narratives in multimodal texts allows for adaptations of methods that demonstrate how identities can be revealed, concealed, or fictionalized through images and interpreted alongside texts (Riessman, 2008). With the intention of analyzing the cultural codes that visual narratives of racially marginalized LGBTQ+ people include, I have chosen to apply a visual semiotic analysis which takes into consideration the variety of signs and symbols in images.

The method of visual semiotic analysis emerges from the broader method of visual analysis. As with the frequent use of thematic narrative analysis of texts (Ahmed & Rogers, 2016; Riessman, 2008), visual analysis is often conducted by paying attention to the content of a narrative exclusively (van Leeuwen & Jewitt, 2004). In contrast, applying a semiotic approach to visual analysis considers "how meaning is made and the various ways in which language, here broadly intended, can be used to represent reality and therefore also tell stories" (Aiello, 2020, p. 367). By researching visual semiotics, the researcher moves beyond word-based methods by reading images as texts that inform how and why the images were produced (Riessman, 2008). Sociologist Giorgia Aiello

¹¹ For full bios of the textbook authors, see Aschehoug (n.d.a); Aschehoug (n.d.b); Cappelen Damm (n.d.a); Cappelen Damm (n.d.b); Cappelen Damm (n.d.c); Fagbokforlaget (n.d.); Gyldendal (n.d.a); Gyldendal (n.d.b).

(2020) identifies semiotics as “the study of anything that can be taken as a sign [...] as long as someone, or more importantly, a group of people who are part of the same culture or society, interprets it as ‘signifying’ something” (p. 367). Additionally, visual semiotics constitute a collective for all signs and symbols in images (Margolis & Zunjarwad, 2018, p. 1067) and can take form as a representation of a heart or a rainbow but also of places or people. Using visual semiotic analysis therefore involves deconstructing the cultural codes that images include. According to organizational psychologist Jenny Hyatt and educational scholar Helen Simons (1999), “cultural codes are defined as symbols and systems of meaning that are relevant to members of a particular culture (or sub-culture)” (p. 23). The ways in which I have interpreted the images located in the EFL textbooks may, to some extent, have been affected by my background. However, using intersectionality as a critical methodology allows me to commit engaging with how signs and symbols may convey complex meanings of social life. In this thesis, analyzing images for representations of racially marginalized LGBTQ+ people involves cross-cultural evaluation that raises mutual engagement of cultural codes (Hyatt & Simons, 1999), which requires me to critically consider my multiple identities throughout the research process.

In the procedure of using visual semiotic analysis, the researcher should pay attention to both the content and cultural contexts of an image. Drawing from Roland Barthes’ pioneer work in the field, Aiello (2020) claims that a semiotic approach to conducting visual analysis offers ways to understand the dominant meanings of images but also the hidden structures of cultural codes that are embedded. This procedure includes employing the denotative and connotative levels of visual analysis (Aiello, 2020). According to Aiello (2020), “denotation corresponds to the literal meaning of an image” (p. 370). In other words, the denotative level of visual semiotic analysis involves explaining what and who the image depicts. In contrast, “connotation corresponds to the symbolic or ideological meaning, or range of possible meanings, of an image inscribed by cultural codes” (Aiello, 2020, p. 370). Accordingly, the connotative level of analysis suggests elucidating in which ways the image contributes to conveying underlying meaning and how it may affect the viewers’ understandings. The method implies that it is key for visual studies scholars to move beyond a narrow strategy of restorying the content of an image by also emphasizing the cultural contexts to avoid misinterpretations of identities and their social relations. Usually, creators of images provide extra information of an image by including a caption, sometimes through extensive reflections (Riessman, 2008). The concepts of denotation and connotation show relevance for my thesis, because, in most cases, the images in the EFL textbooks I have analyzed do not include detailed captions, which leave teachers and students with their own interpretations of the images. Since most of the images that the textbook authors include do not originate from the primary source of a text, they provide different cultural codes that may influence the ways in which students understand the various intersections of gender, sexuality, and race. Additionally, the questions that the textbook authors raise related to the multimodal texts exclusively focus on the text, which in turn fail to facilitate for opportunities to foster students’ critical thinking skills (Serafini, 2012).

3.2 Textbook Materials

After the Norwegian curriculum renewal in 2020, new textbooks slowly started becoming available for the English subject. According to educational scholar Øystein Gilje (2017), textbooks are increasingly perceived as artifacts created to provide meaning for learners and act as representations of the world. Despite the increasing development of

digital teaching resources during the last two decades, the physical print-based textbooks are still frequently used by teachers in Norwegian schools (Gilje, 2016). Physical textbooks, educational scholar Linn Normand (2021) argues, “are not just dead documents of the past, they were and are dynamic learning tools that not only reflect, but also create values in the classroom” (p. 125). It is therefore crucial to examine whether textbook representations reflect the central values of the English subject such as identity development and cultural understanding to help students find belonging in schools and in the society at large. If teachers follow textbooks as manuals without questioning their content, they will most likely ignore essential knowledges that go beyond the cracks of the textbooks (Gilje, 2017), such as the lack of racial diversity in representations of LGBTQ+ people in EFL textbooks (Smestad, 2018).

For my study, I have decided to analyze three recently published EFL textbooks for 9th grade: *Engelsk 9* (2020), *Enter 9* (2020), and *Stages 9* (2021). The rationale behind this choice is that I believe a sequence of three textbooks from different publishers may provide insights to what the different authors and contributors of the textbooks emphasize as relevant for students to gain knowledge about during the middle of their lower-secondary schooling. Because textbook publishers tend to postpone LGBTQ+ content until 10th grade (Smestad, 2018), I found that it would be useful to consider an earlier grade level. However, since the textbooks are published recently and constitute an uncharted territory of intersectional educational research, the textbooks developed for 8th and 10th grade may provide a different quantity of representations of racially marginalized LGBTQ+ people. Although a study of EFL textbooks developed for all three grade levels at the lower-secondary school goes beyond the scope of this thesis, I have also decided to examine a fourth textbook, *Echo: Texts in English 8-10* (2020). Since EFL teachers can decide to implement this textbook at any time during students’ lower-secondary schooling, it gives a small, yet important indication on the extent of representations of racially marginalized LGBTQ+ people through all three grade levels. A survey conducted at the turn of year 2014 to 2015 demonstrates which textbooks 71 EFL teachers used in Norwegian lower-secondary schools at the time (Waagene & Gjerustad, 2015). The findings from the survey indicate that there are minor differences between which of the textbooks from the four different publishers teachers used the most. Nevertheless, the series of textbooks are outdated editions based on LK06. Waagene and Gjerustad’s (2015) study thus makes it unfeasible to determine which textbooks that are actively in use after LK20 was implemented¹².

In addition to the textbooks, each of the publishers offers teacher’s guides and digital resources. Even though my study of student’s books contributes to illuminating the extent of multimodal representations of intersectional identities, it may have overlooked some central information from the extra resources that I did not have time to analyze, nor space available for including in this thesis. Initially, I planned on analyzing the teacher’s guides in parallel with the textbooks because they suggest further instructions on how to work with the multimodal texts. Consequently, the teacher’s guides can potentially lead teachers to become even more influenced by ways to encounter multimodal narratives, which may either restrict or optimize how students understand the various intersections of gender, sexuality, and race. Furthermore, I

¹² The study by Waagene & Gjerustad (2015) is commissioned by The Norwegian Directorate for Education and Training. I contacted the directorate in October 2021 and requested updated surveys. There is currently no updated information on teachers’ selection and use of teaching resources.

considered conducting an online survey to discover which of the four textbooks EFL teachers use the most in contemporary schooling, whether they employ the digital resources attached to the textbooks, and how they foster learning of intersectional identities through a variety of physical and digital modes. However, some teachers may still use older textbooks based on LK06, whereas other teachers are still familiarizing themselves with the recently published textbooks based on LK20. It was therefore necessary to restrain the focus of my research to multimodal narratives from physical textbooks that included texts and images, which I addressed earlier in this chapter. Before I started collecting the data material of multimodal representations of racially marginalized LGBTQ+ people, I created a criteria list, which I explain in the next section.

3.3 Data Collection Process

With the intention of answering my research questions, I have decided to employ a multimodal approach to collect my data materials. As I fully explained in the introduction chapter, my thesis aims to examine to what extent EFL textbooks for 9th grade in Norway include representations of racially marginalized LGBTQ+ people, and in which ways the multimodal texts presented influence students' understandings of the intersections of gender, sexuality, and race. Searching for these intersectional identities is not a straightforward process. During the data collection, I paid attention to the overrepresentation of privileged identities, the absences of queerness, and the misconceptions of presenting identities and discrimination as one-dimensional concepts, as mentioned in section 3.1.1. Each of the four textbooks I have collected data from consists of stories presented through texts and images simultaneously. Considering that texts accompanied with images may convey contradictory meanings and lead to potential misunderstandings of a topic (van Leeuwen, 2020), it is vital to critically examine whether the multimodal texts reflect representations of racially marginalized LGBTQ+ people in ways that do not reinforce stereotypes.

In order to maintain a systematic data collection process, my research was guided by a set of criteria. The criteria list is based on the concept of restorying narratives (Creswell & Poth, 2018; Czarinaawska, 2004), as suggested in section 3.1.1. Locating representations of racially marginalized LGBTQ+ people is a complex process that has required me to familiarize myself with identities and issues I do not relate to. Although some multimodal texts address racial identity solely, there may be potential references to other aspects of one's identity such as gender and sexuality, and the other way around. Additionally, some texts may convey cultural messages that do not reflect the lives of LGBTQ+ individuals regardless of racial background, supplemented with images of people that illustrate their racial identity. In turn, this led me to the following criteria of my data collection process:

- The multimodal text includes representations of all racialized LGBTQ+ people.
- The multimodal text is grounded on cisnormative and/or heteronormative ideas.
- The multimodal text reinforces whiteness as the dominant aspect of LGBTQ+ cultures.
- The multimodal text includes representations of racial minorities that provide further opportunities for students to consider other social differences.

Since all the data I have collected consist of both texts and images, it was necessary to structure the components following the methods of structural narrative analysis and visual semiotic analysis, as discussed in section 3.1.2 and 3.1.3. Nevertheless, with the

intention of examining the interplay between texts and images, the use of the two methods frequently overlap with each other in my analysis. In turn, the multimodal approach to data collection and the methods I employ for my analysis contribute to determining how the textual and visual narratives convey meaning together that influence students' understandings of intersectional identities such as gender, sexuality, and race.

3.4 Quality of the Study: Ethical Considerations

In the last section of this chapter, I provide some remarks on the reliability, validity, and other ethical considerations to evaluate the quality of my study. Reliability in qualitative research refers to the consistency of a researcher's findings and indicates whether other researchers will achieve the same results by conducting the same study (Creswell, 2014). My approach to intersectionality as a critical methodology involves in-depth reflection, and so does my positionality as a researcher and educator. My race, gender, sexual orientation, and professional background can, to some extent, affect the findings of this study. Even though I have tried to maintain an objective perspective of marginalized identities I do not identify with, it is challenging not to display any subjectivity in my analysis and discussion. Writing from a position of privilege does in fact pose a problem to objectivity and can lead to reinforcing power dynamics (hooks, 1989). I thus find it crucial to avoid foregrounding an authoritative voice that dismisses the importance of the broad spectrum of racial diversity, gender identities, and sexual orientations. Researchers with different backgrounds and beliefs would most likely view the representations of racially marginalized LGBTQ+ people in EFL textbooks differently. In other words, the results of the study are not generalizable. My goal of the study, however, is not to generalize any results but rather to emphasize how intersectionality as a theoretical and methodological framework can provide dynamic understandings of identities and discrimination and help us analyze texts and images in nuanced ways.

In contrast to reliability in qualitative studies, validity is concerned with whether the researcher's claims correspond with reality (Cho & Trent, 2006). Qualitative validity, Creswell (2014) notes, "means that the researcher checks for the accuracy of the findings by employing certain procedures" (p. 201). One of the procedures that I find essential for a qualitative study, in this case of representations of racially marginalized LGBTQ+ people in textbooks, is to clarify biased views through self-awareness, self-reflection, and authentic interpretation of the data materials (Creswell, 2014). According to educational scholar Michael C. LaSala (2011), there are both advantages and weaknesses of being a gay researcher who studies the lives of other gay people through an "inside perspective" (p. 15), which, I would argue, also applies when studying other LGBTQ+ people. In order to increase the validity of a qualitative study that focuses on gender and sexuality, researchers must disrupt potential biases and avoid assuming common cultural understandings of people with similar backgrounds (LaSala, 2011). In the process of collecting, analyzing, and discussing data, a strong emphasis on objectivity remains key for maintaining a trustworthy and valid study. When I bring my own life experiences and understandings of gender and sexuality to my study, I am aware that people from LGBTQ+ communities have unique experiences that may not correspond to my own perceptions. This calls for an intersectional approach to studying LGBTQ+ representation, namely by considering cissexism and heterosexism within racially marginalized communities as well as racism within LGBTQ+ communities (Cyrus, 2017).

4 Analysis of Research Findings

In this chapter, I present and analyze the findings of my study that resulted from the employment of intersectionality as a critical methodology and a multimodal approach to narrative analysis. The analysis process was conducted using the methods of structural narrative analysis and visual semiotic analysis, as explained in the previous chapter. The materials collected for this study constitute a total of seven multimodal texts that, to various extents, represent intersectional identities based on gender, sexuality, and race. Although *Enter 9* (2020) does not include any stories of LGBTQ+ people, the textbook contains one multimodal text that portrays racial identities and racial discrimination with potential approaches to understanding other social differences. *Stages 9* (2021) has one multimodal text that represents the life of a gay teenage boy but whose racial background is not mentioned. The lack of information of racial background in stories of LGBTQ+ people is also the case for the last two textbooks. *Echo: Texts in English 8-10* (2020) includes two multimodal texts portraying characters who show queer sexual desire. *Engelsk 9* (2020) includes three multimodal texts that place LGBTQ+ identities as something secret, difficult, and unnatural, as I further argue in my discussion chapter. In my thesis, the textbooks are presented in separate sections based on the number of multimodal texts I have collected. Before presenting the multimodal texts, which are all attached as appendices, I briefly introduce the textbooks. Each textbook contains a list of acknowledgements, text references, and photo credits, which I have found as useful tools for contextualizing the context of the textual and visual elements of each multimodal text. In all the textbooks, whiteness is the predominant feature of LGBTQ+ representation, which I believe an illustration from *Stages 9* (2021) summarizes quite well (see Figure 1).

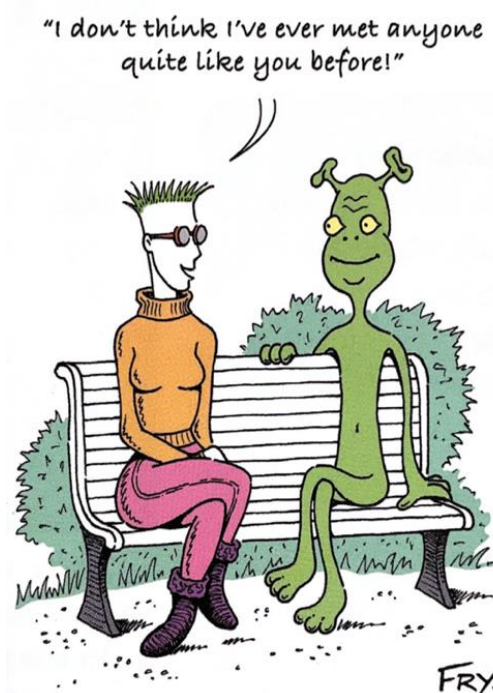


Figure 1: Illustration from page 307 in *Stages 9* (2021).

4.1 *Enter 9*

In 2016, Gyldendal published the first edition of the textbook *Enter 9*. While I was collecting EFL textbooks from the local university library, I noticed that the table of contents in the first edition is completely identical to the second edition. This raises some important questions as to whether *Enter 9* (2020) meets the requirements of the prominent focus on intercultural competence in the transition from LK06 to LK20. For my analysis, I use the second edition of *Enter 9* (2020) which consists of 240 pages in total. The textbook is written by Elisabeth Diskin and Kirsti G. Winswold and edited by Kristine Uldal. Other central contributors are photo editor Linda Aarø, layout designer Marit Jørgensen, and Lise Movesen who designed the cover of the book.

In *Enter 9* (2020), I have found a multimodal text that addresses teenagers' racial identity and experiences of racism. The chapter in which the multimodal text is located introduces some central topic words for students to learn, such as *way of life*, *identity*, and *discrimination* but without any further definitions. The rationale behind choosing this multimodal text for my analysis is because it includes a one-dimensional approach to understanding identity and discrimination and demonstrates the overall absence of queerness in the textbook. Even though people with experiences from LGBTQ+ communities are not present, the textbook authors suggest that students work with tasks that potentially open for an intersectional approach.

4.1.1 "New Zealand Teenagers"

The multimodal text "New Zealand Teenagers" (pp. 176-179, see appendix 2) is presented in the chapter "Australia & New Zealand Teenagers" and consists of an article, two photographs, and student tasks. The article is originally written by Michelle Duff (2013) and was first published on the news website Stuff where the image on page 176 also originates from. The article starts presenting findings from an external study on how students from five multi-ethnic Auckland schools experience racial discrimination. According to the study's findings, Pākehā¹³ students "acknowledged the privileges of being part of the dominant culture" (Diskin & Winswold, 2020, p. 177). Halfway through the article, the reader is introduced to four 9th grade students with various ethnic backgrounds who are being interviewed and photographed: Filipino Monica, Pākehā Jenna, Tokelauan Mika, and Māori Nevada. The notion that Pākehās constitute the most dominant culture in New Zealand is reinforced in the remark "I don't have a culture', Jenna said. 'I mean, I'm just a New Zealander'" (Diskin & Winswold, 2020, pp. 177-178). The message conveyed from this statement can potentially influence the readers to think of whiteness as being foreign to the state of race (Davis, 2014; Dyer, 1997) and reproduce stereotypes attached to racial identity. Whereas Monica, Mike, and Nevada are positioned parallelly on the photograph on page 176, the Pākehā student Jenna is positioned in front of them. This can affect the reader to believe that some voices are more important than others and reinforces a privileged ranging of identities. Even though the photograph on page 178 does not originate from where the article was originally published, it portrays a person with dark complexion who is on their¹⁴ way out of the picture frame on a skateboard, at full speed. Perhaps this indicates that the person has had enough of being viewed as less privileged.

¹³ Pākehās are New Zealanders of European origin and constitute the majority ethnic group of the country.

¹⁴ I use the gender-neutral pronoun they/them in cases where no information is provided about the person's gender.

Some of the student tasks related to the text, as well as the overall chapter, facilitate for potential approaches for students to work with identities through an intersectional lens. The article ends with a comment from Nevada: “There’s always going to be that group of kids who look down on another culture” (Diskin & Winswold, 2020, p. 178). Depending on how the term *culture* is understood by students, it can in fact point to individuals who feel belonging to, for example, LGBTQ+ communities (Mucciaroni, 2011). After the end of the article, the textbook author suggest that students explore “different groups of people living in Norway” (Diskin & Winswold, 2020, p. 179). These groups can, potentially involve LGBTQ+ people as well as racial minorities. By the end of the textbook chapter, students are also encouraged to write to teenagers in Australia or New Zealand, asking questions about what they would like to know more about (Diskin & Winswold, 2020, p. 199). Reading these tasks through an intersectional lens can lead to a discovery of multiple cultures in these countries, including people from LGBTQ+ communities.

4.2 *Stages 9*

Stages 9 was published in 2021 by Aschehoug and has a total of 325 pages. The series *Stages 8-10* was revised in 2020 to meet the objectives of LK20. The authors of the textbook are Synnøve Pettersen and Felicia Røkaas, and Siri Daasvand is listed as the editor. Other central contributors are photo editor Thea B. Foslie, layout designer Pernille Mülbach, and graphic designer Marit Jakobsen.

The purpose of *Stages 9* (2021) is to open new perspectives of the world and inspire students to explore the people, places, and stories presented (Pettersen & Røkaas, 2021, p. 2). I have detected one multimodal text that, to some extent, illustrates the intersection of gender, sexuality, and race. In the chapter where the multimodal text is located, students are expected to learn about love and relationships. Whereas the text is about a gay teenage boy, it does not mention his racial background. Nevertheless, it may seem that the photo editor of the book has attempted to add other LGBTQ+ characters with diverse racial backgrounds by implementing a drawing that illustrates a queer person and an alien next to a set of student tasks (see appendix 3, p. 307). The drawing can, to some extent, be considered as a multimodal text itself as it includes words as well, stating that “I don’t think I’ve ever met anyone quite like you before!” (Pettersen & Røkaas, 2021, p. 2). If one disregards the lack of context with another primary text, and the fact that the tasks do not refer to the drawing at all, one may wonder about the basic logic of the message and why it is placed in a chapter named “Love and Relationships”.

4.2.1 “If You Kiss a Boy”

The short story “If You Kiss a Boy” (see appendix 4, pp. 308-311) is originally written by the Latino author Alex Sanchez. The textbook authors have included an extract of the short story preceded with a summary of previous events to the reader¹⁵. The text is accompanied with a photograph and followed with a list of student tasks. Sanchez grew up in a multicultural environment, identifies as gay, and has published a multitude of LGBTQ+ young adult literature (Sanchez, n.d.). The short story was first published in 2003 in the collection *13: Thirteen Stories that Capture the Agony and*

¹⁵ Before the summary takes place, the textbook authors invite students to search the internet for Alex Sanchez’s video “It Gets Better” and summarize his message. *It Gets Better* is an anti-bullying YouTube project which has received critique for promising an escape from queer bullying and violence (see Mason, 2021 for reference).

Ecstasy of Being Thirteen (Sanchez, n.d.). I have not been able to access the full short story online nor the ideas behind the creation of the story. However, it is likely to presume that Sanchez' background has shaped the ways he understands the world and constructs stories (Creswell & Poth, 2018; Culler, 2011).

The extract of the short story "If You Kiss a Boy" is narrated from a young teenage boy's point of view who tackles issues of romance, insecurity, and bullying. The summary states that the main character Joe feels ignored by Jamal whom he kissed the night before. Joe finds himself in a difficult situation and is unable to control his temper when his "homophobic friend" mocks him about being gay (Pettersen & Røkaas, 2021, p. 308). The adjective *homophobic* before the noun *friend*, however, makes me think whether the student readers of this story can be persuaded to think that teasing someone because of their sexuality is a common aspect of friendship. Joe continues the storytelling which takes place through a dialogue with Mr. Bonita at his office. Joe discovers that Mr. Bonita is married to another man and becomes curious of what it may be like to live as gay, which makes him think of the time his dad had referred to being gay as a sickness. Mr. Bonita further explains that he first knew he was gay when he thought of guys from movies and television as attractive. Joe immediately thinks of the movie Jamal and him saw the night before: "I wonder if that's why I kissed him" (Pettersen & Røkaas, 2021, p. 310). This makes me wonder whether it would be easier for teenagers to come out as gay if different media had facilitated more representations of sexual diversity, including the textual and visual materials from textbooks that students use to look for attributes of themselves (Johnson et al., 2017; Dinkins & Englert, 2015). In the last part of the story, Mr. Bonita is asked whether he thinks Joe is gay, which he does not have a closed-ended answer to. Joe is first disappointed but starts feeling relieved when Mr. Bonita adds that "what matters is this: that you accept and respect yourself for who you are" (Pettersen & Røkaas, 2021, p. 310). This passage can be identified as the moral of the story, namely that it is not anyone's business to assume a person's sexuality and that being gay is not a sickness, as Joe's father had claimed. Rather than problematizing a queer lifestyle, the textbook authors encourage the student readers to complete tasks that involve reflecting on how Joe feels about his sexuality and giving him some advice, as Mr. Bonita did.

The short story extract "If You Kiss a Boy" is accompanied with a photograph that is not part of the original published work. I believe that the intention of including this photograph is to depict Joe and Jamal from the short story extract. At first glance, one can see a medium long shot of two racially diverse boys who are having a conversation in the school yard, presumably out of sight from anyone else. The boys are slightly spaced apart, supposedly because of the tension that resulted from the kissing scene the night before. However, in a text that moves from insecurity to acceptance of one's sexual orientation, I think it is quite misleading to attach an image that covers the connection between the two boys with shadows. One can also see that the boy with dark complexion is portrayed behind the shadows of a tree more prominently than the white boy. The image further foregrounds a notion that non-heterosexual people feel the urge to hide from the public, which the extract of the short story does not highlight. Even though the image can potentially decrease students' tolerance of a gay lifestyle (Røthing & Svendsen, 2010), it is the only material that informs the reader that one of the boys is part of a racial minority.

4.3 *Echo: Texts in English 8-10*

Echo: Texts in English 8-10 was published in 2020 by Fagbokforlaget and consists of 320 pages in total. The textbook is written by Tony Burner, Christian Carlsen, and Kevin Steinman. The companies John Grieg Trykk and Bøk Oslo AS designed and organized the structure of the textbook, whereas Solveig L. Ball illustrated the cover.

According to Burner et al. (2020), the fictional literature included in *Echo: Texts in English 8-10* allows the students to see the world from different points of view (p. 5). I have collected a total of two multimodal texts from two of the chapters in the textbook. The first chapter, "Identity", provides perspectives of how some individuals "have to deal with special challenges because they grow up in difficult social situations" (Burner et al., 2020, p. 10). The next chapter, "Citizenship", raises questions about what it means to live in a democratic society and why it is important to respect differences (Burner et al., 2020, p. 166).

4.3.1 "Everyone Knows Petter's Gay"

The short story "Everyone Knows Petter's Gay" (see appendix 5, pp. 68-71) is written by Endre L. Eriksen¹⁶ and was first published in 2017. The same year, Anna Bruce translated the text from Norwegian to English. The text is first accompanied by a short introduction, stating that "same-sex relationships were prohibited in Norway until 1972" (Burner et al., 2020, p. 62). The textbook authors of *Echo: Texts in English 8-10* (2020) have included parts of the short story as extracts, accompanied with images from external sources, which constitute a total of 10 pages. Due to its length, I provide a summary of the first six pages before analyzing the story from the last four pages.

The short story "Everyone Knows Petter's Gay" introduces the reader to the life of a young boy who plays on the local soccer team together with Petter, Helge, and "the Somali boy" (Burner et al., 2020, p. 62). The story is told from a first-person narrative, which indicates that the reader experiences events from the viewpoint of the main character. The male protagonist, whose name is not mentioned, feels threatened by Petter who keeps showing off his talented skills on the soccer field, "always with that sappy grin on his face and a thousand stars twinkling in his eyes" (Burner et al., 2020, p. 63). Although Petter is presented as a confident, well-liked boy, the protagonist starts assuming that Petter is gay and that their coach had chosen Petter for the upcoming district training camp because of his sexuality, stating that "there must be some sort of quota thing, a rule that they had to include, like, a Sami, a gay boy, and an immigrant" (Burner et al., 2020, p. 65). The notion of perceiving a sports team as consisting of homogeneous members reflects the issue of tokenism, a term defined as the practice of making only a symbolic effort to give visibility to marginalized people (Merriam-Webster, n.d.d). The main character excludes describing his own appearance but frequently ridicules Petter as being sissy, gay, and pathetic.

In order to force Petter to come out as gay for the whole soccer team, the protagonist plans on kissing Peter in the shower room (see appendix 5, pp. 68-71). The text on page 68 is introduced with a photograph of an empty changing room, which can be identified as a space of anxiety and discomfort, but also a space of possibility and desire. When Petter arrives to the shower room, he asks why he has the impression that the main character dislikes him. The protagonist is currently very concentrated on Petter rubbing his body with soap and confirms that deep down, he likes Petter. Petter responds

¹⁶ Endre L. Eriksen does not openly identify as gay in his bio (Eriksen, n.d.).

"I can see that', with a downward nod of his head" (Burner et al., 2020, p. 69). It turns out that it was the main character who was, to some extent, sexually attracted to the same gender, and not the other way around, as his "old friend was sticking up in the air in a perversely resolute fashion" (Burner et al., 2020, p. 69), which the rest of the soccer team had witnessed. By the end of the story, Petter enters a relationship with a girlfriend. The protagonist, on the other hand, struggled with the same, thinking that "it's not bloody easy to get a girl when everyone's going around thinking you're gay" (Burner et al., 2020, p. 70). The last page of the extract presents tasks that encourage students to find "signs in the story [that] are meant to indicate that Petter is gay" and to "think of ways it could be difficult to be gay in a local community" (Burner et al., 2020, p. 71). The focus on assuming Petter's sexuality and perceiving gayness as a state of otherness seem to be elements that permeate a considerably large part of the story.

The page with student tasks is further accompanied with a photograph of the "Gay Pride parade" (Burner et al., 2020, p. 71) that took place in New York in 2016. By studying the image carefully, one can see that the only individuals visible, who are holding the most prevalent LGBTQ+ flag worldwide (McConnell, 2022), are two People of Color. From 1978 until today, new LGBTQ+ flags have been adapted to symbolize the wide range of intersections of gender identities and sexualities across communities (McConnell, 2022). In 2021, leaders of the New York City Pride parade received critiques from Black and People of Color activists who claimed that Pride exclusively celebrates LGBTQ+ people who are cisgender (see glossary in appendix 1) and white (Clifton, 2021). Naming the photograph in the textbook "Gay Pride parade", in addition to excluding a broader range of identities across communities, ignores the variety of intersections and may lead the reader to believe that Pride is solely attached to sexuality. Moreover, the textbook authors make limited attempts to urge students to explore the meaning of acronyms, identify LGBT rights, and arrange a debate with standpoints for and against the pride parade. Due to the highly biased messages that the short story "Everyone Knows Petter's Gay" seems to convey, I believe students are more likely to distance themselves from queer lifestyles rather than establishing acknowledgement of social differences when encountering this multimodal text.

4.3.2 "Anne Frank's Diary"

The graphic novel *Anne Frank's Diary* (see appendix 6, pp. 216-219) is adapted by Ari Folman, illustrated by David Polonsky, and was first published in 2018. Anne Frank is widely known as an important figure from the Second World War who documented her encounter with racism in her diary *Liebe Kitty*. Even though Ari Folman has included only a portion of the original diary into the graphic novel, he has endeavored to be faithful to the complete work of Anne Frank (Epstein, 2019). The textbook authors of *Echo: Texts in English 8-10* (2020) include a brief extract of seven pages from the original graphic novel. I have analyzed three of the pages in addition to the student tasks. The extract presents a slightly unorthodox way of understanding Anne Frank's life as a Jewish teenager by leaving out a focus on her experiences as a victim of racism.

The multimodal text starts by presenting Anne's experiences of puberty as a stage of "wondrous change" where she finds herself carrying around "a sweet secret" (Burner et al., 2020, p. 217). The setting of the story changes as Anne thinks of a time when she spent the night with her friend Jacques. That night, Anne had asked Jacques if they could show their breasts to each other as a proof of their friendship. Out of sight from everyone else, in a bedroom covered with darkness, Jacques rejects the request in an offended manner, which makes Anne contemplative, thinking that: "If only she had

known my terrible desire to kiss her” (Burner et al., 2020, p. 217). Based on Anne’s facial expressions in the transitions between the panels on page 217, it seems that her stable appearance of being curious and joyful changes quickly to being thoughtful and disappointed in the last panel. This may indicate that, even at nighttime, there is no room for sweet secrets of exploring one’s sexuality.

The graphic novel extract continues showcasing Anne’s attraction to women. Page 218 consists of one large panel, a technique used by the illustrator to move from quick action between small panels to paying careful attention to the setting (Smith & Pole, 2018). At the top of the panel, Anne’s thoughts are expressed in a text box: “I must admit, every time I see a female nude, I go into ecstasy” (Burner et al., 2020, p. 218). Anne is located under a hoop tunnel in a park which is covered with flowers. Statues of naked females appear at each side of the pathway, and Anne, who is wearing a light blue dress with white dots and a pink waistband, is moving fast towards an undefined character at the end of the hoop tunnel. At the bottom of the panel, another text box appears: “If only I had a girlfriend”, Anne expresses. This gives a clear indication that Anne was, in fact, attracted to women. Some of the cultural codes that emerge from this image may also suggest that the illustrator of the graphic novel interpreted the context of Anne’s gender identity and sexual orientation in various ways. In a queer story like this, one may wonder whether it is a coincidence that her dress consists of the same colors as the Transgender Flag (McConnell, 2022), and if the person Anne is seeing at the end of the path is a desired version of herself – a desired body. With the intention of not assuming anything and staying respectful of Anne’s work, I leave the remark further unquestioned.

Despite addressing a silenced sexuality of the Jewish girl, the remaining part of the graphic novel extract focuses on Anne’s attraction to men. On page 219, Anne finds herself longing to talk to someone and unexpectedly meets Peter in the attic. Anne and Peter meet each other’s gaze, which becomes increasingly intense in the transition between panels. Anne starts blushing and realizes “how beautiful [Peter’s] eyes are” (Burner et al., 2020, p. 219). While this may indicate a new romantic adventure with Peter, her raised eyebrows and hesitant smile may tell otherwise. The rest of the extract (which is not included in the appendix) outlines her previous relationships with boys before it ends with a list of student tasks. After reading the extract, the students are expected to explain whether there are ethnic or religious groups who are persecuted today, in addition to re-story Anne’s love life (Burner et al., 2020, p. 223). Although there are possibilities for understanding the multiple aspects of Anne’s identity, the limited information from the extract does not convey any messages regarding her experiences of racism. Since the extract fails to offer an intersectional portrayal, it is a missed opportunity for the students to encounter experiences of being both bisexual and racially marginalized.

4.4 *Engelsk 9*

The last textbook I have analyzed, *Engelsk 9*, was published in 2020 by Cappelen Damm and includes a total of 291 pages. The authors of the textbook are Emily Haegi, Tone Madsen, and Siri Mohammad-Roe. Cecilie C. Mileman is listed as the photo- and publishing editor. The designer company Bøk Oslo AS created the graphic elements and organized the structure of the textbook.

I have collected three multimodal texts from three separate chapters in *Engelsk 9* (2020) that, to a different extent, provide storytelling of LGBTQ+ people and issues. The

textbook also consists of multimodal texts that include stories of racially marginalized people with potential approaches to queerness. Among these are one poem and one short story written by the African American author Langston Hughes whose silenced and queer sexuality has been widely discussed after his death (Murray, 2015; Summers, 2016). In addition, Thandiwe Abdullah, the co-founder of the Black Lives Matter Youth Vanguard, tells a story of her lived experiences as a Black woman activist who marches for sisterhood, People of Color, Muslims, queer people, and disabled people. However, the information provided does not suggest that the narrators have a queer background, which limits the opportunities to understand the lives of racially marginalized LGBTQ+ people.

4.4.1 "The Art of Being Normal"

The first chapter of *Enter 9* (2020), "What's your story?", presents an extract from the novel *The Art of Being Normal* (see appendix 7, pp. 36-37/40-41)¹⁷ written by Lisa Williamson¹⁸. In this chapter, the textbook authors emphasize the necessity for students to explore aspects of identity in different cultural and environmental spaces (Haegi et al., 2020, pp. 7-9). Working with teenagers who struggled with gender identity at the Gender Identity Development Service in London inspired Lisa Williamson to start writing (Williamson, n.d.). The novel extract is accompanied with two paintings created by Charlotte Evans that do not originate from the published novel. In the beginning of the story, the textbook authors provide a summary of the content. Here, the reader is introduced to two characters with big secrets, David Piper and Leo Denton, both referred to with male pronouns. David is described as an outsider who is labeled a "freak" by the other students at school. While his parents think he is gay, it is stated that David's best friends know the truth. Leo, on the other hand, is outlined as a new student at the school who wishes to be invisible. The student tasks included after the multimodal text recommend exploring "normal" and "unexpected" aspects of the two main characters' lives (Haegi et al., 2020, p. 44).

The first four pages present David's point of view, starting with a passage from chapter 1 of the original novel (Haegi et al., 2020, pp. 36-39). David tells a memory he has from when he was eight years old. His teacher had asked all her students to write what they wanted to be when they grew up. David's answer was short and concise: "*I want to be a girl*" (Haegi et al., 2020, p. 36). From this point, the setting changes to chapter 3. David introduces himself as being fourteen, currently enjoying his summer vacation lying on the sofa dressed in his mom's nightie. When his sister starts calling David a "weirdo", his mom and dad exchange looks, not being entirely sure what to respond. David's story ends after he finishes writing a list of things to achieve during the summer vacation, the last one stating: "Tell Mum and Dad" (Haegi et al., 2020, p. 39). This indicates that David has not disclosed his gender identity to his family yet. There is, however, no explicit information demonstrating that his parents think he is gay, as the summary proposes. Meanwhile, the painting on page 37 displays a person who is jumping on a trampoline placed in a rural landscape. It also seems that the person overlaps with another person, perhaps to illustrate David's negotiation between his biological gender and gender identity. The colors that are used reflect all the colors of the Traditional LGBTQ+ flag (McConnell, 2022). The person's skin color is blue, which in

¹⁷ The extract consists of 8 pages in total. In order to maintain the focus on the multimodal elements of the text, I do not include all of the pages as appendices but still provide a summary of the full text (as with "Everyone Knows Petter's Gay" in *Echo: Texts in English 8-10* (2020)).

¹⁸ Lisa Williamson does not openly identify as LGBTQ+ in her bio (Williamson, n.d.).

terms of the LGBTQ+ flag symbolizes harmony. In turn, this gives the impression of a balanced gender identity, which does not correspond to David's own lived experiences. In addition, the dark-toned appearance of the colors risks conveying negative associations, such as concerns, secrets, and vulnerability, which can cause the viewers to distance themselves from non-normative gender identities and issues.

The next four pages include two passages from chapter 4 where the narrative point of view is changed to the character Leo (Haegi et al., 2020, pp. 40-43). Leo lives in a messy home together with his stepsister and their biological birth mother. While their mother is at the bingo hall, Leo decides to go grocery shopping. He puts on his hoodie and walks fast with his head lowered. When he arrives at the store, he catches sight of several boys from his old school, which makes Leo react quickly: "I pull my hood up, fastening the zip to the top so all you can see are my eyes" (Haegi et al., 2020, p. 41). This indicates that there is something with Leo's body that he wants to hide from the public. Furthermore, the last part of the story takes place at Leo's home at nighttime. His mother stumbles through the door with an unfamiliar guy. The smell of alcohol and cigarettes spreads through the room, which makes Leo feel tense and uncomfortable. The story ends with Leo running to his room and slamming the door so hard the entire house shakes. Furthermore, the painting on page 40, captioned *Brick Walls*, illustrates a person crossing a wall during nighttime. Some rooftops are barely visible, which indicates that the person is leaving an inhabited area and into what seems to be an unknown, empty space. The moon is a common symbol of femininity, and at its fullest form, it is associated with a time for setting intentions and unchaining oneself from things that cause distress (That Very Night, n.d.). Similar to the image on page 37, the painting consists of dark tones although with a different combination of colors that constitute the same colors as the Transgender Flag (McConnel, 2022). Even though the novel extract does not include any explicit references to Leo's gender identity, the context of him hiding his body under a big hoodie and the painting's color combination together convey a message of unexplored queer desire.

4.4.2 "Note from Dad"

The textbook chapter "Communication" includes a multimodal text titled "Note from Dad" (see appendix 8, pp. 62-64) that addresses the relation between coming out as gay and receiving acceptance. By working with the chapter, students are expected to explore communicational patterns and practice critical reading (Haegi et al., 2020, p. 59). Page 62 consists of a summary composed by the textbook authors that contextualizes the title, accompanied with an image on page 63 from an external source. Page 62 also includes a list of student tasks that continues on page 64.

The summary on page 62 explains that the process of coming out as gay can be difficult for some to talk about and may require great courage. The textbook authors further stress that supportive families can make this process easier. Furthermore, the image on page 63 includes words that take form as a short letter placed on the door of a blue refrigerator and is attached with a heart-shaped magnet that is partly covered in blue. The short letter is a note to a boy named Nate, written by his father who had overheard his conversation with Mike about his plan to come out as gay. Nate's father reaction to this was the following: "The only thing I need you to plan is to bring home OJ and bread after class. We are out, like you now. I've known you were gay since you were six. I've loved you ever since you were born" (Haegi et al., 2020, p. 63). The father's response normalizes the process of coming out and demonstrates his acceptance of Nate's sexual orientation. Since blue is a color commonly associated with the male

gender, the context of coming out is partly restricted to how gay men receive acceptance from their families. However, the list of student tasks predominantly asks students to explore challenging aspects of coming out in which the word 'difficult' appears five times (Haegi et al., 2020, pp. 62-64). An attempt has also been made to view how it may be difficult for girls to come out by asking students to formulate some advice. The image accompanied with the student tasks on page 64 shows a boy with light complexion who has a worried facial expression. It appears as if this image is included to illustrate the character Nate from the text, which gives a narrow perspective of other queer identities with various racial backgrounds.

4.4.3 "Love for every body"

The final multimodal text I have collected, "Love for every body" (see appendix 9, pp. 201-203), is located in the chapter "Love and loss". The topic of the chapter is meant to encourage students to explore "experiences of romantic love, unanswered love, [and] hopeless love" (Haegi et al., 2020, p. 161). "Love for every body" is an informative article written by the textbook authors and further accompanied with two photographs from external sources and tasks for student comprehension.

The concept of love, as it appears in the informative article, solely focus on how hormones affect all people in similar ways. The main body of the text presents three emotional stages of love. The textbook authors start explaining how estrogen and testosterone result in lust, stating that: "Mother nature has worked it out so that we are driven by the desire to reproduce" (Haegi et al., 2020, p. 201). Describing nature in this sense is a dangerous discourse, as it does not address the diverse sexual desires experienced by LGBTQ+ people¹⁹. The statement also alienates asexual people (see glossary in appendix 1) who do not feel the need to engage in sexual acts in a relationship. In order to excite the hormones, the textbook authors further claim that "a little eye contact is all that is needed" (Haegi et al., 2020, p. 201). This utterance evokes additional cultural norms, signaling that people who are blind cannot experience having sexual desires. Furthermore, the story starts explaining how attraction and attachment are inherent phases of being in love. Although this may be more relatable for a larger body of students, the textbook authors emphasize that all three stages happen to everybody, "allowing us to experience that crazy, out-of-control feeling for another human being" (Haegi et al., 2020, p. 202). In other words, this manual for ways to encounter love is meant to prepare students for how this emotion works for everyone. Meanwhile, the first photograph placed on page 201 illustrates the lower half of two individuals sitting on a bench. Whereas the person to the left is wearing baggy jeans, the person sitting beside dressed in purple tights and pink shoes is sitting with one leg crossed over the other person's thigh. The purple and pink elements of the outfit may be associated with a feminine gender identity. Considering that the photograph appears below the statement regarding "the desire to reproduce", it is likely to assume that the photo editor of the textbook had searched for ways to represent a cisgender, straight couple. The assumption that love and sex lead to reproduction for heterosexual couples is also problematic, as it is not always the case.

After the end of the text, students are asked to explain the difference between the meaning of "love for every body" and "love for everybody" (Haegi et al., 2020, p. 203). Although this task has the potential of queering the stages of love, it is likely to assume

¹⁹ Scientifically speaking, the field of queer ecology demonstrates that it is also an inaccurate discourse (see Burt, 2021 for reference).

that the textual story's cisnormative and heteronormative ideas influence students' responses. The task also signals a missed opportunity in terms of discussing body-related issues, such as gender expression, body positivity, and body shaming. However, the photograph placed below the task on page 203 illustrates two people with female characteristics. The photograph shows a young person of color having eye contact with a person with light complexion. They are dressed lightly and are laying down in the grass, which indicates a common trope of romantic love. The person of color's gaze also signals a standard expression of being in love. In other words, the image proposes further complex meanings that derive from the text as the two individuals depicted may be lesbian, bisexual, or asexual as well as transgender, genderqueer, or non-binary.

5 Discussion of Research Findings

In this chapter, I present my discussion of the analyzed findings in relation to my research questions, theoretical background, and research methodology. My first research question attempts to determine to what extent racially marginalized LGBTQ+ people are represented in EFL textbooks for 9th grade in Norway. The findings from the analysis demonstrate that none of the textual stories from the four EFL textbooks explicitly represent LGBTQ+ individuals who are also racially marginalized. Nevertheless, three out of seven texts are accompanied with images that, to some extent, provide stories from racially marginalized LGBTQ+ people. In other words, identity and discrimination are usually presented as one-dimensional concepts in which whiteness is the norm in connection to LGBTQ+ representation. Additionally, the stories are predominantly grounded on cisnormative and/or heteronormative ideas that shape LGBTQ+ individuals as insecure and vulnerable, mostly with references to gay boyhood. The situated knowledge in each textbook calls for a critical discussion on how power dynamics affect the intersection of social identities in dissimilar ways (Tefera et al., 2018). My second research question builds on the former as I seek to identify in which ways multimodal texts in EFL textbooks influence students' understandings of intersectional identities. Most of the images that accompany the texts convey messages that do not correspond to the content and contexts of the texts. The interplay between the two modes in the multimodal texts invites for separate ways of thinking about the intersection of gender, sexuality, and race. It is therefore necessary to discuss whether the multimodal texts are likely to provide potential misunderstandings of the overall message (van Leeuwen, 2020), such as the textual representations of white LGBTQ+ people accompanied with visual representations of racially marginalized LGBTQ+ people.

Even though the English subject curriculum does not explicitly emphasize a focus on intersectionality, I claim that it is embedded in parts of the subject's larger relevance, central values, and core elements. Since the English subject aims for ways to help students develop confident identities through cross-cultural understanding (The Norwegian Directorate for Education and Training, 2020), the process includes engaging with learning materials that reflect the cultures that are present in the classroom and in the society at large as well as foreign cultures (Dinkins & Englert, 2015; Neto, 2018). An exploratory approach to lifestyles, social conditions, and communication patterns shall help students to understand the world from new perspectives and prevent initiating prejudice (The Norwegian Directorate for Education and Training, 2020), which involves thinking critically of situated knowledges that reproduce cultural norms (Davis, 2008). The English subject should also facilitate ways to encounter a variety of texts in English, including multimodal texts that combine multiple forms of expression, such as text and image, to enhance and present a message (The Norwegian Directorate for Education and Training, 2020). In the analysis chapter, I have examined how texts and images convey messages related to the intersection of gender, sexuality, and race which, in turn, has given an indication of the extent to which racially marginalized LGBTQ+ people fail to be represented in the four EFL textbooks. However, because some texts are accompanied with images that differ in meaning (van Leeuwen, 2020), I provide some extra space in this chapter to discuss how the interplay between texts and images can influence students' understandings of intersectional identities such as gender, sexuality, and race.

By doing so, teachers can raise awareness of how power dynamics affect people and help students to combat all forms of discrimination and respect social differences in a good psychosocial learning environment, as § 1-1 and § 9A-2 in The Education Act (1998) emphasizes. The absence of racially marginalized LGBTQ+ people in EFL textbooks hinders students from understanding that racially marginalized people can also identify as LGBTQ+ and experience complex forms of discrimination. This makes it crucial for EFL teachers to challenge the ways in which textbooks assign fixed identities of cultures and societies as the desirable knowledge (Fuchs & Bock, 2018; Macgilchrist, 2018). With the intention of answering my two research questions, I now turn to some passages from my findings that illustrate the strict and one-dimensional portrayal of LGBTQ+ identities and issues. Furthermore, I outline in which ways the multimodal texts present messages of intersectional identities based on gender, sexuality, and race.

5.1 The One-Dimensionality of Social Differences

Out of the four textbooks, three of them include representations of LGBTQ+ individuals and issues, yet without explicitly mentioning any perspectives of race. Common to all the textbooks is that they contextualize the chapters in which the multimodal texts are located by stressing the necessity of understanding different perspectives of social identities. Considering social identities from an intersectional perspective can help students to understand how privilege and exclusion appear and affect people to different extents (Romero, 2018; Tefera et al., 2018), which the creators of the textbooks seem to have ignored. The textbook authors of *Enter 9* (2020) want students to learn about one specific approach to identity and discrimination by focusing exclusively on racial perspectives. In *Stages 9* (2021), it is stated that the materials open for new perspectives of the world, a promising purpose with limited results given how the only attempt the textbook authors make is to include one story of a gay teenage boy. Similarly, the textbook authors of *Echo: Texts in English 8-10* (2020) note that the two stories that address same-sex attraction allow students to see the world from different points of view but ignore that there are other LGBTQ+ identities that students should learn about. The textbook authors of *Engelsk 9* (2020) want students to explore cross-cultural perspectives of identity and develop critical thinking, first by learning about non-normative gender identities and sexual orientations but also, as it seems, about normative notions of love and the universal desire to reproduce. Overall, students learn about LGBTQ+ people as a homogeneous group who deviates from expectations of being normal by experiencing difficulties and challenges. Students are therefore likely to distance themselves from the materials (Røthing & Svendsen, 2010), and, at worst, start developing prejudice against people with non-normative gender identities and sexual orientations. Since students in the EFL classroom are not exposed to intersectional narratives about LGBTQ+ people, learning about gender and sexual diversity based on the marker of whiteness poses a central problem for developing cross-cultural understanding (Brockenbrough, 2016), which the English subject seeks to promote. The absence of racially marginalized LGBTQ+ people in the EFL textbooks also limits the opportunities for some students to use the materials as mirrors to develop confident identities (Dinkins & Englert, 2015; Johnson et al., 2017). Importantly, it also hinders all students from using the materials as a tool for change (Johnson et al., 2017) and to avoid reproducing stereotypes.

The absences of racial diversity in textbook representations of LGBTQ+ people indicate specific patterns that consider social differences as one-dimensional concepts. In terms of this study's focus, it is arguable whether the multimodal text "New Zealand

Teenagers" in *Enter 9* (2020) is significant for understanding the diverse lives and issues of LGBTQ+ people. Each of the four textbooks does, in fact, include a few stories of racially marginalized people which I decided to leave out of my data collection due to the time and space constraints of this thesis. Nevertheless, *Enter 9* (2020) demonstrates a common practice of placing racially marginalized people as Others (Niehaus, 2018) by emphasizing their lived experiences mainly in terms of racial discrimination (Chisholm, 2018) without considering, for example, how they feel emotionally and/or physically attracted to other people. Even though the term *culture* is introduced in a very broad sense in "New Zealand Teenagers", the textbook authors do not make any attempts to include comprehension tasks that explicitly ask students to think of cross-cultural representations of identities, such as racially marginalized LGBTQ+ people. Because the text does not raise questions related to other social differences such as gender and sexuality, the audience that the textbook authors have in mind when including the stories of racially marginalized people are supposed to be cisgender and/or heterosexual (Røthing & Svendsen, 2010). Based on the strict focus on racial identity and racial discrimination in "New Zealand Teenagers", it seems as if the textbook authors seek to establish one specific type of social difference as the source to all kinds of marginalization. EFL teachers should therefore counteract these mythical norms by posing additional questions related to identities and discrimination (Lorde, 1984; Matsuda, 1991) and reclaim the perspectives of multiply marginalized people (Brockenbrough, 2015, 2016; Kumashiro, 2001).

The stories of LGBTQ+ people in EFL textbooks for 9th grade in Norway do not address how multiple social differences affect the extent to which individuals can experience complex forms of marginalization. Because the textbook authors do not openly share any experiences of being LGBTQ+ and racially marginalized, they are in a position of recreating narratives and reproducing knowledges that do not reflect the diverse lived experiences of marginalized as well as multiply marginalized people (hooks, 1989; Shlasko, 2005). In their procedures of selecting materials and adding new perspectives through summaries, points of reflection, and student tasks, it appears as if the textbook authors always have a homogeneous audience in mind, namely a white student body who should learn about the vulnerability and otherization of white LGBTQ+ people. The multimodal texts "If You Kiss a Boy", "Everyone Knows Petter's Gay", "The Art of Being Normal", and "Note from Dad" are all accompanied with short introductions and/or student tasks that focus on the difficulties and challenges of having a non-normative sexual orientation and gender identity. These four multimodal texts portray male figures and, to some extent, male-to-female transition as "The Art of Being Normal" highlights. A prevalent focus on gay boyhood in the textbooks signals attempts to promote homotolerance towards gay men as Others (Røthing & Svendsen, 2010) at the expense of invisibilizing other queer experiences. At the same time, none of the texts problematize cisgender and heterosexual issues which, in turn, reinforces normalcy by re-marking LGBTQ+ lives as undesirable (Britzman, 1995, 2012; Smestad, 2018). Importantly, race neutrality can never be assumed in the selected representations of LGBTQ+ people because none of the stories explicitly problematize how power dynamics affect the intersection of gender, sexuality, and race in different ways (Tefera et al., 2018). Even the narratives that are originally composed by authors who are queer and racially marginalized, such as Alex Sanchez and Anne Frank, do not include issues of complex forms of marginalization, possibly in the process of selecting and thus eliminating parts of their whole work. The story "Anne Frank's Diary" is a positive example in that it recovers a silenced archive of bisexual desire. The multimodal text is

supplemented with questions related to the persecution of ethnic and religious groups, which indicates that the textbook authors have assumed that the student readers are familiar with aspects of racism but ignore elaborating on the state of heterosexism (and cissexism) in historical and contemporary times. Consequently, students are compelled to believe that lives are lived as stereotypes that seek to fulfill expectations related to separate social differences (Sumara & Davis, 1999). With the intention of finding out in which ways the multimodal texts can influence students' understandings of intersectional identities such as gender, sexuality, and race, I now turn to a discussion on how cultural codes from some of the images match or exceed the information provided in the texts.

5.2 The Perpetuation of Whiteness in Multimodal Texts

The findings from the analysis demonstrate that texts and images in EFL textbooks promote disconnected ways of thinking about gender, sexuality, and race. Whereas the textual stories of LGBTQ+ people do not mention any references to race, some of the images invite viewers to interpret how race is also connected to gender and sexual diversity. However, most of the texts are accompanied with images of objects or people that do not include other races than white, although with some few exceptions. I claim that the multimodal texts present some representation of LGBTQ+ people and thus promote visibility. However, this positive sign is limited, as these representations systematically leave out any emphasis on processes of racialization. Students are therefore likely to interpret the images based on the information provided from the texts. Considering that images include underlying as well as literal layers of meaning (Aiello, 2020), it can be challenging to understand how the intersection of gender, sexuality, and race affects people to a large extent (Tefera et al., 2018). The multimodal texts predominantly consist of stories that portray people with non-normative sexual orientations, which resonates with Smestad's (2018) study on EFL textbooks based on LK06. The novel extract "The Art of Being Normal" is the only multimodal text that points to non-normative gender identities. However, this is conducted in a very implicit way and requires the reader to interpret the text alongside the cultural codes that emerge from the images. At the same time, the reader needs to critically assess the summary provided by the textbook authors which states that one of the characters is gay, but this information is not present in the novel extract. This can lead to misconceptions such as considering, for example, all transgender girls as gay because of their biological gender, which ignores the fact that these individuals may identify as straight as well. The strict focus on what counts as unexpected and normal related to gender identity and gender expression in "The Art of Being Normal" seems to outweigh the focus on sexual orientation, an aspect that has not received much attention in textbook studies (Höhne & Heerdegen, 2018). The dark-toned appearance of the LGBTQ+-related colors in the paintings that accompany the text may further persuade the reader to think that people who do not identify with their biological gender hide from romantic and/or sexual attractions. However, because of the limited representations of non-normative gender identities in the EFL textbooks, I urge future researchers to pay attention to the misconceptions of marking transgender, genderqueer, or non-binary people as gay or straight without any further explanations. This echoes the belief by Sumara (2007) who states that identifications based on one social identity category cannot be systematically bounded by one narrative. This statement can be interpreted in two ways. It first indicates that gender, sexuality, and race are always inherent aspects of one's identifications. Nevertheless, it also demonstrates that a narrative of social differences should also take form in multiple ways, for example, through both text and image

simultaneously. Therefore, I discuss some of the exceptions where the two modes attempt to complement each other by seeking for ways to include racial diversity in visual stories of LGBTQ+ people.

Three of the multimodal texts I have analyzed include contradictory messages from the texts and the images. Whereas the textual stories foreground LGBTQ+ representation solely through the lens of whiteness, the visual stories take on a more diverse approach to race. The short story extract "If You Kiss a Boy" in *Stages 9* (2021) does not inform the reader about the racial identity of the characters. The photograph that accompanies the text, however, displays two boys with different racial appearances. Because the text does not refer to any dialogues between the boys, it seems as if the image serves as a way of continuing the storytelling. It is not possible to conclude which of the boys is meant to represent the main character of the story. In this sense, the text and the image fail to communicate similar meanings and, in turn, leave the students with an overall impression that the intersection of gender, sexuality, and race affect people in similar ways (Tefera et al., 2018), especially when it comes to boys who identify as gay. In addition, the short story extract "Everyone Knows Petter's Gay" in *Echo: Texts in English 8-10* (2020) serves as an example of considering whiteness as the norm for gay people in Norway. As explained in the analysis, the textbook authors start introducing the text by referring to the decriminalization of same-sex relationships in Norway. Meanwhile, the last page of the text is accompanied with a photograph that illustrates People of Color during a Pride parade in New York. The local and international perspectives of LGBTQ+ people can lead to an understanding that racial diversity is foreign to LGBTQ+ communities in Norway, which reinforces the notion of homonationalism (Puar, 2007; Røthing & Svendsen, 2011). While the text describes the process of coming out as gay with difficulties and shame, the image includes cultural codes linked to celebrating gender and sexual diversity. Lastly, the informative article "Love for every body" in *Engelsk 9* (2020) promotes what seems to be a manual for the emotional stages of being in love. The heteronormative and cisnormative ideas in the text erase other ways of being emotionally attached to someone, such as through same-sex attraction. In contrast, the visual story signals romantic tension between two individuals with different racial appearances and female characteristics. The photograph of the two people is positioned at the end of the informative article, leaving the reader with an impression of love experiences that deviate from cultural norms.

The three multimodal texts outlined above demonstrate that there is no coherence between the texts and the images as the two modes convey messages that differ in meaning (van Leeuwen, 2020). This discrepancy invalidates the belief that all learning materials that combine textual and visual elements enhance the overall message of the presented topic, as stated in the English subject curriculum. EFL teachers should therefore critically assess the interplay between texts and images before presenting the multimodal texts to students to avoid foregrounding the universal understandings of gender, sexuality, and race as they appear in the textbooks. A step into the right direction for EFL teachers is to implement queer pedagogy as a tool to challenge normalcy (Britzman, 1995; Pennell, 2020; Shlasko, 2005). This process involves modeling queer reading and viewing practices (Schey, 2019; Shlasko, 2005) that can help students to find new meanings coming out of juxtaposing images and texts in the textbooks. In the image from the multimodal text "If You Kiss a Boy" (see appendix 4), for example, the teacher can encourage students to view the dark space with the two boys as a positive site of intimacy and possibility for intersectional queer desire to emerge. Allowing students to search for silences of racially marginalized LGBTQ+ people

(Schey, 2019) and ask other questions (Matsuda, 1991) can provide a basis for understanding the variety of intersectional identities when working with textbooks and other learning materials.

The most striking finding of this study is the overwhelming whiteness of the multimodal texts in the four EFL textbooks. Because none of the textual stories mention processes of racialization in connection with stories of LGBTQ+ people or highlight in which ways people with a non-normative gender identity and/or sexual orientation can also experience marginalization based on race, I do not regard these representations as race neutral. This resonates with Dyer (1997) who warns against misunderstanding all other races than white as racialized. Given the major portrayal of boys in connection to LGBTQ+ representation, the lack of intersectionality is even more palpable (The Combahee River Collective, 1978/2014). However, based on Smestad's (2018) study, there is some positive development when it comes to including racial diversity in the visual representations of LGBTQ+ people in EFL textbooks in Norway, which have previously contained images of white people solely. This improvement can allow for a larger amount of the diverse student body to search for attributes of themselves (Johnson et al., 2017) and, in turn, contribute to increasing their self-image. However, the overrepresentation of whiteness in the multimodal texts does not present adequate representation of the variety of LGBTQ+ cultures, as foreign language textbooks should (Neto, 2018). The absence of racially marginalized LGBTQ+ people signal urgent work for developers of EFL textbooks to scrutinize school policy documents for underlying meanings. Since LGBTQ+ communities can be considered as sub-cultures (Mucciaroni, 2011), I would argue that the recently published EFL textbooks fail to promote intercultural competence. This makes it crucial for EFL teachers to introduce queer reading and viewing practices for students and expose them to a broader range of authentic learning materials that portray the lived experiences of racially marginalized LGBTQ+ people.

6 Conclusion

Writing this master's thesis has taught me that contemporary EFL textbooks do not provide a complete overview of the diverse lived experiences of LGBTQ+ people. Since textbooks often share one-dimensional knowledges of constructed identities, are frequently used in Norwegian education, and create values in the classroom (Chisholm, 2018; Fuchs & Bock, 2018; Gilje, 2016; Höhne & Heerdegen, 2018; Macgilchrist, 2018; Normand, 2021), they risk conveying negative associations of intersectional identities. Most of the LGBTQ+ stories in the EFL textbooks focus on gay boyhood at the expense of invisibilizing the variety of other queer experiences. These textbook representations correlate to the extended visibility of gay boys in popular media such as Netflix, which have casted shows such as *Sex Education*, *Young Royals*, and *Heartstopper*. However, taking *Heartstopper* as a further example, which was released in April 2022, the show also includes a Black actress who identifies as a transgender girl. If teenagers at the lower-secondary school in Norway are watching these popular shows, which I assume they do, I believe they are ready to talk about intersectionality in the classroom. Students may, in fact, be much more knowledgeable of intersectional identities than their teachers. Intersectionality is a silenced notion that LK20 has neglected at the expense of terms with ambiguous meanings, such as diversity (Lund, 2018). In order to combat all forms of discrimination in Norwegian schools (The Education Act, 1998, § 1-1), intersectionality should be considered a helpful lens for educators to understand how power dynamics affect the experiences of identities in unique ways.

As I presented in the introduction, the purpose of this study was to examine whether and how recently published EFL textbooks for 9th grade in Norway include multimodal representations of racially marginalized LGBTQ+ people. With the intention of addressing this perspective, I developed two research questions. My first research question aimed finding out whether LGBTQ+ people are solely represented through the marker of whiteness: "To what extent are racially marginalized LGBTQ+ people represented in EFL textbooks for 9th grade in Norway?". My second research question dealt with whether written and visual elements in multimodal texts present the same or dissimilar message to the student readers: "In which ways can multimodal texts in EFL textbooks influence students' understandings of intersectional identities such as gender, sexuality, and race?". This process involved paying attention to the overrepresentations of privileged identities, the absences of queerness, and the misconceptions of presenting identities and discrimination as one-dimensional concepts. Using intersectionality as a methodology for multimodal narrative research assisted me in thinking critically about stories with one-dimensional perspectives of social differences.

The textbooks for 9th grade in Norway do, to a certain extent, include representations of LGBTQ+ people. While the textual stories do not provide the reader with explicit information about processes of racialization in connection to gender and sexual diversity, some of the visual stories include representations of racially marginalized LGBTQ+ teenagers. This is a step in the right direction as previously EFL textbooks based on LK06 postponed engaging with this topic until 10th grade and only included illustrations of gay and lesbian adults who are white (Smestad, 2018). The stories in EFL textbooks are regarded as social artifacts (Gilje, 2017; Riessman, 2008)

that represent societies and people within them. Students should therefore have opportunities to recognize themselves in the teaching resources to develop a confident identity, positive self-image, and cross-cultural understanding, as the English subject curriculum emphasizes. In general, the texts are accompanied with images that convey dissimilar meanings of LGBTQ+ lives and provide potential misunderstandings for the reader (van Leeuwen, 2020). The tasks that are attached to the multimodal texts exclusively foster students' comprehension of texts. Because images are also sources of knowledge (Riessman, 2008), the absences of tasks related to images do not contribute to enhancing students' critical thinking skills, as stressed in LK20. I have recently read a young adult novel named *PET* by Akwaeke Emezi (2019) which opened my eyes for understanding the variety of intersectional identities. The main character in this book, who is a Black transgender girl with selective mutism, claims that "the first step to seeing is seeing that there are things you do not see" (Emezi, 2019, p. 71), which actualizes the need for students to develop visual literacy in critical ways. If EFL teachers are not familiar with the practices of queer reading and viewing (Schey, 2019; Shlasko, 2005), students are likely to understand the intersection of gender, sexuality, and race in universal ways. This requires EFL teachers to start facilitating for ways to unhear stories that ignore the widespread voices of racially marginalized people (McKittrick, 2021). Even though I found three images that include racially marginalized LGBTQ+ people in three out of four EFL textbooks, this is not an adequate representation that reflects the intersectional student body in Norwegian schools. This makes it crucial for EFL teachers to constantly engage with LGBTQ+ representations in textbooks through an intersectional lens (Höhne & Heerdegen, 2018; Niehaus, 2018). The process also includes re-examining theories, pedagogies, and school policy documents and make room for practices that challenge normalcy in textbooks and other teaching resources. Because the Covid-19 pandemic has opened for ways to bring the world to the classroom digitally, it is also possible to invite guest speakers with authentic experiences of being multiply marginalized into the EFL classrooms in Norway.

Although there are some limitations to this study, my research seeks to point to possibilities for further research. Accessing detailed information about the textbook authors and contributors, as well as the original creators of the texts and images, has not been an easy process. Since positionality plays a crucial role for critically assessing how knowledge is created and told (Riessman, 2008), the developers of the textbooks should consider contextualizing this in cases of various identity representations. I believe interviewing the authors and contributors about the choices they make when selecting and including LGBTQ+ stories (or not including them at all) can provide significant information for understanding their decisions of combining texts and images to present specific messages. This should include exploring their criteria when choosing the materials and the final decisions between the textbook authors and the photo editors. Interviewing developers of textbooks can further highlight their ethical decisions about whether they are consulting with other experts with authentic lived experiences. Furthermore, because EFL teachers are most likely still familiarizing themselves with the recently published EFL textbooks, I decided not to conduct any surveys on their use of the textbooks. This poses a unique opportunity for future researchers that should be considered in relation to teachers' selections of textbooks, teacher's guides and digital resources. Since the teacher's guides include instructions for teaching the multimodal texts, they provide additional insights to how stories may either restrict or optimize students' understandings of intersectional identities. In addition, the digital resources may include a broader range of modes used to present messages of social differences.

Future researchers should also consider interviewing teachers about their ways to approach intersectional identities and which teaching materials they employ in these processes. This can give an indication on whether teachers use textbooks as the primary teaching resources or if they seek for other supplementary materials. Another approach can be for the researcher to conduct action research in the EFL classroom by comparing textbook-centered lessons with an exploratory approach to teaching intersectional identities. In both lessons, I would encourage the researcher to design their own framework for ways to model queer reading and viewing practices that promote critical analyses and, in turn, foster students' intercultural competence and critical thinking skills.

As I explained earlier in connection to the ethical considerations of this study, it is not possible to generalize the findings from my research. However, my intention has not been to establish a definitive set of findings and conclusions, but rather to reflect critically and ethically on how my study offers further lines of inquiry into intersectional educational research. This master's thesis has provided insight to the extent to whether and how multimodal representations of racially marginalized LGBTQ+ people are represented in the recently published EFL textbooks for 9th grade in Norway. In addition, the textbook *Echo: Texts in English 8-10* (2020) has provided a small, yet important indication on the representations of intersectional identities across all three grade levels at the lower-secondary school. Future research should therefore concentrate on the intersection of gender, sexuality, race, and other social identities in EFL textbooks for 8th and 10th grade. Considering that learners are forming their identity and negotiating their place in the world at an early stage (Murray, 2015), researchers should also consider conducting a similar study on EFL textbooks for younger grades. Likewise, future research could also include seeking for additional ways to analyze representations of racially marginalized LGBTQ+ people by, for example, including aspects of disability, which is a rich field of study. Critical analyses of EFL textbooks can help future generations of students to encounter complex understandings of the world. Queerness can take many forms. Queerness is infinite.

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Appendices

Appendix 1: Glossary

Term	Definition
Ableism	<i>Ableism</i> can be defined as prejudice or discrimination against individuals with disabilities (Merriam-Webster, n.d.a).
Ageism	<i>Ageism</i> can be defined as prejudice or discrimination against a specific age-group (Merriam-Webster, n.d.b).
Asexual	A person who is <i>asexual</i> can feel emotionally attracted rather than physically attracted to other people and, in turn, also be heterosexual as well as LGBTQ+ (Stonewall, n.d.).
BIPOC	The term <i>BIPOC</i> is commonly used in North America to refer to Black, Indigenous, and People of Color as racially marginalized groups who live and struggle in societies governed by over-represented majorities (Ijoma et al., 2021).
Cisgender	When someone's assigned-at-birth gender matches their gender identity, they are considered <i>cisgender</i> (Murray, 2015). Using the term, literary scholar Harriet Dyer (2019) claims, "avoids establishing a default or 'normal' and acknowledges that everyone has a relationship between their birth gender and gender identification" (p. 22).
Cisnormativity	According to Murray (2015), <i>cisnormativity</i> is a result of institutionalized cissexism, which persuades people to believe that "having a cisgender life experience (having either XX or XY chromosomes, being assigned male or female, and identifying as male or female) is the 'correct' life experience, superior to all others" (p. xiv).
Cissexism	The term <i>cissexism</i> (often used synonymously with <i>cisgender privilege</i> or <i>genderism</i>), is a type of discrimination that ignores and stigmatizes the lives of transgender and other non-binary gender identities (Murray, 2015).
Genderqueer	A person who identifies as <i>genderqueer</i> rejects labels and conformity to specific gender norms (Solomon, 2021), sometimes used synonymously with <i>genderfluid</i> (Dyer, 2019).
Heteronormativity	Institutionalized heterosexism is referred to as <i>heteronormativity</i> , a concept that foregrounds heterosexuality as the only accepted and reproduced lifestyle (Murray, 2015).

Heterosexism	<i>Heterosexism</i> is a discriminatory practice based on the act of assuming that all people are, or should be, heterosexual, which leads to reinforcing heteronormative values (Murray, 2015).
Homotolerance	Røthing and Svendsen (2010) define <i>homotolerance</i> as “the (supposedly definitive) heterosexual majority’s ‘tolerance’ toward gay[s] and lesbians as ‘other’” (p. 149).
LGBTQ+	The acronym <i>LGBTQ+</i> stands for lesbian, gay, bisexual, transgender, and queer people. In addition, the “+” indicate that there are also people who identify with other non-normative gender identities and sexual orientations, such as genderqueer and asexual (Solomon, 2021). This illustrates that the collective meaning continues to evolve through time periods and historical contexts.
Non-binary	The term <i>non-binary</i> refers to people whose gender identity transgress from the gender binary (Stonewall, n.d.). Non-binary is often used as an umbrella term for all non-binary genders such as genderqueer, genderfluid, gender-neutral, or agender, whose experiences falls outside the experiences of being either male or female (Dyer, 2019; Stonewall, n.d.).
Racialized	According to community activist and PhD candidate Yafet Tewelde (2020), using the term <i>racialized</i> synonymously with non-white causes misunderstandings of the difference between race and racism. People who are racialized, Tewelde (2020) aptly claims, “are not – and cannot be – exclusively non-white people because they experience racial discrimination; whiteness and the privileges afforded to it are also racialized”.
Racism	The term <i>racism</i> , Lorde (1984) argues, implies “the belief in the inherent superiority of one race over all others and thereby the right to dominance” (p. 115). There is, nevertheless, no fixed and agreed-upon definition of racism. Broadly speaking, the term indicates prejudice or discrimination against individuals and groups based on their skin color, ethnicity, nationality, religion, or culture (Antirasistisk Senter, 2020).
Sexism	<i>Sexism</i> can be defined as prejudice or discrimination based on gender which, in turn, reinforce stereotypes of gender roles (Merriam-Webster, n.d.c).
Transgender	The term <i>transgender</i> (or <i>trans</i>) indicates that a person’s gender identity differs from the gender they were assigned at birth. People who identify as transgender may also describe themselves using a range of terms, including (but not restricted to) transsexual, genderqueer, genderfluid, non-binary, genderless, agender, trans man, female-to-male, trans woman, and male-to-female (Stonewall, n.d.). Dyer (2019) claims that gender identity is an internal experience and not a person’s gender characteristics.

	Thus, a transgender person might have undergone partial or no surgery to change their gender characteristics.
Queer	People commonly associate <i>queer</i> as an umbrella term of individuals and groups who identify and/or express themselves as gay, lesbian, bisexual, transgender, or as anything else than cisgender and/or heterosexual (Pennell, 2020; Pinar, 1998; Sumara & Davis, 1999). In addition, Murray (2015) claims that <i>queer</i> is a fluid term “used to disrupt assumptions and deconstruct how named sexualities [and genders] are internalized and perceived” (Murray, 2015, p. 47). In queer theory, the term is commonly highlighted as a noun and an adjective to signal queer inclusion, and as a verb in connection to implementation of queer pedagogy (Pennell, 2020).

Warm-up

These ethnic groups are mentioned in this article: *Pākehā, Māori, Samoan, Chinese.* What do you know about each of them?

starting – oppsiktsvekkende
 insightful – oppklarende
 highlighted – understreket
 confronting – tar opp
 researcher – forsker

New Zealand TEENAGERS

By Michelle Duff

Teenagers have spoken out about how they feel about their ethnicity, in a new study published in the *New Zealand Journal of Psychology* – with results that are both startling and insightful. The study highlighted the importance of parents speaking to kids about their racial identity, and teachers confronting the topic, researcher Dr Melinda Webber said.

Ethnicity

"We need to talk to kids about what ethnicity is, what racism is, how they are going to encounter it in their lives and buffer it. These kids are discriminated against every day." The Auckland University study involved 695 year 9 teenagers from five multi-ethnic Auckland schools. Students were asked to anonymously describe what they liked or disliked about being Māori, Pākehā, Chinese or Samoan.

Proud to be Kiwi

Pākehā teens felt proud to be Kiwi, and acknowledged the privileges of being part of the dominant culture: "I get treated better by the authorities", and "not being considered different ... blending in", two people wrote. But they disliked the stereotype of their group as "racist" and felt bad about the "terrible things" their ancestors had done to the Māori. Other negative aspects included being perceived as weak, and that Pākehā "can't be very gangster", and if they do like hip-hop they get called "wiggers – white n".

Cool being Māori

Māori teens were proud of their indigenous culture, language and kapa haka, showing a sense of pride. "It's just cool being a Māori." But their culture also made them a target for racism, and they thought it was unfair they were "mocked" and thought of as lazy, stupid and getting preferential treatment.

Discrimination

Dr Webber said all groups reported experiencing, engaging in, or witnessing racism. While Pākehā in multicultural schools experienced racism, this stopped at the school gates. For other young teens, it continued outside – and it was the discrimination by adults that hurt the most, she said. One Māori respondent had said: "When we go to the shops after school, I'm the only one who gets asked to leave my bags at the door." As the adults, we are the ones who do the most damage to our kids," Dr Webber said.

Stereotypes do exist

When Monica Caballes got into one of the top classes at Tawa College, no one was surprised. "They were like 'Oh yeah, 14, said yesterday, rolling her eyes. Her classmate Nevada Ross, 13, starts to laugh. "Yeah it's the opposite for me," he says. "People are like 'I'm surprised you're in that class – isn't that where all the smart kids are?'" Monica is of Filipino descent; Nevada is Māori. They say stereotypes about Asians being clever and Māori slacking off definitely exist.

Just a New Zealander

Their friends Jenna Gottlieb, 14, NZ European, and Milka Apineru, 13, Tokelauan, agree there are pros and cons to every ethnicity. But they don't really think about their racial identity, and have never spoken about it in classes at school. "I don't have a culture," Jenna

encounter – møte
 buffer it – stå imot, takle
 involved – omfattet
 multi-ethnic – multikulturelle
 Pākehā – fra New Zealand med europeisk avstamning
 Samoan – fra Samoa øyene
 acknowledged – anerkjente
 privileges – fordeler
 dominant – dominerende
 authorities – myndighetene
 blending in – ikke skille seg ut
 stereotype – stereotyp
 ancestors – forfedre
 aspects – sider
 perceived – oppfattet
 indigenous culture – urbefolkningskultur
 kapa haka – maoriernes dans
 pride – stolthet
 target – mål
 mocked – erret
 preferential treatment – fordeler, spesialbehandling
 engaging in – ha deltatt i
 witnessing – vært vitne til
 continued – fortsatte
 respondent – svareperson
 damage – skade
 slacking off – slapper av
 NZ European – som Pākehā, fra New Zealand med europeisk avstamning
 Tokelauan – fra øya Tokelau
 pros and cons – fordeler og ulemper



From left, Monica Caballes, Jenna Gottlieb, Milka Apineru, and Nevada Ross.



majority – majoritet, flertall
 targeted – mål
 reputation – rykte
 teased – erret
 guilty – skyldfølelse
 tangata whenua
 – "people of the land" (maori)
 violent – voldelig
 Pasifika festival
 – stillhavsøyenes festival
 emphasis – vekt, trykk
 values – verdier
 expectations – forventninger
 delicious – nydelig
 heritage – arv
 achievement – prestasjon
 strict – streng

said, "I mean, I'm just a New Zealander." She guessed it was good being part of the majority but couldn't really think of any other positives, so Monica helped. "It's so much easier for them to fit in, just socially it's easier," she said. "The thing is no matter how much your friends are cool with it or whatever,

you're always going to know there's something different." Some students at school did stick to friends who were only their ethnicity, but mostly every one was cool, Nevada said. "There's always going to be that group of kids who look down on another culture."

For and against

BEING PAKEHA

Pros: Part of majority group, feel normal and blend in, not stereotyped and targeted for racism, like being a New Zealander.

Cons: Unfair reputation of being racist, teased for being white, guilty about past, frustration with being boring.

BEING MAORI

Pros: Feel proud about being tangata whenua, have own language, oral traditions and kapa haka.

Cons: Mocked and negatively stereotyped, people think you are dumb and will drop out of school, media shows Māori as violent or criminal.

BEING SAMOAN

Pros: Culture is celebrated at events like Pasifika festival, there is a strong emphasis on family and values, have own language.

Cons: Expectations to act like "gangsters," or be dumb and "fresh off the boat." Strict culture and always have to hang out with family.

BEING CHINESE

Pros: Have very different culture, delicious food, a rich heritage, and focus on education and achievement.

Cons: Stereotyped as "brainy" and one-dimensional, being "dissected" about driving and eating cats and dogs. Strict parents.

Activities

39 Reading to understand.

- a Take notes from the article and use them to write a short summary of the text. Begin with: "Teenagers in New Zealand are proud to be Kiwi. However, ..."
- b Ask a classmate what was good about your summary.

40 Writing.

Write an article about different groups of people living in Norway. Use the article about New Zealand as a model text for your own writing. **ES 110**

41 Speaking.

Work in groups of four. Imagine that you are the four pupils in the article, Pākehā, Māori, Samoan and Chinese.

- a Discuss how you feel when you are negatively stereotyped.
- b Come up with good ideas for how to avoid stereotypes.

42 Vocabulary.

Give examples of positively loaded words or sentences and negatively loaded words or sentences in the article.

43 Present perfect.

Rewrite these sentences in the present perfect. **ES 40**

- a Tim never visits New Zealand.
- b I meet people from different cultures.
- c Dr Webber asks students about their culture.

44 Vocabulary.

This journalist wants you to help her vary her language.

- a *But* is used at the beginning of sentences. Suggest other ways of starting these sentences. **ES 83**
- b The verb *said* is overused in this text. Suggest other verbs to replace it. **ES 96**

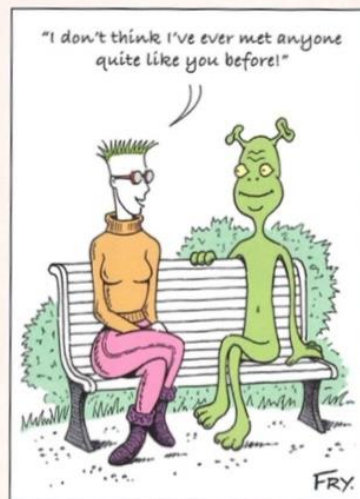
SPEAKING SPOT

- 4 Discuss in groups.
- a What other stories or films do you know of where someone falls in love at first sight?
 - b Do you believe in love at first sight? Why or why not?
 - c How do you start a conversation with somebody you would like to get to know? What is the perfect opening line?

**Did you just come out of the oven?
Because you're hot!**

WRITING WORKSHOP

- 5 Choose one of the tasks.
- a Write a paragraph about Hazel and Augustus' first meeting from Augustus' point of view.
 - b Write a paragraph about the first time you met someone you know. Use these questions if you need help getting started:
 - What was the time and place?
 - What did you immediately notice about the other person?
 - What made him or her interesting? How did you make contact?
 - c Write the first conversation Hazel and Augustus have after the meeting.



DIGITAL DIVE

- 6 Go online to find more information about John Green. Write 5–8 sentences about him.

"A novel of life and death and the people caught in between, *The Fault in Our Stars* is John Green at his best. You laugh, you cry, and then you come back for more."

Markus Zusak, author of The Book Thief



EXPLORE MORE

- 7 Watch the movie version of *The Fault in Our Stars* or read the whole novel.



mumble mumle
 escalating voksende
 glance at kaste blikk på
 wedding band gifterming
 Will & Grace tv-serie
 ka-thumps sidr harert
 at the realization når
 jeg skjønner det
 glued-to-the-seat
 curious limit fast til
 setet av nysgjerrighet
 mean trekk, slent
 bother plage

STARTING POINT

Search the internet for and watch Alex Sanchez's video "It Gets Better," where he talks about growing up gay. As you watch, write a list of 10–15 key words or phrases from the video. In class use this list to tell a partner about Sanchez and his message. Sum up in class.

Alex Sanchez
 (1957–) was born
 in Mexico, but now
 lives in the USA.

ALEX SANCHEZ

If You Kiss a Boy

Joe and Jamal have been best friends since primary school. One night while they are horsing around, Joe kisses Jamal. Even though it felt great, Joe feels like he has done something wrong, and now Jamal is ignoring him. At school the next day, their homophobic friend Curt teases Joe about being gay after their science teacher, Mr. Bonita, holds him back after class. Then Curt and Joe get in a fight. Mr. Bonita breaks it up.

Remember!

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

"Okay," Mr. Bonita tells the crowd, "get to your buses. Curt and Joe, come with me."

As he walks us to the principals', I think how every day seems to bring some new thing I can't believe I did.

In the principal's office, Curt and I each have to tell our side of what happened. Curt gets a week's suspension for starting the fight. I get a week of after-school detention for punching him in return.

Great, now everyone will make jokes about me staying after school with Mr. Bonita.

Curt gets to leave after talking to the principal, but Mr. Bonita says he wants to talk to me. When we get back to his room, he asks me to sit down across from him.

At first he doesn't say anything, just scratches the side of his face like he does in class when someone asks him a question that he has to think about.

"Joe," he tells me, with that tone of voice that says, *Time for the lecture.* "Just because Curt pushed you doesn't make it

primary school
 horsing around
 principals' office
 ignoring / ignore
 homophobic / homofobe
 principal's rektorsens
 suspension / utvisning
 detention / gjensetting

right for you to have punched him. You know that, don't you?"
 "Yeah," I mumble, though I also know that if Curt did it again, I'd do the same thing.

While Mr. Bonita says something about escalating violence, I glance at the ring on his finger, the one I've wondered about. When he pauses, I ask, "Is that a wedding band?"

At first he doesn't answer, just studies me. Then he says, "I have a partner."

I know from watching *Will & Grace* that he doesn't mean a business partner. He means, like, a guy partner. He is gay.

My heart ka-thumps at the realization. I shift my feet, wanting to run, except, like, I'm glued-to-the-seat curious, too.

"My dad thinks being gay is a sickness," I tell him.
 Only after I say it do I realize how mean that sounds, but it doesn't seem to bother Mr. Bonita.

"There's absolutely no scientific evidence of that," he says. "Oh," I say. There's a question I want to ask him, but I can't. Instead, I say, "You don't think it's bad?" I realize that's kind of a stupid question, since if he thought being gay was bad, he wouldn't be gay.

"I don't think it is," he tells me.

I squirm in my seat, still unable to ask the question I most want to ask. So I say, "How did you first know you were?"

"Well ..." He eyes me up and down, and I swear he can tell what I really want to ask. "When I watched a movie or TV, and the guy kissed the girl, I wished the guy was kissing me." I think back to the movie Jamal and I saw yesterday, and I wonder if that's why I kissed him.

That's what Mr. Bonita talks, the more I want to ask my question. Finally, I decide I have to ask it, before my heart explodes all over the place. "Do you think ... I take a deep breath, feeling like I'm going to faint. "... I ... am?"

I glance down, certain I must be as red as an apple. No way can I look up at him or I'm sure I'll die. In fact, I wish he'd say something quick, before I pass out.

At last, he says, "I don't know."

I glance up, so disappointed I could cry. I mean, I'd like to know one way or another, you know?

"But whether you are or not," he says, "what matters is this: that you accept and respect yourself for who you are."

He lowers his brow, all serious, but then smiles a little bit. "And you don't go punching people out about it. Is that clear?"

I nod, shifting nervously in my seat, my mind reeling.

"Anything else you want to ask?" he says.

I think for a moment and glance at the clock. "How long do I have to stay?"

"I think you've had enough for today." He tilts his head toward the door. "Tell your parents I'll call them tonight. You can start staying after school tomorrow."

Before he can utter another word, I grab my backpack.

"See you," I yell behind me, sprinting into the hall. I'm not sure why I'm running, or why I feel so excited. I guess it's because of our conversation.

I fling open the building's front door and slam to a halt.

A lone figure sits on the balustrade, waiting. He glances up at me, his face scrunched, his brow worried-like. "Hey," Jamal says.

evidence bevis
squirm vrr meg
faint beivime
pass out beivomer
disappointed skuffret
brow pannu
shifting flyter seg fra
my mind reeling det
slam to a halt stopper
litter mikkur
utter þi
fling slengja
slam to a halt stopper
balustrade rekkverk
scrunched sammern-
krallit

TASKS

UNDERSTANDING

- 1 Answer the questions.
 - a Why do Curt and Joe fight?
 - b What punishments do the boys get for fighting?
 - c Who wants to talk to Joe about what happened?
 - d How did Mr Bonita first know he was gay?
 - e Does Mr Bonita think that Joe is gay?
 - f Who is waiting for Joe outside the school?
- 2 Discuss the questions.
 - a Why do you think Mr Bonita wants to talk to Joe?
 - b Why does Joe ask Mr Bonita about his wedding band?
 - c How does Joe's father feel about homosexuality?
 - d How do you think this makes Joe feel?
 - e Does Joe know if he is gay or not?
 - f Mr Bonita tells Joe: whether you are [gay] or not, what matters is this: that you accept and respect yourself for who you are. Do you think this is a good piece of advice? What advice would you give Joe?
 - f How does Joe feel after his talk with Mr Bonita? Why do you think he feels this way?
 - g Why do you think Jamal is waiting for Joe?

VIEWPOINTS

- 2 Discuss the questions.
 - a Why do you think Mr Bonita wants to talk to Joe?
 - b Why does Joe ask Mr Bonita about his wedding band?
 - c How does Joe's father feel about homosexuality?
 - d How do you think this makes Joe feel?
 - e Does Joe know if he is gay or not?
 - f Mr Bonita tells Joe: whether you are [gay] or not, what matters is this: that you accept and respect yourself for who you are. Do you think this is a good piece of advice? What advice would you give Joe?
 - f How does Joe feel after his talk with Mr Bonita? Why do you think he feels this way?
 - g Why do you think Jamal is waiting for Joe?

TEXT ANALYSIS

- 3 Answer the questions for analysis.

Narrator: Who tells the story?
Setting: Where and when does the story take place?
Characters: Who is the story about?
Plot: What happens in the story?
Conflict: What is the problem?
Theme: What is the story really about?

More tasks ▶

Appendix 5: Pages 68-71 in *Echo: Texts in English 8-10*



and their conversation had finished ages ago, it took an eternity for Petter finally to step inside the shower room, towel round his waist. The others had left the showers long before, so Petter and I were alone. He hung his towel on one of the pegs and walked past me, turning away slightly, into the shower two down from the one where I was standing. I needed an excuse to get closer to him, so I commented that he'd played well today, and made sure to speak softly, so that he would have to say "Eh?" With that, I had a cast-iron reason to move to the shower next to his. I turned it on and, as soon as the water was warm enough, I launched into a long speech praising his efforts and the goal he'd scored and all about the absolutely superb stuff he had done on the football pitch.

At first he didn't say anything, just rubbed shampoo into his hair and his armpits and down towards his crotch, letting the shower spray rinse it all clean. Eventually I lost my spark and ran out of words – it wasn't *that* easy to find great things to say about him.

But then he turned to face me.

"You know, I really thought you didn't like me."

He said it in a broken voice, sort of sad. And that was unexpected, coming from someone who was always hyper with happiness.

"No, no!" I said. "I do like you," I told him, but he didn't seem convinced. When he looked at me, a furrow appeared between his eyes, a crack of sadness sort of thing. I almost felt a bit sorry for him, and had to force out a smile. But I was afraid it looked lopsided and false, so I concentrated hard on making it natural and friendly and kind of ... what – flirty?

I stared at his lips, full and soft and outlined by tiny, jagged bristles. I knew I had to imagine they belonged to some beautiful woman if I was to succeed with this. But it was so going to be worth it. Soon everybody would know what kind of guy he was, and he was going to go through total hell if he did get selected for this fucking district team. I just had to kiss him and show the others that he liked it ...

"I really like you," I said, focusing my mind on this absolutely gorgeous girl I knew.

"I can see that," he said, with a downward nod of his head.

To my crotch, where an old friend was sticking up in the air in a perversely resolute fashion.

Petter lagged behind as we went into the changing room, so I had to take my time getting undressed. All the others were in the showers and some of them were on their way out with towels round their waists when he finally arrived. He was with the coach, in the midst of a discussion about strategy or technique; of course he was jabbering away in that sparkling, happy voice of his, so positive and cheerful, so chock-full of team spirit and morale that it positively oozed out of his mouth in a stream of words.

I peeled off my clothes, slowly. Although the coach had unlocked the teacher's changing room and was well on his way through the door, Petter did not take the hint. He went on blabbering, and the coach (who, to be fair, had sat on the subs' bench for top-flight Tromsø IL the last time they were in the Cup Final) was politely struggling to round off the conversation. I took my towel and dived into the showers, exchanging glances with the Somali, who rushed to finish so that there would be two free places side by side, as we had arranged.

But Petter was dawdling outside. He took plenty of time, as if he'd suddenly turned shy. Even though the coach had obviously gone into his changing room

dawdle: like one's time

cast-iron: certain
crotch: part of the human body between the legs

furrow: deep wrinkle, for instance on the forehead
lopsided: uneven, not equally balanced

bristles: short, stiff hairs
resolute: determined

I felt a blush spread over my cheeks, stinging like flames.

Petter left the showers.

I stammered something. I don't quite remember what. "It's not what you think" or something. But when I wheeled round towards him, the whole fucking team was huddled in the doorway, gawking, even though I hadn't whistled the signal.

I spun away from them, but it was too late.

God, how they smirked.

I tried to laugh along with them, shouting after them about what a good trick I had played. But they only laughed even harder. "What an arse!" one of them said. "You're off your bloody head," said another.

And then they disappeared from the doorway, and the only one left standing there was Helge, who did not laugh, who did not say anything, but just glared fiercely at me before tearing himself away and leaving without a word.

After that, we never spoke of it again, Helge and I. But all the others talked about it, they all laughed behind my back when I walked by, at break times.

And of course, Petter was picked for that fucking district team, and soon afterwards he set out to get himself a girlfriend, making sure to snog her in the middle of the playground at every single school break. It was all nothing more than pretence, so that no one would realize. I tried to get a girlfriend too, but it's not bloody easy to get a girl when everyone's going around thinking you're gay.

(Translated from Norwegian by Anne Bruce)

huddled: crowded
together

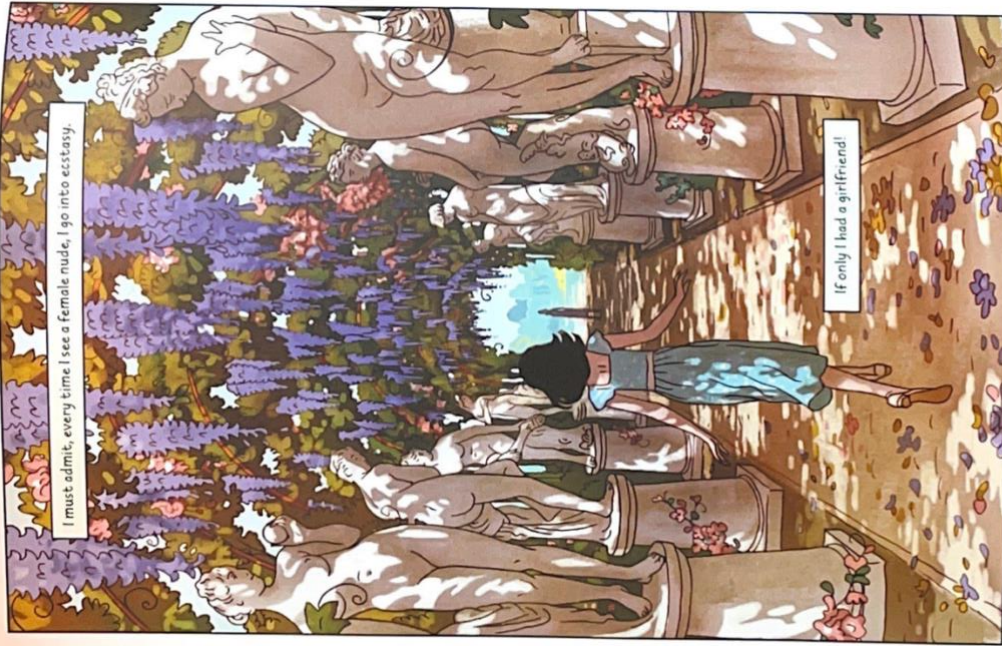
pretence: faking, acting



New York, USA
Gay Pride parade
2016

? TASKS

- 1 Describe how Petter is treated in the story. How would you have felt if you were Petter?
- 2 What signs in the story are meant to indicate that Petter is gay?
- 3 Can you think of ways it could be difficult to be gay in a local community?
- 4 Find out what LGBTQ stands for. What do you know about LGBT rights in one or more English-speaking countries?
- 5 Find out the background for the pride parade. Write a text where you explain the background in your own words.
- 6 Arrange a debate in pairs, where one defends the pride parade and one wants to end the tradition of the pride parade. Each of you has one minute to defend your standpoint and question the other one's arguments. Switch several times, so that you spend 10 minutes in total (5 rounds each).



If only I had a girlfriend!



Appendix 7: Pages 36-37 and 40-41 in *Engelsk 9*

The Art of Being Normal

by Lisa Williamson

David Piper is an outsider with a big secret. His classmates call him a freak. His parents think he is gay while his two best friends know the truth. Leo Denton is the new student in school. His only wish is to be invisible. It turns out that David is not the only one with a secret.

For Isla

1 One afternoon, when I was eight years old, my class was told to write about what we wanted to be when we grew up. Miss Box went round the class, asking each one of us to stand up and share what we had written. Zachary Olsen wanted to play in the Premier League. Lexi Taylor wanted to be an actress. Harry Beaumont planned on being Prime Minister. Simon Allen wanted to be Harry Potter, so badly that the previous term he had scratched a lightning bolt on to his forehead with a pair of craft scissors.

But I didn't want to be any of these things. This is what I wrote:

I want to be a girl.
[...]

3 It's the last Friday of the summer holidays. On Monday I go back to school. I have been fourteen years old for exactly nine days.

I'm lying on the sofa with the curtains closed. Mum and Dad are at work. Livvy is at her best friend Cressy's house. I'm watching an old episode of *America's Next Top Model* with a packet of Maryland double-chocolate-chip cookies balanced on my stomach. Tyra Banks has just told Ashley she is not going to be America's Next Top Model. Ashley



Trampoline (2016),
Charlotte Evans

is in floods of tears and all the other girls are hugging her even though they spent almost the entire episode going on about how much they hated Ashley and wanted her to leave. The *America's Next Top Model* house is nothing if not brutal. Ashley's tears are interrupted by the sound of a key turning in the front door. I sit up, carefully placing the packet of cookies on the coffee table beside me.

'David, I'm home,' Mum calls.

to interrupt - å avbryte

4

'Leo!' my little sister Tia calls up the stairs. I close my eyes and try to block her out. It's hot. It's been hot for days now. The thermometer that hangs in the kitchen says it's thirty-three degrees. I've got all the windows and doors open and I'm still dying. I'm lying on my twin sister Amber's bunk sucking on a raspberry ice pop. It has turned my tongue bright blue. Dunno why. The last time I checked raspberries were red.

a bunk - en køje(seng)
an ice pop - en saftis

Brick Wall (2015),
Charlotte Evans



[...]

'Leo!' Tia yells again. I sigh and sit up. Tia is my little sister. She's seven and a complete pain in the neck. Mam let her have a pair of high heels for her last birthday and when she's not watching telly she clomps round the house in them, talking in an American accent.

Tia's dad is called Tony. He's in prison, doing time for handling stolen goods.

My dad is called Jimmy. I miss him.

'Leo, I'm hungry!' Tia wails.

'Then eat something!'

'We've got nothing in!'

'Tough!'

She starts to cry. It's ear splitting. I sigh and heave myself off the bunk.

I find Tia at the bottom of the stairs, fat tears rolling down her face. She's short for a seven-year-old and paperclip-skinny. As soon as she sees me her tears stop and she breaks into this big dopey smile.

She follows me into the kitchen, which is a mess; the sink piled high with dishes. I search the cupboards and fridge. Tia's right, the kitchen is bare and God knows what time Mam's going to be back. She left just before lunch, saying she was off to the bingo hall with Auntie Kerry. There's no money in the tin so I take all the cushions off the settee and check the inside of the washing machine and the pockets of all the coats hanging in the hallway. We line up the coins on the coffee table. It's not a bad haul – £4.82.

'Stay here and don't answer the door,' I tell Tia. She'll only slow me down if I take her with me.

I put my hoodie on and walk fast, my head down, sweat trickling down my back and sides.

Outside the shop there's a bunch of lads from my old school. Luckily they're distracted, mucking around on their bikes, so I pull my hood up, fastening the zip to the top so all you can see are my eyes. I buy crumpets, Tizer, washing-up liquid and a chocolate Swiss roll that's past its best-before date.

dopey - låpelig

a cushion - en pute

a settee - en sofa

a haul - et utbytte

to muck around - å henge rundt

a crumpet - et mykt tebrød

Tizer - engelsk røddrus

a Swiss roll - en rullekake

Note from Dad

Some things are harder to talk about than others. It might take a lot of courage to communicate who you really are, even to the people who are close to you. But sometimes, those you love are already on the same page as you. In this case, a father makes opening up a little easier for his son.

Before reading

Discuss the following questions with a partner:

What does it mean "to come out" to friends and family? Why do you think we use that expression?

courage - mot
OI - orange juice

UNDERSTANDING

5 Work with the note

Answer these questions in writing. Remember to give reasons for your opinions.

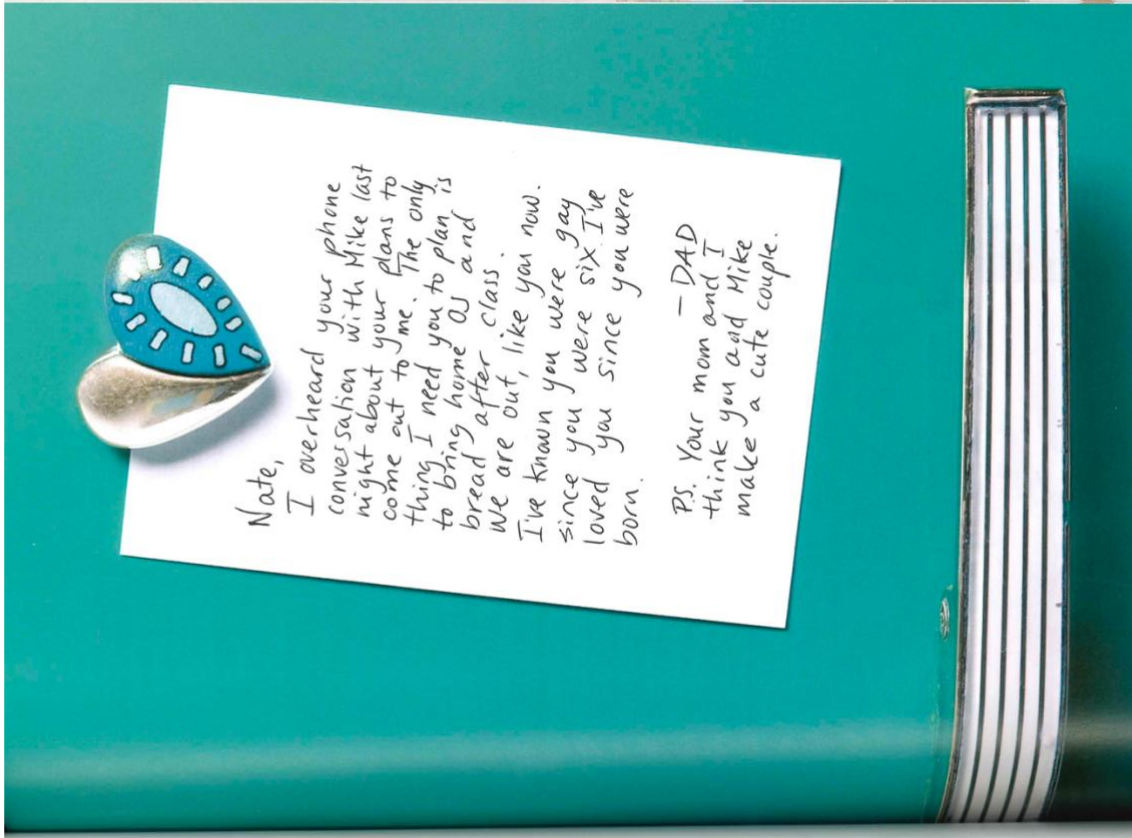
- What is the father's message to his son in this note? Write at least four sentences to explain.
- How do you think the son might have reacted to reading it?
- Why do you think some children may find it difficult to tell their parents that they are gay?
- Do you think the note was a good idea, or should he have waited for his son to reach out and tell him?

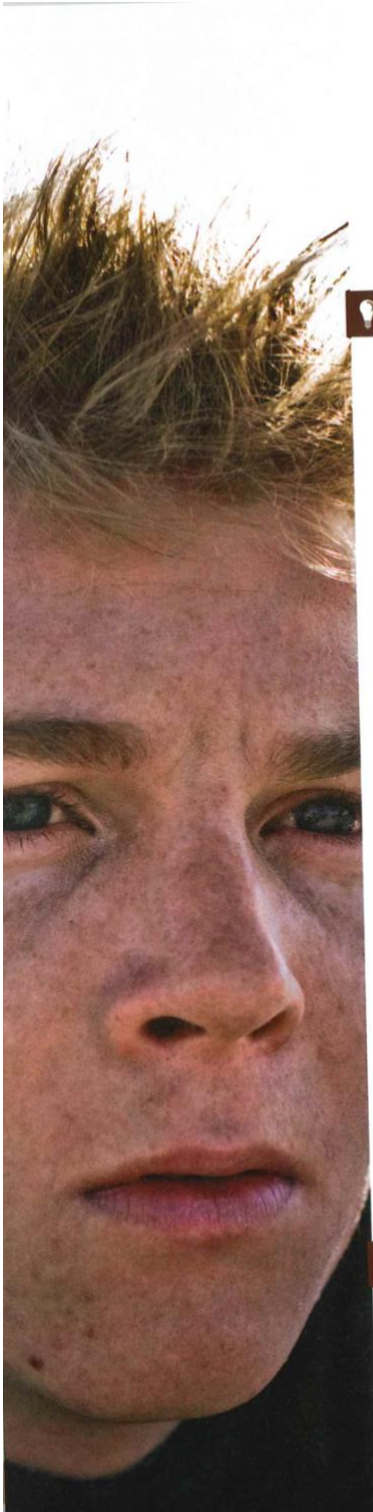
TALKING

6 Talk about difficult situations

Work with a partner. Discuss the following questions on pages 62 and 64.

- What kinds of things do you think might be difficult to tell one's parents? Give reasons for your answer.





- b) Have you ever had to tell your parents something you found difficult to talk about? It could be a mistake that you made, a fight that you had with your best friend, or the fact that you no longer want to take piano lessons. Tell the story.



If you like, you can think for a few minutes and write keywords before sharing with your partner.

- c) If you needed to speak your mind about something difficult, who would you prefer to talk to? Give reasons for your preference.

7 Discuss pros and cons

Work with a partner.

Imagine you have to tell a friend something difficult. What would be the best way to do it? Discuss the pros and cons of using the following methods to get your message across. Write down your thoughts in keywords.

- just you and your friend face to face
- face to face together with another friend
- via text message or chat
- in a phone call

WRITING

8 Give advice

Imagine your friend, Lisa, reaches out to you via text message. In the message, she tells you that she wants to come out to her parents but she does not know how. Write her a message to advise her what to do.



If you like, you can start like this:
*I can see how this might be difficult for you.
This is what I think you should do ... Etc.*

Appendix 9: Pages 201-203 in *Engelsk 9*

Love for every body

Ah, love. It is that moment when someone literally takes your breath away. We feel it all over our bodies and it happens to people all over the world. It is a chemical experience, a hormonal one. But what is really happening to us when we are in love?

The physical reality of love is among the most marvellous of experiences. When we fall in love, our bodies respond in interesting ways. We get butterflies in the stomach, sweaty palms, restlessness, a racing heart and, most visibly, a blushing face. Chemical messengers called *hormones* cause all of these reactions, and then some, and they affect us in three emotional stages of love.

First, we are overtaken with lust. This is when oestrogen and testosterone kick in. A simple start. Mother nature has worked it out so that we are driven by the desire to reproduce. These chemicals are easy to excite – a little eye contact is all that is needed. But this just gets the ball rolling.

FURTHER READING

Before reading

Look at the title and the illustration. What do you predict this text will discuss? Write three or four sentences.

literally – bokstavelig talt
to respond – her: å reagere
a palm – en håndflate
restlessness – det å være rastløs
stages – stadier
lust – begjær
driven by – drevet av
to reproduce – å formere seg
to excite – her: å vekke, stimulere



a reward - en belønning
a trigger - en utløser
to up - å styrke, få til å stige
distracted - distraahert
the Alps - Alpene
a capillary - et kapillær (tynn blodåre)
a surface - en overflate
to widen - å utvide
attachment - tilknytning, hengivenhet
stick-it-out - som får deg til å holde ut
trapped - fanget
beyond - utenfor, hinsides

Secondly, we feel attraction. Here things get a little more hormonally complex. Dopamine levels rise. Dopamine is the pleasure and reward trigger – the love drug! Meanwhile, serotonin ups our energy and reduces the need for sleep (especially in adolescents). It seems impossible to focus on anything else but the object of our attraction. Every thought is of that person. We are chemically distracted by our love. The racing heart when we see or think of our crush is caused by adrenaline, so that falling in love feels like ziplining across the Alps. Adrenaline also widens the capillaries close to the skin's surface, which in turn makes your cheeks blush. Consider it the honesty hormone. There is no denying a blushing cheek.

The third stage is attachment – long-lasting love. Oxytocin is the stick-it-out hormone, the "I'm going to take care of you forever" chemical. It affects parents with babies just as much as it does lovers. Oxytocin is so effective it not only makes us *love* with more strength, it can even give us more physical strength. This is the hormone that enables you to lift the car from your trapped loved-one's body. It is the hormonal painkiller for the mind and body.

It is worth remembering that in all the stages of love, the physiological changes we go through are beyond our control. It happens to everybody—or every body, we might say. Our amazing brains, and the chemical reactions that control us, allow us to experience that crazy, out-of-control feeling for another human being. So, sit back, relax and let the hormones do their thing.

UNDERSTANDING

45 Explain the title

Write a short text to explain the difference between "Love for every body" and "Love for everybody".

46 Rephrase

What do these phrases mean?

take your breath away, butterflies in your stomach, to kick in, to get the ball rolling, to do their thing

Write an explanation in English for at least two of the phrases. Also, write down the corresponding Norwegian phrase. You can also write down corresponding phrases in other languages you know.



