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Don Quijote and Pippi Longstocking. Approaches to literature and the literary in Spanish textbooks for lower secondary school in Norway

Abstract

This article¹ examines the role literature and literariness play in Spanish textbooks for lower secondary school in Norway. The empirical material consists of four textbook-series: *Tapas*, *Vale*, *Amigos* and *Chicos Chicas*. Both qualitative and quantitative methods are used in the analysis of the textbooks. The categories are not predefined but were established during the study to cover as many forms of literary presence as possible. The study maps the amount of literature in the different textbooks, in addition to text types and cultural affiliation. Moreover, the context of the texts and the tasks associated with them are examined. The findings show that the textbooks contain very few authentic literary texts. In contrast, they contain a significant number of stories, either adapted, literary stories, or so-called pedagogical-literary stories written by the textbook authors themselves. Many of the literary texts are also optional extra-texts placed at the end of the textbooks. Several of the literary texts are not accompanied by tasks at all. For those complemented by tasks, the most common are text comprehension and language (grammar) tasks. The findings are discussed in the frame of the most important approaches to literature within the field of foreign languages. The conclusion is that textbooks pay little attention to literature as such, but that literary genres and text norms play an important role in textbook texts. The text-selection, the placement of the texts and the tasks also testify to a traditional approach to literature. There is a considerable element of canon

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literature, and literature reading is projected to the future or reserved for the most advanced students. Literary texts lack tasks or form a starting point for language and text comprehension tasks.

Keywords: Approaches to literature in foreign language education, Spanish as a foreign language (SFL), Textbook-analysis, Literary texts, Literary topics, Pedagogical literary hybrids

Don Quijote og Pippi Langstrømpe. Tilnærminger til litteratur og litteraritet i spanske lærebøker for ungdomstrinnet i Norge

Sammendrag

Denne artikkelen undersøker hvilken rolle litteratur og litteraritet spiller i norske læreverker i spansk for ungdomsskolen. Det empiriske materialet består av fire læreverker; *Tapas*, *Vale*, *Amigos* og *Chicos Chicas*. I analysen av læreverket benyttes både kvalitativ og kvantitativ metode. Kategoriene er ikke forhåndsdefinerte, men ble etablert underveis i studien for å dekke flest mulige former for litterær tilstedeværelse i læreverkene. Studien kartlegger omfanget av litteratur i de ulike læreverkene, i tillegg til teksttyper og kulturell tilhørighet. Tekstenes kontekst og oppgavene som er tilknyttet dem, undersøkes også. Funnene viser at læreverkene inneholder svært få autentiske litterære tekster. De inneholder derimot en betydelig mengde fortellinger, enten tilrettelagte litterære fortellinger eller såkalte pedagogisk-litterære fortellinger skrevet av lærebokforfatterne selv. Mange av de litterære tekstene er dessuten valgfrie ekstra-tekster plassert bakerst i lærebøkene. Flere av de litterære tekstene har ingen tilknyttede oppgaver. For de tekstene som har oppgaver, er tekstforståelse- eller språk-/grammatikkoppgaver mest vanlig. Funnene blir diskutert innenfor rammen av de viktigste tilnærmingene til litteratur innenfor fremmedspråksfeltet. Konklusjonen er at lærebøkene i liten grad forholder seg til litteratur som sådan, men at litterære sjangre og tekstnormer spiller en viktig rolle i læreboktekstene. Tekstutvalget, plasseringen av tekstene og oppgavene vitner dessuten om en tradisjonell tilnærming til litteratur. Det er et betraktelig

innslag av kanonlitteratur, og litteraturlesing projiseres til fremtiden eller forbeholdes de flinkeste elevene. De litterære tekstene mangler oppgaver eller danner utgangspunkt for språk- og tekstforståelsesoppgaver.

Nøkkelord: Tilnærminger til litteratur i fremmedspråksundervisning, spansk som fremmedspråk (SFL), lærebokanalyse, litterære tekster, litterære tema, pedagogisk-litterære hybridfortellinger

1. Research question, variables, and levels of analysis

What is the role of literature and literariness in lower secondary school in Norway? Given the significant role textbooks continue to play in SFL instruction (Grønn, 2021; Llovet Vila, 2020), the study of textbooks provides a panoramic view of the use of literature at this level. This article maps the amount of literature contained within the textbook-series *Amigos*, *¡Vale!*, *Tapas* and *Chicos Chicas*. It also investigates what kinds of literary texts are included, their position within the textbooks, and the instructions and tasks accompanying them. The final part of the article discusses the approaches to literature to be found in the textbooks, lifting the analysis from the level of the textbook-context to the broader context of disciplinary discourses on literature.

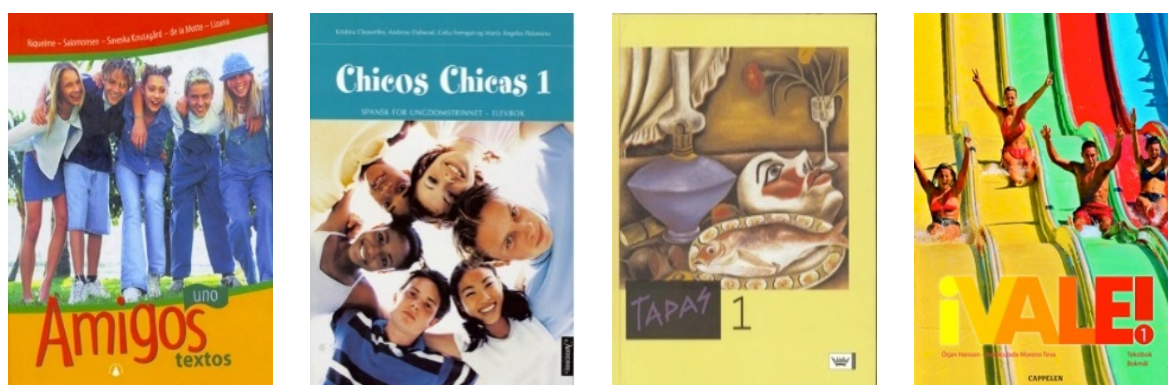
2. The textbooks in this study

In Norway there are five main SFL textbook-series for lower secondary school: *Amigos* from the editorial Gyldendal, *¡Vale!* and *Tapas* from Cappelen Damm, and *Chicos Chicas* and *Gente* from Aschehoug. *Amigos*, *¡Vale!*, *Tapas* and *Chicos Chicas* were the first SFL textbooks to arrive at the Norwegian market after the introduction - at a general level - of Spanish as a foreign language (SFL) subject in Norwegian lower secondary school in 2002 (Carrai, 2014). None of them was originally made for the Norwegian market, the first three originated in Sweden, whereas the last was first produced in Spain. They were all published within the same timespan (2004–2008) and are still very much in use in schools around the country (Grønn, 2021). The textbook-series *Gente* was published several years later, and since the diachronic perspective extends beyond the scope of this analysis, it has not been

included². Instead, the present study will serve as a point of departure for future diachronic and comparative studies of Norwegian SFL textbooks at this level.

Image 1

Cover images: *Amigos 1*, © Gyldendal Norsk Forlag, 2004. *Chicos Chicas 1*, © Aschehoug, 2005. *Tapas 1*, © Damm, 2004. *¡Vale! 1*, © Cappelen, 2006



The textbook-series consist of various components, generally a textbook, an exercise book³ and the teacher's book. The material of analysis is all from the textbooks, but in my analysis of the texts I also considered the instructions and exercises related to them (teacher's book, exercise book).

3. Earlier research on the use of literature in foreign language textbooks

As pointed out in Olsbu (2020) the last two Norwegian FL subject curricula, LK06 and LK20, make no specific mention of literature. Still, many of its general goals, such as students' personal growth and the development of intercultural competence (a core element in LK20), can be related to central approaches to literature in FL education. But since these last curricula

² The same is the case for another textbook-series; *Spansk*, by the editorial Cappelen, which was still under production as this article was submitted.

³ I use the terms 'exercise' and 'task' in a neutral sense, although I am aware that some authors (Ellis, 2011) reserve the concept of 'exercise' for activities with focus on forms, whereas 'task' is used to denominate more communicative activities.

primarily focus on the learning-outcomes – and not on materials and methods – it is up to the teachers to make this connection.

Research conducted prior to LK06 generally concluded that textbooks played a central role in FL education, both nationally and internationally (Council of Europe, 2003; Speitz & Lindemann, 2002). A more recent study of textbook-use in school subjects such as Norwegian, English and Social Science in Norway (Aashamar et al., 2021) report decreasing importance of the textbook. Still, a study by Grønn (2021) on Norwegian Spanish teacher's selection of teaching and learning materials in lower secondary school, indicates that the textbook continues to have a leading role in SFL.

Although textbook-research has been a field in expansion in Scandinavia, there are still relatively few studies of textbooks within the subject-area of FL in general, and hardly any at all that focuses explicitly on the role of literature in the textbooks.

In the Norwegian context, one of the few articles that focus explicitly on literature in FL textbooks is Henriksen's (1986) diachronic study of French textbooks in Norway⁴. Henriksen (1986) covers what she terms three different «language-pedagogical periods»; 1900–1970, 1970–1980 and 1980–1986.⁵ Not surprisingly, she found that the literary content in the textbooks decreased from the seventies and onwards. Furthermore, her study demonstrates a certain slowness and irregularity in textbook development. The seventies, for instance, are commonly associated with the communicative turn, but Henriksen shows that the Norwegian beginner textbooks of French in this period are characterized by a clear audiolingual and audiovisual design – an approach with little room for literature. At the same time, the curriculum of the more advanced textbooks (upper secondary school) was still based on the French literary canon¹. From the eighties, in what Henriksen labels «the communicative

4 Salkjelsvik & Olsbu (2006) have a brief account of the literary presence in SFL beginner-textbooks, to contextualize the presentation of a literary activity for this level.

5 According to Henriksen (1986, s. 85), the audiovisual approach was more applicable to the production of beginner material than to material for what was labeled niveau II, i.e. more advanced FL learners. In Norway, little new material was produced for this level during the period in question. There was a revision of the textbook *Franske læsestykker* which resulted in two new books: *Fransk lesning I og II*.

period», the focus on authentic texts augments, without this resulting in more literary texts. In the advanced textbooks the focus shifted from the literary canon to more modern texts applying an oral, everyday language, which could be used to illustrate aspects of the contemporary French society.

In Sweden, Olaussen (2014) studied the presence of literary texts in four SFL textbooks for lower secondary school. According to her findings, some textbooks didn't include literary texts at all, while others tended to include them as optional material.

Internationally there are more studies, but research is still limited. In what follows, I will present a brief review of previous findings. In his study of literary texts in 6 SFL textbooks for beginners in Spain, Martín Peris (2000) showed that even if the literary texts appeared to be integrated in the communicative framework of the textbooks, the actual *use* of these texts were frequently projected into the future, to a moment *posterior* to the learning process. In her study of three EFL textbook-series used in preparatory school in Turkey, Aydinoğlu (2013) found that literary texts were rarely used, but instead there were frequent references to authors, titles of literary works and fictional characters. Skela's (2014) diachronic study of EFL textbooks in Slovenia over a period of seven decades, revealed that modern (communicative) textbooks included significantly fewer literary texts than textbooks of the past, but «a comparable amount of, or even more *references* to literary works» (p. 131). The results of Calafato & Gudim's (2020) comparative study of literary content in English, French and German FL textbooks in Russia, showed that most textbooks included a considerable amount of classical literary texts (older than a century), and that reading comprehension and language use-activities predominated⁶.

The aim of the present article is to further contribute to this field of literature and textbook-studies in foreign language education.

⁶ They also found some differences in readability; the French texts being more difficult to read than the German and English.

4. Methodological design and theoretical underpinnings of the categorization model

According to Weninger and Kiss (2015), textbook analysis in the field of FL-education is generally characterized by methodological eclecticism. Although some general tendencies can be identified, these are often related to a specific subfield of investigation within the discipline⁷. Since there are so few studies on literature in FL textbooks it is difficult to establish a common methodological ground. Still, the most frequent methodological approach in the existing studies is quantitative content analysis (Aydinoğlu, 2013; Calafato & Gudim, 2020; Martín Peris, 2000; Skela, 2014).

In the present study both qualitative and quantitative methods were used. The qualitative approach has certain resemblances with revisionist versions of grounded theory (GT) (see Charmaz, 2006, or Clarke, 2005). Simply put, GT can be described as «a way of generating theory» based on «empirical research» (Atkinson et al., 2003, p. 150). According to GT, theory is ‘grounded’ in empirical data, and therefore of a more context-specific nature. This study coincides with grounded theory in that the text-categories and analytical variables were not pre-established. Instead, they emerged inductively from a detailed study of all possible manifestations of the literary in the textbooks⁸. Following Charmaz’ (2005) constructionist view of the interaction between analyst and empirical data, the data were - in a certain sense - already intertwined with theory.

But the study also has a quantitative approach as it maps the quantitative presence of the different text-categories and their distribution along the variables of analysis. Moreover, the contextual framing of the study shares some methodological similarities with critical discourse analysis (see Fairclough, 2008), as the findings will be discussed in the light of the existing disciplinary discourse on the use of literature in FL education (see section 7).

⁷ Risager (2018), for instance, recognizes three main methodological approaches to the study of culture in FL textbooks; thematic analysis, intercultural analysis, and power/empowerment analysis (p. 24).

⁸ In the initial phase of this study, I wrote detailed notes, describing the texts and the instructions and tasks accompanying them.

The text-categories applied in this study are as follows: 1) authentic literary texts, 2) adapted literary texts, 3) text with a literary topic, and 4) pedagogical-literary hybrids). The blending of empirical data and theory mentioned above. is particularly true for the last text-category. The category of pedagogical-literary hybrids rests on Fairclough's theoretical concept of interdiscursivity (Fairclough, 1992, p. 104), i.e., the fact that texts can combine discourse conventions from different orders of discourse (in this case the literary and the pedagogical).

It should be clarified that literature and 'literary' are treated as separate concepts: i.e., literary text-norms and genre-conventions are not exclusive to literature⁹. Text norms are «conventionalized expectations to textual behaviour» (Berge, 1990, p. 51), and these are closely related to genre, defined as «a strong and rather stable text norm-complex» (Vagle et al., 1993, p. 19). Understanding literature as a kind of «horizon of expectations», both text-norms and genres play an important role. This distinction is important for the category of pedagogical literary hybrids, as they can clearly not be defined as literature in the traditional sense (their existence is limited to the textbooks), but they nevertheless make extensive use of *literary conventions*. In FL education there is a long tradition for this kind of pedagogical texts with a 'literary' form, i.e., textbook-poems, textbook-stories or other types of texts that make an extensive use of literary text-norms and genre-conventions.

The authentic and adapted literary texts are more familiar categories that are included in many textbook-studies that include an account of text-types (See for instance Eide, 2012; Henriksen, 2005; Lund, 2007). The concept of *authentic* is used in the same sense as in Little et al. (1994) and Nunan (1989); i.e., as a text that originally has been produced for a context other than the textbook. While authentic normally implies that a text is unchanged, I also include extracts in this category.

This study applies a prototypical understanding of literature, which implies a kind of centre-periphery distribution of category membership (see Wittgenstein, 1997 [1953]; Eagleton, 2012; Rosch, 1978), i.e., some literary texts are considered prototypical, while others are

⁹ Already Jakobson (1960) separated between literature and 'literariness': whereas the first describes a certain (historically and socially defined) corpus of texts, the second refers to linguistic devices that are found in a wide range of texts.

situated at the margins (see also Wittgenstein's concept of family-resemblance). According to Rosch (1978, p. 35), most categories do not have clear cut boundaries, which opens for what Eagleton (2012, p. 27) describes as «liminal cases» in literature. Generally, the categories of authentic and adapted literary texts represent «literature» in the traditional sense, i.e., they belong to that historically and socially corpus of texts defined as such (employing predominantly «literary» genres such as poems, stories, fables, fairy tales, plays etc.). Examples of more liminal cases are the song lyrics of the Chilean singer and songwriter Violetta Parra¹⁰, an extract of a *Don Quijote*-comic, and the adaptation of the musical *Grease*, presented as a play in the textbook. The main criterium for inclusion in the categories of authentic and adapted literary texts has been a strong relation to the field of literature.

The texts with a literary topic include texts about authors, literary works, literary figures, and even about reading literature (or a combination of all). Earlier studies on the use of literature in textbooks (i.e., Henriksen (1986) and Martín Peris (2000) do not consider texts *about* literature. But since this category reveals additional information about the approaches to literature in the textbooks, it has been considered relevant.

Pedagogical-literary hybrids have not been mentioned as a specific category in earlier textbook-research either. Nevertheless, they are important to understand the ways in which the literary blends with didactics in FL education. Most of these texts make use of literary genre-conventions; there are poems, plays, short-stories, crime stories, and even a ghost story among them. Some informative texts with a high degree of literary text norms (like the use of 1. person narration, inner speech, personification etc.), are also included. The pedagogical literary hybrids make it possible to capture and investigate a literary presence in the FL textbooks which otherwise would have been left in a blind spot.

¹⁰ There is a close bond between many singer- and songwriters and the literary tradition (Consider for instance the Nobel prize laureate in literature, Bob Dylan). The song-lyrics of Violetta Parra have appeared in various literary anthologies, and her text is therefore included within the category of authentic texts. I do not, however, consider song-lyrics as literature per se.

5. Results

To grasp the role of literature and literariness in lower secondary SFL textbooks in Norway, and thereby their approaches to literature, four main variables of analysis have been used:

- Amount: How much literary material do the textbooks include?
- Characteristics: What kinds of literary texts are included in terms of text types, genres, subfields of literature, and cultural affiliation?
- Text in context: What is the position of the literary texts within the context of the textbooks when it comes to location and relation to other texts?
- Texts and tasks: What kinds of tasks accompany the literary material in the textbooks? How are they supposed to be used?

5.1. How much literature do the textbooks include?

Due to differences in size, design and lay-out both within, and between the textbooks, it has been difficult to measure text-length in an accurate way. In this study, text-length has therefore been measured in approximate units of a quarter of a page. Text is furthermore understood in its multimodal dimension, which means that both verbal and visual elements are included.

Figure 1

Literary material in the textbooks measured in pages and percentage

Textbooks	Authentic literary texts		Adapted literary texts		Texts with a literary topic		Pedagogical-literary texts	
	pages	%	Pages	%	pages	%	pages	%
<i>Amigos (A)</i>	2	0.6 %	36	11.6 %	6.5	2.1 %	32	10.3 %
<i>Tapas (T)</i>	0.75	0.2 %	3.5	0.8 %	2 ¹¹	0.5 %	9.25	2.2 %
<i>¡Vale! (V)</i>	0	0	3	1.3 %	4.25	1.9 %	29	12.7 %
<i>Chicos Chicas (CH)</i>	2.5	0.9 %	9	3.3 %	4.5	1.6 %	2.5	0.9 %

The most important finding is that the authentic literary texts in the textbooks account for less than 1 percent of the total text-material. At the same time the number of *pedagogical-literary* texts - or literary hybrids - in the three Swedish-originated textbook-series is considerable. In the case of *Amigos* and *¡Vale!* these texts account for more than 10 percent of the total text-material. When it comes to the adapted literary texts there is considerable variation among the textbooks; this material constitutes 11.6 percent of the total text-material in *Amigos* compared to only 0.8 percent in *Tapas*.

5.2. Text-types, genres and subfields of literature

The predominant genre among the authentic literary texts is the poem, whereas the story (used here as an umbrella concept) prevails among both the adapted literary texts and the pedagogical literary hybrids. In other words, authentic texts are truly short texts (often extracts), while adapted and pedagogical literary *stories* are among the most extensive texts in the textbooks. This implies a difference in use; the authentic texts are clearly not meant for reading. In some cases, the authentic literary texts exemplify a certain vocabular or grammatical content, while in other cases they seem to function as mere décor.

¹¹ Two of these texts are oral texts which are measured according to the written transcription in the Teacher's book.

On the contrary, most of the extensive *stories* among the adapted literary texts and the pedagogical literary hybrids are clearly moulded for working on the skill of reading (they don't introduce new grammar or vocabulary, they make substantial use of dialogues and present tense, and they are accompanied by images and vocabulary lists). This fact is also frequently underlined in the teacher's book. Many of these texts are also adapted into theatre plays that learners are expected to perform. This is the case for about half of the adapted literary texts¹².

A general tendency among the rest of the pedagogical literary hybrids is that many of them are undoubtedly written to exemplify a certain grammatical or lexical content. A typical example is the pedagogical poem «Mi pueblo» («My village») in *Amigos*, which gives the pupils a linguistic model for describing landscape and buildings in a village. *Tapas* includes a similar pedagogical poem; «A mí me gustan los colores» («I like colours») which in rhymes illustrates the vocabulary of the colours and the conjugation of *gustar*. Another example is the crime story in *Amigos*; «El asesinato en el tren» («The train murder»), which demonstrates the difference between past tense and imperfect, by contrasting an action-focused story with a more descriptive one¹³.

¹² In their original form, these texts represented different genres such as fairy-tale, crime-story, musical, extracts from the canonical novel of *Don Quijote*, legends etc.

¹³ There are texts that demonstrate how to present oneself («Me llamo don Lobón» [A1, 42], «Martín y los mendigos» [A], «Chile» [V1, 85]), how to describe persons («Los alumnos» [A2, 52], «Un crimen» [T2, 42–44]), how to use the verb *gustar* («A mí me gustan los colores» [T1, 48], «¿Estás enamorado?» [V2, 50–51]), the forms and use of regular verbs («Mi pueblo» [A1, 16], «Una carta present perfect» («El robo de la de amor» [A2, 56–57], «Martín y los mendigos» [A3, 39–40]), and the forms and use of present perfect («El robo de la guitarra» [V2, 56 + 71–72]).

Figure 2

Text types and genres

	Authentic (Total:17)	Adapted (Total: 13)	Pedagogical-literary hybrids (Total: 30)
Predominant genre	Poems (short texts)	Stories (longer texts)	Stories (longer texts)
Genres represented	Poems: 13 [A:3, T:2, CH:8] Plays (extract): 1 [CH] Song lyrics: 1 [A] Comic: 1[CH] Novel (extract):1[CH]	Novels (extracts): 4 [A:1, V:1, CH:2 Musical: 1 [A] Fairy-tale: 1 [A] Crime story:1 [A] Fable: 1 [T] Myths/legends: 3 [T:1, CH:2] Stories (Folk tradition): 2 [V:2]	Textbook-poems: 4 [A:1, T:3] Textbook-stories: 10 [A: 5, V:5] Textbook-fairy tales: 1 [V] Textbook-crime stories: 4 [A:1, T:1, V:2] Textbook-ghost stories: 1 [V] Textbook-plays: 2 [A:1, V:1] Textbook-texts with a high degree of literary text norms: 8 [A:2, T:3, V:1, CH:2]

Among the authentic literary texts, we find most canonical texts, though children- and youth literature is also represented (occasionally in combination¹⁴). Most of the authentic canonical

¹⁴ Nervo, Mistral and Guillén all belong to the Latin American literary canon, but the poems selected are associated with children's literature. Nervo's «La ardilla» («The squirrel») is taken from a collection called *Cantos escolares* (*School songs*). Guillén's poem («Un son para niños antillanos» [«A son for Caribbean children»]) was first published in a collection of poems for an adult public, but then integrated in an edition of poems, songs and riddles for children. Mistral's «El Ángel guardián» («Guardian angel») is part of the collection *Ternura* (*Tenderness*), which was first published with the subtitle *Canciones para niños* (*Songs for children*).

texts in *Chicos Chicas* are from the 20th century, while *Tapas* includes texts from the Spanish Golden Age (Calderón de la Barca) and the 19th century (Bécquer). *Amigos* exemplifies a different logic of text selection: two of the authentic poems in this book are written by a rather unknown poet¹⁵, while a third one is clearly selected for grammatical and lexical reasons¹⁶. Among the adapted literary texts, the most common subfields are canonical texts and folk literature. Three of the textbooks include adapted fragments of Don Quijote (*Tapas* being the only textbook that does not include an extract of this per excellence canonical novel). Texts related to an oral, folk-tradition, like fairy tales, myths, and legends, are quite common in the textbooks. Both *Tapas* and *Chicos Chicas* include fragments of the mythical-religious Mayan book of *Popul Vuh*. There are also a couple of extensive texts stemming from popular entertainment culture. *Amigos*, for instance, includes an adaptation of the musical *Grease* and a crime story called «El doble» («The double»).

Among the texts with a literary topic, informative (bio-bibliographical) texts about canonical authors and works are the majority. Some of the textbooks (*Chicos Chicas* in particular) also include texts about Spanish-language authors of children- and youth literature. Moreover, there is an interesting group of texts *about literary figures*. Most of these figures are well-known representatives of Scandinavian children- and youth literature (but also fairy-tale figures, and Harry Potter). These texts are mostly exemplifying a specific language content (e.g., to present oneself) and related vocabulary.

A third group of texts treat the topic (or the *pleasure*) of *reading literature*, often in combination with a review of a specific book. These texts represent a different subfield of the literary: the bestsellers (i.e., Allende's *The house of the spirits*, Esquivel's *Like water for chocolate*, or Rowlings' *Harry Potter*). In *Chicos Chicas*, some of these texts are found in a particular section called *Zona de lectura* («Reading zone»), explicitly aimed at fostering reading.

¹⁵ «Las horas» (1999) and «Está bonita la noche» (1999) by the Spanish poet Luz del Olmo. The poems are published online: <http://www.badosa.com/bin/obra.pl?id=p084>

¹⁶ The poem, «El primer resfriado» («The first cold», 1948), by the Spanish poet Celia Viñas Olivella.

Figure 3

Subfields of literature

Subfields of literature represented			
	Authentic	Adapted	Literary topic
Canon	10 (T:2, CH:8)	4 (A:1, V:1, CH:2)	12 (A:1, T:1, V:2, CH: 8)
Children and youth literature	5 (A:3, CH:2)	4 (A:1, T:1, V:2)	10 (A:4, T:2, V:2, CH:2)
Popular culture	0	2 (A:2)	3 (A:1, CH: 2)
Mythical literature	0	3 (T:1, CH:2)	1 (T:1)
Other	2 (A:1, T:1)	0	0

5.3. Cultural representation

In terms of cultural origin, Spain and Latin America are almost equally represented¹⁷. Still there are differences when it comes to the kinds of texts that represent each language-area. The Latin American texts include more ‘folk literature’, e.g., texts of oral origin and without a known author, while the Spanish texts include more canonical literature. As we have seen, two texts reappear throughout the text material: *Don Quijote* and *Popul Vuh*.

Notably, many of the adapted literary texts have neither a Spanish nor Latin American origin but belong to a European folk tradition (the fairytales) or a western entertainment culture (e.g. *Grease* [«Brillantina»]). Figure 6 in the appendix offers an overview of the cultural origin and content of the authentic and adapted literary texts, as well as of the texts with a literary topic.

Most of the pedagogical-literary hybrids are set in a culturally neutral setting. Apart from the characters’ Spanish names, a few references to Spanish street-names, places, or a Spanish chain of shops, there are hardly any references placing the stories in a particular time or place.

¹⁷ Spain is represented with one more authentic, and one more adapted text than Latin America.

Figure 4

Cultural affiliation and reference

Cultural affiliation and reference						
	Spain	Latin America (LA)	Scandinavia	International	No specific	Sum
Authentic	A:3, T:2, CH:4	A:1, T:1, CH: 6				Spain:9, LA:8
Adapted	A:1, V:1, CH: 2	T:1, CH: 2		A:3, T:1, V: 2		Spain:4, LA:3, Intern.:3.
Texts with a literary topic	A:1, T:2, V:2, CH:2	T:1, CH:7	A:4, V:1	A:1, T:1, V:1		Spain:7, LA:8, Scand.:5, Intern.:3
PL hybrids	A:3, T:3, V:2	A: 2			A:5, T:3, V:8	Spain:8, LA:2, No spec.:16
Sum all:	28	21	5	9	16	

5.4. The literary text in context: Location and relation to other texts

The results from the text in context analysis shows three possibilities of location: 1) the literary text is located at the end of the textbook as an optional text («extra-text»), 2) the literary text constitutes a sole didactic unit (chapter or lection), or, 3) the literary text forms part of a didactic unit together with other texts.

The most striking result is that optional extra-texts make 23.3 % of the literary text-material (counted as texts¹⁸). The distribution among the textbook-series is as follows: *Amigos*: 29.2 % extra-texts, *Tapas*: 0 %, *¡Vale!*: 47.1 % and *Chicos Chicas*: 17.2 %. If one only considers the authentic literary texts, 11.8 % are extra-texts, whereas the number is 46.2 % of the adapted literary texts. In eleven cases (A:8, V:3) the text in question constitutes a sole didactic unit. These are extensive adapted or pedagogical literary texts moulded for reading (often aloud), and in many cases designed as theatre plays.

¹⁸ Counted as pages the number would be a lot larger as the adapted extra-texts are among the most extensive texts in the literary text material

For the literary texts that form part of a larger didactic unit (64 %), the analysis identified four possible kinds of relation to the surrounding text material: a) thematic, b) lexical, c) grammatical, and d) functional (a shared focus on certain communicative functions). The results show that almost all the texts have some thematic relation to the texts surrounding them. Still, this relation is in many cases quite superficial. In *Chicos Chicas*, for instance, many texts have a country or an area as their only thematic connection, and typically there are no tasks relating the different texts of the unit to each other. 30.2 percent of the texts have more than one relation to the rest of the texts, and 12.8 percent covers all four relations. There are only three texts that have no relation at all to the rest of the unit. Interestingly, the three texts in question are texts of a certain length and complexity; an adapted fable of *Aesop* («The mouse and the lion») and two texts related to *Popul Vuh*.

Figure 5

Relations to other texts

Texts that form part of a didactic unit: Relations to the other texts in the unit. ¹⁹		
Relation:	Distribution, textbooks	Sum:
Thematic	A: 3, T:7, CH:19	29
Thematic, lexical	A:1, T:3, Ch: 1	5
Thematic, grammatical	T:1, V:2,	3
Thematic, lexical, grammatical	V:1	1
Thematic, grammatical, functional	V:1	1
Thematic, lexical, grammatical, functional	A:5, T: 2, V:1, CH:3	11
Functional, grammatical	V:1	1
Lexical, grammatical	CH:1	1
No-relation	T:3	3

¹⁹ As each text can be related to other texts in numerous ways, the number of relations extends the number of texts analyzed (55).

5.5. Literary texts and tasks

The first thing that catches one's attention when studying the tasks related to the literary material of the textbook-series, is the lack of such. 34.9 % of the total number of texts have no specific tasks related to them. 16.2 % of the texts are accompanied by individual tasks of which performing a dialogue (theatre play) and language tasks (vocabulary, grammar, language functions) are the most common. 48.8 % of the texts go with a combination of several tasks of which language and text comprehension tasks clearly predominate, although there are also some examples of more productive and creative tasks like producing a text of one's own.

Figure 6

Texts and tasks

Texts with no specific tasks (30)	Texts accompanied by individual tasks (14)	Texts that combine several tasks (42)
<u>Distribution per category:</u> Authentic texts: 10 Adapted texts: 4. Texts with a literary topic: 26 Pedagogical-literary texts: 2 ----- Of the texts above, 10 are defined as extra-texts, and 18 belong to the Mochila-section in <i>Chicos Chicas</i> .	<u>Distribution per task-type:</u> Theatrical performance: 5 Vocabulary, grammar and language function tasks: 4 Text comprehension tasks:2 Read or sing the text aloud: 2. Produce a text of one's own:1.	<u>Distribution per task-type:</u> Vocabulary, grammar, and language function tasks: 31 Text comprehension tasks: 31 Produce a text of one's own: 18. Summarize or retell the text: 14. Read or sing the text aloud: 3. Theatrical performance: 5

6. Discussion

One of the most important findings is the almost total absence of authentic literary texts in all the textbooks. The issue of authenticity has been stressed in FL education since the 70's (Daskalovska & Dimova, 2012; Gilmore, 2007). In Norway, an important change took place with the educational reforms that emerged after the millennium shift. The FL subject curricula of the nineties (L97) explicitly stated that the pupils should be exposed to authentic literary texts, and both the French and German curricula offered detailed lists of recommended

readings for grade 8 to 10 (Spanish was not introduced in lower secondary school at that time) In LK06 and LK20 both the concept of literature and the reading lists have disappeared. Authentic texts are still mentioned, but in LK06 they were linked to information retrieval and text comprehension, while in LK20 their use is simply limited to authentic texts that treat «personal and everyday topics». Neither formulation is favourable to the use of authentic *literary* texts. Still, even if the SFL textbooks analysed in the present article were *revised* according to LK06, none of the books were originally produced for the Norwegian market. *Amigos*, *¡Vale!* and *Tapas* were originally produced in Sweden, while *Chicos Chicas* was made in Spain. It is therefore reasonable to argue that the specific Norwegian guidelines cannot alone explain the limited role of authentic literary texts in the textbooks. The limited inclusion of literary texts in FL textbooks is moreover confirmed in several international studies, (Gümüşok, 2013; Masahura et al., 2008; Skela, 2014; Tomlinson & Masahura, 2013; Yildirim, 2012), which indicates that this is not an exclusively Norwegian phenomenon.

A natural deduction from the lack of authentic literary texts in the textbooks analysed would be that literature is judged irrelevant to SFL teaching and learning. At the same time, the vast number of «literary» texts written by the textbook-authors (pedagogical-literary hybrids), is striking (*Amigos*, 10.3 %, *¡Vale!*, 12.7 % of the total text material). This means that *literariness* does play a vital role in textbooks. So, while textbooks offer very few opportunities to encounter authentic (or adapted) literary texts, the textbook authors make extensive use of literary text norms and genre conventions when *creating pedagogical texts*. The content of these texts is of subordinated importance: literariness might be the means, but the literary encounter is not the end. In most cases the literary is at the service of language.

One of the textbooks, *Amigos*, also includes a large number of adapted literary texts (11.6 % of the total text material). The prevalent genre among both the pedagogical-literary hybrids and the adapted literary texts, is the story. So, while authentic literature has a weak position in the textbooks, the *literary story*, either in an adapted form, or written specifically for the textbook, is well represented, and especially so in *Amigos* and *¡Vale!*.

Most of the authentic literary texts belong to the literary canon. The key purpose of their inclusion seems to exposure to big C culture from the target language area. A similar logic

can be found within the texts with a literary topic. The texts about Cela (T), and Borges (ChCh), or Cervantes and *Don Quijote* (A, V, ChCh), are all created to inform the pupils about famous cultural contributions from the Spanish speaking world. Furthermore, three out of four textbooks include an adapted extract of *Don Quijote*. Altogether this seems to suggest that knowledge of the literary canon is still a priority in the textbooks. The results also show that the textbooks include many literary references, although the number of authentic or adapted literary texts is scarce. This coincides with the textbook studies by Aydinoğlu (2013) and Skela (2014), which found little literature, but many literary references.

The conclusion that canon plays an important role in the textbooks might be modified though, if one considers some of the pragmatic aspects of book publishing. Many of the canonical texts are old texts with no copyright limitations connected to them. The same is the case with the texts belonging to the oral folk tradition (the fairytales, the myths, and the legends). There is therefore also a possibility that text selection might have been influenced by pragmatic and financial motives.

Among the most noteworthy results is also the fact that so many literary texts are optional and located as extra-texts at the end of the textbooks. This confirms Martín Peris' (2000) earlier research and shows that the reading of literary texts is still considered either a future goal or an activity reserved for the most advanced pupils. Moreover, approximately 35 % of the literary texts included in the textbooks come with *no tasks at all*. In the case of authentic literary texts, the number is even bigger: 60 % of these texts have no tasks attached to them. The many extra-texts and the lack of tasks indicate quite clearly that the literary texts are not valued as a resource in communicative language teaching. In other words: The textbooks are not echoing the research literature in which the task-based approach to literature has been highlighted for more than three decades.

A closer look at the tasks that *do* accompany the literary texts makes a certain pattern appear. The most common tasks are grammar- and vocabulary tasks, closely followed by text-comprehension. A much-used way of working with literary texts in *Amigos*, for instance, is the traditional three-part method: listen – read – translate. This points towards a somewhat old-fashioned approach to literature in which text-comprehension combined with the

exemplification of language content (mainly grammar) is at the heart. The analysis of the texts showed clearly that many of the literary texts were either selected or made (the pedagogical literary hybrids) to exemplify a specific *language* content; either a certain vocabulary (for instance the colours, the body, the village, etc.) or a certain grammatical topic (for instance the use of *gustar*, or *imperfecto -indefinido*, etc.). The literary text is treated as «just another text» and functions primarily as a springboard for language-tasks.

Examples of more production and action-oriented tasks related to the literary texts can still be found in the textbooks. A common instruction for the most extensive literary texts is for instance to transform the text into a theatre play and perform the dialogues²⁰. However, these tasks are not necessarily motivated by a production and action-oriented approach to literature. The relative frequency of oral tasks accompanying the literary texts (although instructed and non-spontaneous) might just as well be interpreted as a washback effect of the oral exam form in SFL in lower secondary school. Some of the best examples of a production and action-oriented approach to literature can be observed in the tasks and instructions for the poems «Rimas XXIII» (T2, p. 99), «La ardilla» (Ch1, p.26), the comic «Don Quijote» (Ch3, p. 74) and the book review of «Un libro mágico» (T3, p.14). When working with these texts, the pupils are supposed to apply both receptive and productive language skills, and work with a variety of tasks. Yet, these examples represent a minority.

The text in context analysis showed that more than 60 percent of the literary texts *were* part of a larger didactic unit and *did* relate to the other texts within the unit. It doesn't follow, however, that this implies a communicative approach to literature with a focus on diverse skills and sequential tasks (cfr. Martin Peris, 2000). The problem is that the relation between literary and non-literary texts often is merely thematic. Without any clear instructions for use, nor specific tasks accompanying them, these literary texts turn into mere cultural *décor*. In *Chicos Chicas*, for instance, many of the authentic literary texts appear closer to the modality

²⁰ This is the case for: «La cenicienta» [«Cinderella», A1, pp. 84–93], «Brillantina» [«Grease», A3, pp. 92–111], «La pelea con los yangüeses» [«The fight with the people from Yanguas», Ch2, 92–93], «La leyenda de Cantuña» [«The legend of Cantuña», Ch3, p. 91] and «Romeo and Julieta» [«Romeo and Juliet», A2, pp. 82–93].

of the image than to verbal text. These texts are part of a section called «*El mundo hispano en tu mochila*» («The Hispanic world in your backpack»), which normally consist of three elements; a graded text about a Hispanic country, photos and illustrations, and *Documentos*; authentic - normally literary – texts that are representative for the country in question. Graphically, *Documentos* have the form of a couple of loose sheets casually dropped down over the pages together with pictures of nature, tourist attractions and an obligatory map. The literary texts thereby become more of a visual surface object than verbal text; a form of cultural «illustration» alongside the other images²¹.

Image 2

An example of the section «*El mundo hispano en tu mochila*». Topic: Chile (Ch1, 74-75). ©Edelsa Group Didascalía, S.A. Madrid, 2002



As shown in 5.3, a certain pattern of cultural representation of the target language area is established in the textbooks: Spain is represented by Cervantes' *Don Quijote*, which apart

²¹ This visual or illustrative function is strengthened by the fact that there are no tasks related to *Documentos* – i.e., the textbooks offer no suggestions to what the learners should *do* with the texts.

from being the most emblematic novel of the Spanish national canon also represents the origin of the modern European novel. Latin America, conversely, is represented by the mythical-religious literature of *Popul Vuh*. In *Chicos Chicas* this association of Latin America with the mythical is clearest, since both the adapted literary texts from Latin America – *Popul Vuh* and «La leyenda the Cantuña» – have a mythical, religious and indigenous origin. This confirms earlier studies of Norwegian FL textbooks (Eide, 2013; Mossige, 2022; Brown & Habegger-Conti, 2017) which have shown systematic dissimilarities in how different regions within the target language area are represented.

A striking feature of both the adapted literary texts and the PL hybrids is the use of well-known schemas, both in terms of text-selection, genres, plots, and cultural references. Among the most extensive texts we find for instance two versions of Cinderella [A, V]., a version of Grease [A], and a story based on Shakespeare's famous Romeo and Juliet-plot [A]. Another example of this preference for the well-known is the extensive crime story «El doble» («The double») [A]. This story is a Spanish translation of an English short story; «The death of a tramp» by Herbert Harris which also appears in two English textbooks for lower secondary school (in *Voices in time* [from the editorial Cappelen Damm] and *Enter* [from the editorial Gyldendal])²². The insistence on acquainted schema is particularly present in the textbook of *Amigos*. The textbook-authors even stress that they have chosen the Disney-version of «Cinderella», since they expect the learners to be most familiar with this version of the fairytale. Even *Popul Vuh* is contextualized into well-known schemas (creation myth, fairytale) while the cultural complexity of this text is under-communicated (*Popul Vuh* stems from an oral Mayan tradition, but was written down after the Spanish colonization, in a situation of political and cultural hybridity, conflict and change). In *Tapas* the text is adapted to the well-known schema of the fairytale, initiating the text with the typical fairy-tale formula: «Érase una vez...» («Once upon a time...»).

As shown in the results, many of the adapted texts are neither Spanish nor Latin American, but form part of a well-known western cultural tradition (either folk tradition or popular

²² The reasons behind the choice of this text are not known, but since it is used in both English and Spanish textbooks there might be pragmatic motives involved (see also 6.1.3.).

culture), already familiar to most Norwegian pupils²³. Such texts do not expose the pupils for new, cultural knowledge or challenge them in intercultural terms. Neither do most of the pedagogical literary hybrids which are set in a «neutral» cultural environment with few specific cultural references²⁴. One of the exceptions is the reference to a Spanish talent competition, *Operación triunfo*, in the story «Martín y los mendigos» («Martín and the beggars», A3, 39–40). Still, this reference is not so much to a Spanish cultural phenomenon, it is rather placing the story within a familiar globalized youth- and entertainment culture. Many of the pedagogical-literary stories are precisely about young people, their everyday-life at school and with friends, and treat topics like friendship, falling in love, or group pressure.

Only a few of the texts are set in a more specific cultural frame. One of the best examples is found in «La virgencita de Chapi» («The virgin of Chapi», T3, 28–29), which tells the story of the young Peruvian woman, Palomina, who has a religious experience during a traditional celebration of the virgin of Chapi. Still the cultural content of the story is not commented nor problematized neither in the textbook nor in the teacher's book. Quite on the contrary, the text is regarded as optional, and, if still applied, it is recommended as a point of departure for working with text connectors and cohesion. All over, it seems like the content of the literary material is given little importance in the textbooks. The priority seems to be the other way round: the content and form of the literary texts are selected or elaborated to facilitate text comprehension through familiar schemas. This coincides with Rumelhart's schema theory (1980), which sees text comprehension as a result of the interaction between the reader's previous knowledge (schemata) and the text. A clear example of how literary references are used in the service of text comprehension are the texts about Scandinavian literary figures like Emil and Pippi.

²³ Although some of these references (for instance *Grease*) are very old.

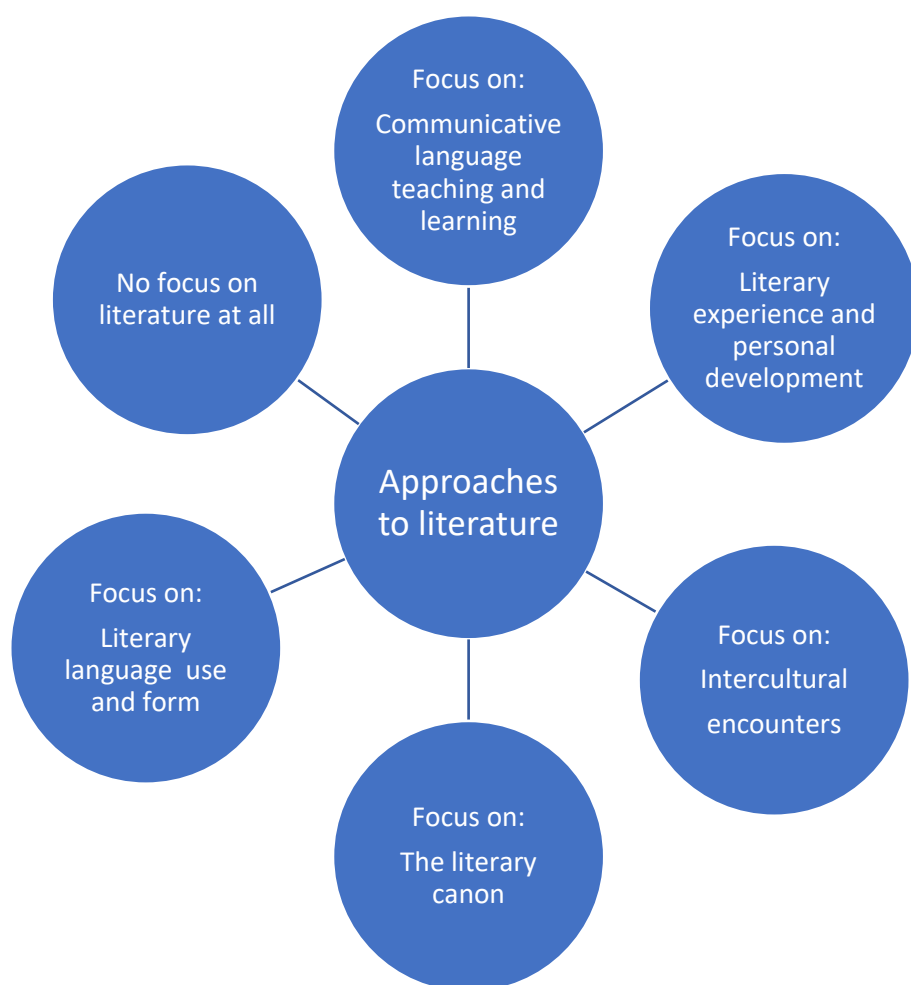
²⁴ See for instance *El truco de la gorra*, *El arte de buscar trabajo*, *Las setas venenosas*, *Creos en fantasmas*, and *Juegan al fútbol en el cielo* [V].

7. Inserting the findings into the wider frame of disciplinary positions

In the following section, the results from the textbook-analysis will be examined in the wider frame of the main disciplinary discourses on the use of literature within the field of foreign language education. The approaches to literature represented by these discourses can be summarized in the following model:

Figure 7

Approaches to literature



The approaches to literature presented in figure 7 are based on Olsbu (2014). To summarize, the canonical approach values the teaching of emblematic texts from the target language area as a major task for FL education.²⁵ The communicative approach sees the literary text primarily as a resource for practical language learning, and as a point of departure for multiple tasks that cover all language skills. Literary quality is subordinate, and literature is sought to be integrated into an overall communicative paradigm. The stylistic approach is rooted in linguistics and has the 1975 publication of *Stylistics and the Teaching of Literature* by H. G. Widdowson as its classic reference. In the present study a simplified version that focuses on literariness, i.e., literary language use and form, is applied. The experiential approach emphasizes the literary encounter and considers literature to be especially suited for the fostering of humanist values such as empathy and democracy. The intercultural approach shares this view but is more linked to cultural studies and postcolonial theory. At the core of this approach is the conviction that literature enables us to see the world from a perspective different from our own. Finally, there are also voices within the field which rejects that literature has a place in FL education at all. This position is classified as a non-literature approach.²⁶

As shown in the results, literary texts do not have a prominent place in any of the textbooks, although there are significant differences between them when it comes to the integration of authentic and adapted texts. *¡Vale!*, for instance, does not include authentic texts at all, while *Amigos* include both authentic texts (0.6 %) and a considerable number of adapted literary texts (11.6 %). The scant number of literary texts points towards a non-literature approach being the main tendency in the textbooks. Furthermore, the text-selection and the focus on referential knowledge suggest that there is still a certain influence from the canonical approach.

In a communicative approach to literature, the integration of literary texts within the rest of the material of the textbooks is important (Martín Peris, 2000), as is also the variety of tasks

²⁵ Although not very present in contemporary research literature, this approach continues to play an important role in many school systems around the world (see Mitchell, 2011).

²⁶ For a more detailed description of the different approaches and the main authors associated with them, see Olsbu, 2014

generated by them (preferable tasks that cover different language skills). The analysis of text-location and relation to other texts, showed that 66 % of the literary texts formed part of a didactic unit, and that 47.3 % of these had more than one relation to the rest of the texts in the unit. Still, 23 % of the texts (and these were often the most extensive ones) were located at the end of the textbooks as optional extra-texts. Furthermore, 34.9 % of the literary texts were not accompanied by any specific tasks. Grammar- and text-comprehension tasks were the most common task-types, and only a few texts included more action- and production-oriented tasks like retelling the text, producing a text of one's own or performing the text as a theatre play. So, while a few of the literary texts have a communicative design (integrative and task-based), the number of literary extra-texts, and texts without instructions or tasks is not compatible with an overall communicative approach to literature.

The experiential approach to literature is influenced by Dewey's theory of aesthetic experience (2008 [1934]) and Rosenblatt's distinction between aesthetic and efferent reading (1994 [1978]) which is not to be confused with the much more mechanic concept of «aesthetic uses of language» applied by the *Common European Framework of Reference for Languages* (2001). In the experiential approach, the literary text is not the means to another end, but a goal in itself: it is the experience of the text-encounter that matters. This approach is echoed in LK20, as one of the competence aims after level 1 is to «explore and describe artistic and cultural expressions from areas where the language is spoken and express one's own experiences» (Ministry of Education and Research, 2022). It is difficult to find any example of an experiential approach to literature in the textbooks. What comes closest is the text about the Mexican author Laura Esquivel and her novel *Como agua para chocolate*. The didactic design around this text is a good example of an approach that seeks to involve the students personally and affectively through pre-reading activities. The text is furthermore used as a point of departure for a variety of tasks, including questions that require a personal response («what would you do in this situation?»). This way of working with literature is still an exception in the textbooks.

The most striking result from the textbook-analysis, is, however, the total absence of an intercultural approach to literature. During the last two decades, intercultural competence has gained an increasingly significant role in the Norwegian guidelines and is now one of four

core elements in the current curriculum, LK20. At the same time, the field of studies that focuses on literature as a means to foster intercultural competence (see for instance Ballester Roca & Spaliviero, 2019; Bredella 2012; Burwitz-Melzer, 2001; Duncan & Paran, 2017; Hoff, 2016; Ibarra & Ballester-Roca, 2016; Matos & Melo Pfeiffer, 2020; Murray, 2021; Porto & Byram, 2017; Schat et al., 2023; Thyberg, 2012) has been steadily growing.

Despite this importance given to intercultural competence both in the Norwegian guidelines and in the research literature, the intercultural dimension is completely lacking in the literary material of the textbooks. The preference for well-known schemas implies that there are hardly any real literary *encounters* in the textbooks, as the content of the texts are of secondary importance. Most of the literary texts included have little to offer in terms of cultural content or intercultural issues. Reading the Disney version of Cinderella in Spanish might help text comprehension but can hardly be said to offer any new knowledge, or to challenge the existing world views of the pupils. In fact, there are no literary texts that confront the students with intercultural questions or conflicts. Likewise, the tasks-analysis showed that there are no tasks addressing intercultural issues.

8. Conclusion

To summarize, the Spanish textbooks for lower secondary school in Norway include very few authentic or adapted literary texts. In this sense, the dominant approach to literature in these textbooks is a non-literature approach. Moreover, the literary texts and references that are included, show a certain canonical profile. One could therefore argue that the canonical approach still plays a role in these textbooks, although the preference for older texts could also be motivated by more pragmatic motives related to copyright. Another important finding is that many of the literary texts turned out to be optional extra-texts, thereby confirming the perdurance of a longstanding practice in foreign language education that reserves literary reading for the most advanced students or project it into the future. The tasks-analysis showed that the literary texts were mostly used for text-comprehension or language activities, which suggests a predominantly language focus. However, a considerable number of texts had no instructions or tasks associated with them at all and appeared disintegrated from the textbook-context. While the didactic potential of literature as such is scarcely realized, the textbooks

reflect a significant valorisation of literary genres and text forms in the creation of pedagogical texts, resulting in a substantial number of pedagogical-literary hybrids. Essentially, these textbook-texts feed on literature.

The results of the present analysis, seen as a whole, make it evident that the inclusion of literary texts lacks a clear educational purpose. The use of literature in the textbooks don't harmonize neither with the current Norwegian guidelines that emphasize a communicative and intercultural approach to foreign language teaching and learning, nor with the research literature which highlights literature's potential for personal development and intercultural learning. On the contrary, the communicative, the experiential and the intercultural approach to literature are almost completely absent in the textbooks.

As the results from the current analysis might not be representative for all FL textbooks on the market, it is important to carry out more studies on the use of literature in FL textbooks both in lower and upper secondary school in Norway. It is of particular importance to investigate whether the use of literature in new FL textbooks has adapted to the latest educational reform, and whether the most recent research on literature in FL education makes any resonance in the textbooks.

Forfatteromtale

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