'Analysing Texts for Multicultural Markers:

Case Study of Texts Used in a Scottish School

and an Indian School'

Masters Dissertation

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Chapter 1: Introduction

The study is so designed that this chapter introduces the context for the study, the relationship between multiculturalism (*see Section 2.1 for definition*) and global English (*see Section 1.2*) and how this study relates to teaching English to speakers of other languages. It explains why I chose to analyse texts within Indian and Scottish school books and why it is a case study. It further focuses on the relationships between language and social life and between texts and the social world. Finally, it highlights the basic structure of this study.

1.1. Context

The context which occasions this study is the established multicultural reality of India and the developing multicultural spectrum of Scotland (*see Sections 3.2, 3.3, 3.4*). The aims, objectives and/ or policies of the two governments (*see Section 3.5*) - and the respective boards of education in the two countries (*see Section 3.6*) - provide the high idealistic foundations that such institutions stand for. The study uses the *discourse analysis* method (*see Section 4.2 for definition*) to evaluate how far the texts used by schools in India and Scotland reflect such high ideals – how far the texts contain *multicultural markers* (*see Section 5.4 for definition*) and how these markers are exploited through the exercises. The study takes into account even the materials containing *multicultural markers* that may not have anything to do with social injustice. It is a case study because, due to lack of time and space, the study takes into account only one representative book each from India and Scotland.

The study is an endeavour to incorporate two features influenced by Norman Fairclough's ideas (*see Section 5.2 and Section 1.5, respectively*): *one*, a selective discourse analysis approach; and *two*, an interdisciplinary approach – interdisciplinary in the sense that it integrates discourse analysis, cultural studies and history. As part of the second approach, this study includes the following: *first*, *critical discourse analysis* (*see Section 4.3 for definition*) of a representative text – one out of the 108 texts from the two

books; and *second*, two chapters – *Chapters 2 and 3* – which elucidate on the following ideas and issues: multiculturalism; ethnicity, nation and state; ethnic compositions of the two states; history of multiculturalism in India and Scotland; the policies towards multiculturalism in India and Scotland; and objectives of the two respective boards of education.

My research question is answered (*see Section 5.1 for research question; see Section 7.2 for its answer*) and my hypothesis is tested (*see Section 5.1 for hypothesis; see Section 7.2 for its test*) on the basis of the evaluation of the texts by using the discourse analysis method. The study incorporates critical discourse analysis of a representative text in order to complement the findings of the discourse analysis method and to demonstrate how various aspects of a text can be exploited to raise the awareness of learners about cultures and related social issues. The discussion that follows the results incorporates ethics, analysis of the findings, limitations of this study, scope for further research in the area and implications of the research.

1.2. Multiculturalism and Global English

Teaching English to speakers of other languages (*TESOL*) has a direct bearing to speakers who speak language(s) other than English and who want to speak English. The traditional approach had been to teach the four basic skills - reading, writing, listening, and speaking. However, Louise Damen argues that just learning the four 'traditional skills' is not enough; one needs to develop a fifth skill – culture learning (Damen 1987). According to her, culture learning adds its "particular dimension to each of the other four" skills (Damen 1987: 13).

Damen points out that there are variations between the acquisition of the first culture – *enculturation* – and that of the second or additional culture – *acculturation* (Damen 6). According to her, learners of second or foreign languages "are engaged in culture learning and attempting intercultural communication" (Damen 1987: 7). It is interesting that even till the 1990s, the concept of intercultural communication was quite reductionist – it dealt with "the comparison of differences between one native and one foreign culture, seen as stable spaces on the map and permanent in time" (Kramsch 2004: 205). Kramsch (1998) defined what was then meant by the term *intercultural approach* in foreign language teaching:

"The term 'cross-cultural' or *intercultural* usually refers to the meeting of two cultures or two languages across the political boundaries of nation-states … In foreign language teaching a cross-cultural approach seeks ways to understand the Other on the other side of the border …" (Kramsch 1998: 81).

By the beginning of the twenty-first century, however, "research efforts in intercultural communication are converging to include other disciplines that pay more attention to the sociological, anthropological, discursive and symbolic dimensions of language and culture" (Kramsch 2004: 205). What is important to note is that learning about culture while learning a language like English, which has become a global language, is not just learning about *a culture* – rooted historically in Britain – any more, but has become learning about *cultures* of the world. The phenomenal growth of English as a medium of global communication is corroborated by the fact that there is now a term to represent it – *English as a World Language* (*EWL*). Carter and Nunan (2004) deliberate on this issue:

"… with globalisation and the rapid expansion of information technologies, there has been an explosion in the demand for English worldwide. This has led to greater diversification in the contexts and situations in which it is learned and used, as well as in the nature of the language itself. English no longer belongs to the United Kingdom, nor to the United States. It is an increasingly diverse and diversified resource for global communication (Carter and Nunan 2004: 2-3).

The change in the status of English has made Kramsch (2004) change her perspective and develop her definition to be more inclusive of the multicultural reality:

"At the beginning of the twenty-first century, the essentialisation of national traits and cultural characteristics … seems too reductionist. Such a view of intercultural communication research doesn't reflect the complexities of a post-colonial, global age in which people live in multiple, shifting spaces and partake of multiple identities … Intercultural communication will have to deal with shifting identities and cross-cultural networks rather than with autonomous individuals located in stable and homogenous national cultures" (Kramsch 2004: 205).

1.3. Relationship between This Study and TESOL

Having deliberated on the relationship between multicultural societies, inter-cultural communication and the teaching of English to speakers of other languages in the last section, I think I owe an explanation at this point of the study as to why I have chosen to work in the area of first language and how it has any relevance to *TESOL*.

Firstly, in India, I teach English as a first language (*L1*). So, my experience as a teacher so far has been as a teacher who teaches English as a first language. Besides, the very term *teaching English to speakers of other languages* (*TESOL*) is inclusive of teaching of English as a first language, where the first language is not the mother tongue of the learner – for example, for sections of the Indian society. Learners in India have a choice between choosing one of the following as their first language or medium of instruction – their mother tongue, the regional language, Hindi or English. Such being the situation, my first impulse was to work on texts available for teaching English as a first language in India and Scotland.

Secondly, I feel that skills learnt in teaching English as a first language can be transferred to teaching English as a second language. So, for a teacher like me, it will be possible to transfer the knowledge and experience gathered while analysing texts meant for learning English as a first language to preparation or analysis of texts meant for learning English as a second language and to teaching English as a second language.

Thirdly, I think that since second language classrooms can be multicultural in constitution, materials designed to meet the multicultural nature of the classroom can facilitate learning while increasing awareness. So, the skills learned through this exercise of analysing texts for *multicultural markers* (*see Section 5.4 for definition*) in school books meant for first language learners can be transferred to books meant for learners for whom English is a second language – books in which the presence of *multicultural markers* can facilitate learning and increase awareness.

Fourthly, with the expansion of English as a global language, the very difference between English as a first language (*L1*) and English as a second language (*L2*) is now being questioned, as Carter and Nunan (2004) points out:

> "The rapid expansion in the use of English has … led to the questioning of the distinction between English as a first language (*L1*) and as a second language (*L2*) … This situation is neither fanciful nor unusual. In

becoming the medium for global communication, English is beginning to detach itself from its historical roots. In the course of doing so, it is also becoming increasingly diversified to the point where it is possible to question the term 'English'. The term 'world Englishes' has been used for quite a few years now, and it is conceivable that the plural form 'Englishes' will soon replace the singular 'English' (Carter and Nunan 2004: 3).

1.4. Why School Books from India and Scotland

Like my reasons for selecting texts meant for first language learners, I need to justify why I chose to compare between school books from India and Scotland. *Firstly*, I was influenced by my context – an Indian student in Scotland. *Secondly*, my interest about the cultures in general made me highly interested in the variegated society, traditions and cultures of Scotland, and inwardly, I often compared them with the same in India. *Thirdly*, from my observations, interactions and readings, I realised that both India and Scotland as modern states cannot deny that their future prosperity will depend on the contribution of all the different peoples of the lands. This can only happen with raising awareness about the multicultural realities in the two states as a prerequisite for facilitating the tapping of the human resource potential of the various peoples. It seemed to me that the comparison between the school books from the two states will be valid and valuable because both states have multicultural societies (*see Section 3.2*), both the states lay stress on various cultures living amicably with one another (*see Sections 3.3 and 3.4*) and in both the states English is taught as a first language in schools – with the only difference that in India, not all schools teach English as the first language.

I chose school books for analysing texts for *multicultural markers* because schools are the ideal places for developing cross-cultural competence and addressing issues like social injustice or inequality (*see Section 2.5*).

1.5. A Case Study

This study is an exercise in determining whether policies and objectives of governments and boards of education on multiculturalism are reflected in the selection of texts meant for school books. To carry out the exercise, only a book each has been selected to represent the Indian books and the Scottish books. So, though the conclusions reached from the analysis and discussion of the texts are indicative, they are by no means conclusive. This very nature of the study – a very reflection of the constraints of time and space – makes it a case study.

1.6. Language, Social Life and This Study

In his book *Sociolinguistics: An Introduction to Language and Society*, Peter Trudgill points out language's function in establishing social relationship: "Language is not simply a means of communicating information … It is also a very important means of establishing and maintaining relationships with other people" (Trudgill 2000: 1). He further maintains that language plays a role in conveying information about the speaker – by how things are said, "we cannot avoid giving our listeners clues about our origins and the sort of person we are … and what sort of background we have" (Trudgill 2000: 2). Fairclough argues that "language is an irreducible part of social life, dialectically interconnected with other elements of social life" (Fairclough 2004: 2). In keeping with the ideas propounded by Trudgill (2000) and Fairclough (2004) about language and its relationship with society, this study is an attempt at finding information conveyed through written language – the *multicultural markers* – that can raise awareness among learners about their multicultural societies.

Fairclough, however, also points out that while focus on language can help in doing social research, "it often makes sense to use discourse analysis in conjunction with other forms of analysis, for instance ethnography or forms of institutional analysis" (Fairclough 2004: 2). So, this study endeavours at complementing discourse analysis with ethnographic details of and institutional policies and objectives in India and Scotland (*see Chapter 3*).

1.7. Texts, the Social World and This Study

Texts being at the focal point of this study due to the analysis of texts for *multicultural markers*, it needs to be asked what role texts play in the social world. It is interesting to note that modern idealist theories like '*social constructivism*' (*see Fairclough below*) highlight the important role that texts *can* play in constructing the social world. The influence of 'social constructivism' is acknowledged by Fairclough:

> "Contemporary social science has been widely influenced by 'social constructivism' – the claim that the (social) world is socially constructed. Many theories of social constructivism emphasize the role of texts (language, discourse) in the construction of the social world" (Fairclough 2004: 8).

However, Fairclough wants us to be on our guard and not to assume that there is always a direct link between texts and social change - that texts can always change the (social) world. He is careful to differentiate between '*construction*' and '*construal*':

> "These theories tend to be idealist rather than realist. A realist would argue that although aspects of the social world such as social institutions are ultimately socially constructed, once constructed they are realities which affect and limit the textual (or 'discursive') construction of the social. We need to distinguish 'construction' from 'construal', which social constructivists do not: we may textually construe (represent, imagine, etc.) the social world in particular ways, but whether our representations or construals have the effect of changing its construction depends upon various contextual factors – including the way social reality already is, who is construing it, and so forth. So we can accept a moderate version of the claim that the social world is textually constructed …" (Fairclough 2004: 8-9).

Following Fairclough's distinction between 'construction' and 'construal', this study is based on the acceptance of *a moderate version of the claim that the social world is textually constructed* – that the presence of *multicultural markers* in the texts selected for the school books can raise multicultural consciousness among learners in India and Scotland. However, I am aware that this very acceptance is not beyond question, as Fairclough has already pointed out. But it is also to be noted that Fairclough is not making claims about pedagogical processes concerned – for teachers can make a

difference by exploiting multicultural markers for augmenting awareness about multiculturalism.

1.8. This Study and Me as a Teacher

This study is an exercise in learning for me as a teacher of English to speakers of other languages. Since, as Kramsch points out, "student body in most *ESL* classes is multilingual and multicultural" (Kramsch 2004: 205), I think that it is important that the teacher is sensitive to multicultural issues. This study is undertaken with one of the personal aims of gearing up adequately for meeting multicultural bodies of students in future. *Secondly*, I feel that the knowledge, awareness and understanding gained while on this project will inform my teaching deeply. *Thirdly*, this exercise will provide me with the expertise to exploit *multicultural markers* for augmenting the awareness of learners about multiculturalism. *Fourthly*, since it is becoming necessary to "explore what a non-native perspective can add to the international culture of English as an international language" (Kramsch 2004: 205), I want to explore what my perspective as an Indian teacher of English can add to English as an international language.

1.9. Basic Structure of the Study

In between this introductory chapter and the concluding one, the rest of the study is divided into two parts. *Part I* deals with the theories and ideas that influenced this study and includes definitions of the method applied. *Part II* deals with the detailed explanation of the method, the analysis of the texts and the discussion that emerges from the analysis. *Part I* is divided into three chapters – Chapter 2: *Multiculturalism*; Chapter 3: *Multiculturalism in India and Scotland*; and Chapter 4: *Analysing Discourse*. *Part II* is also divided into three chapters – Chapter 5: *The Method*; Chapter 6: *Analysis of Texts for Multicultural Markers*; and Chapter 7: *Discussion*.

Conclusion

This introductory chapter has focused on the context of the study, its nature – that it is a case study - and its basic structure. It also presented how this study draws from ideas like the relationship between language and social life, and the relationship between texts and the social world. The following chapter will define the term *multicultural*, and try to address the concept of *multiculturalism* in general – as a fact, as a policy and as a value. It will also discuss the virtues of multicultural awareness in school.

Part I

Chapter2: Multiculturalism

Introduction

The focus of the study being whether two school books have *multicultural markers* as a way of reflecting the multicultural policies and objectives of social institutions, it becomes imperative to discuss terms like *multicultural* and *multiculturalism*. Besides, from the point of view of a teacher teaching English to speakers of other languages, neither can the context of a multicultural classroom be ruled out or be rare, and it is expected of such a teacher teaching intercultural communication in English to be aware of the "notion that in a networked, interdependent world the Other is in Us and We are in the Other" (Kramsch 2004: 205).

This chapter will start with defining the term *multicultural*, and then move on to dealing with the development of *multiculturalism* as a concept, and follow it up with multiculturalism as a fact, multiculturalism as a policy, multiculturalism as a value and the virtues of multicultural awareness in school.

According to Claire Kramsch, "the term multicultural is more frequently used in two ways. In a societal sense, it indicates the coexistence of people from many different backgrounds and ethnicities, as in 'multicultural societies.' In an individual sense, it characterises persons who belong to various discourse communities, and who therefore have the linguistic resources and social strategies to affiliate and identify with many different cultures and ways of using language" (Kramsch 1998: 82).

2.1. What is Multiculturalism?

Though a relatively new development, *cultural studies* is a fast growing cross-disciplinary exercise; it is allied to *new historicism* and chiefly concerns itself with critically examining and analyzing how cultural processes, products, and institutions are produced and received and the way historical changes influences them (Ravitch 1990). It also tries to gauge the effect of political and socio-economic forces and power-structures in formulating, supporting, and transmitting the value, "truth", relative status

and meanings of various cultural phenomena and institutions (Long 1997). There remains a constant endeavour to bring to the centre of cultural study the hitherto "excluded" and "marginal" subjects – the artistic, intellectual and literary productions of ethnic groups, women, the proletariat, and the cultures of the colonial, postcolonial and Third World (Ravitch 1990; Long 1997).

A related and often expressed intention is to make way for a more pluralized perspective of diverse cultural phenomena and institutions by substituting a *multiculturalism* for what appears to be a monoculturalism, set up by, and therefore reflecting the special interests of a privileged class, race, gender, or ethnic group, in most cases identified with educated middle-class white European or Euro-American males (Lind 1995). Therefore, latent within multiculturalism is an explicit political aim of displacing the power-structures in existence under the control of the vested group(s).

Unlike *Postcolonialism*, which has taken shape on either sides of the Atlantic, 'Multiculturalism' as a theory has mainly developed in Canada and the United States; in both the countries, multiculturalism is a fact of life, and for quite some time, multiculturalism is a policy as well for certain government agencies (Kitano and Daniels 1988). A comparatively recent development, the theory not only presupposes the idea of cultural relativism but various liberation movements, including the civil-rights movement; it also presupposes the postmodernist celebration of "difference", the anti-Americanism of the 1960s, and the mass influx of students of non-Western background into North American universities (Long 1997).

In an interview, Lawrence W. Levine, a professor of cultural history at the University of California, Berkeley, defined the essence of multiculturalism within very few words: "Multiculturalism means that in order to understand the nature and complexities of American culture, it is crucial to study and comprehend the widest possible array of the contributing cultures and their interaction with one another" (*Levine in* Long 1997: 37).

According to Robert Emmet Long, "the goal of multiculturalism is a harmony between races and an absence of prejudice or bias towards specific groups" (Long 1997: vii). In the context of the United States, it stands for "the quest to achieve equal recognition and inclusion for the many diverse cultures which constitute the United States" (Long 1997: vii). There, it has generated heated political debate between those on the political Right and those on the Left. The debate centres round the issues of political correctness, hiring practices, the curriculum, and the allocation of federal money

(Ravitch 1990; Long 1997). It is also an object of intense discussion because it poses a challenge to their conception of the American identity; it was believed for ages that the American identity would emerge out of social and cultural assimilation (Lind 1995). Yet, such a notion of the "melting pot" had its inherent flaws – it didn't take into consideration, as Long points out, the absence of "a common historical link or elements of a shared heritage" (Long 1997: vii) and that "differences become dividers and even causes of hatred and violence" (Long 1997: vii).

Multicultural movement in the United States should be seen as a symptom of the identity crises the nation is pressed with. In the United States, there is a wide politicization of everyone's identity – not just on the basis of religion, race, ethnicity or language, but on the basis of gender, class (as claimed by Michael Lind in his book, *The Next American Nation*, where he deals extensively with the presence of a privileged "white overclass"), age, sexual behaviour, diet, clothing, personal habits (like smoking or drinking), grazing rights and preference for guns (Ravitch 1990; Lind 1995; Long 1997). According to Jerry Adler, multiculturalism has brought about "the unpleasant discovery of a whole new set of fault lines running through American society" (*Adler in* Long 1997:149). So, metaphors like "melting pot" and "mosaic" have got replaced by ones like "salad bowl" and "quilt", and of late, there are suggestions like "American cuisine" and "river" by J. Patrick Dobel (*Dobel in* Long 1997:141-43). As Patrick A. Hall observes, an integrationist philosophy should encapsulate the American identity – such integration of different cultural groups would not only furnish a wider variety of "social choices", but also foster a sense of similarity between cultures and races (*Hall in* Long 1997:144-45).

2.2. Multiculturalism as a Fact

While discussing *multiculturalism as a fact*, especially in reference to the United States, Canada, Australia and the United Kingdom, we find that both within and outside the campuses, it is increasingly becoming a feature of life; for example, a large section of students entering the formerly homogenous universities of the United States, Canada, Australia and the United Kingdom today come from families in which English is not the first language – thus, the universities are becoming microcosmic polyglot societies (Ravitch 1990; Long 1997). The society is desperately trying to come to terms with the

reality that its people belong to a variety of cultures or to racial and ethnic backgrounds; (Long 1997).

2.3. Multiculturalism as a Policy

Multiculturalism as a policy derives out of the response to multiculturalism as a fact. At the level of universities, the U.S. and U.K. universities are confronted with the task of integrating students from non-Western and Third World backgrounds. It has been found that an acceptance of their "cultural difference" helps in easing their integration with the academic community and the broader society outside the campuses (Long 1997). So, promotion of such "cultural difference" is not only carried out by providing the newcomers with "representation" within the main student bodies and the mainstream curriculums, but also by giving them their own courses and academic programs, their own residence, their own pride days and their own societies (Long 1997). At the level of state policy, we can take the example of Canada and Australia; the Canadian 'mosaic' stands for the distinctively colourful component groups which together form an unified whole ; the ideal of such a policy is not only maintenance of a harmonious relationship between different ethnic groups on the basis of tolerance, coexistence and equality, but also structuring the relationships between the state and the ethnic communities (Ravitch 1990).

2.4. Multiculturalism as a Value

Multiculturalism is not just a declaration of fact or statement of policy, it is also a *value*. It treasures cultural multiplicity and visualizes a society in which different groups of people forge a common identity while retaining their cultural provenance (Ravitch 1990). When multiculturalism is embraced by modern democratic societies, they display a deeper and more profound egalitarian urge within them than the mere presence of plural cultures (Ravitch 1990; Long 1997). Besides recognising the existence of varied communities, what is more important is that multiculturalism accords positive value to the collective identities of all ethnic communities; it envisions a society which is characterized not by multiple cultural solitudes or widespread cultural strife, but by

communities living together and participating as equal partners in national political life (Long 1997).

A new kind of universalism is represented by multiculturalism – one where integration of individuals into the state is not predicated on a total disengagement from particularistic community ties (Long 1997). In a multicultural state, people are incorporated into the nation state as members of diverse but equal ethnic groups, and the state recognizes that the dignity of individuals is linked to the collective dignity of the community to which they belong (Kitano and Daniels 1988).

Multiculturalism thus becomes a normative value on the basis of this radical redefinition of a democratic polity and is applicable as much to the modern liberal democracies of the West as it is to modernising polities like India. No society is so completely modern or homogenized that collective group identities cease to be of relevance to its members (Lind 1995). So, contrary to the general expectation, community identities have not dissolved in market economies or liberal democracies (Long 1997).

2.5. Virtues of Multicultural Awareness in School

I have sought to analyse texts to find out how far they contain *multicultural markers* because, in my experience, it is very important to expose students in school to multicultural consciousness. The texts used for teaching English language and the teachers using them play a substantial role in empowering students to identify unfair systems and challenge them. It is especially true of a country like India with a long history of constructive multiculturalism. In a nation like Scotland, the ethnic composition of which has been slowly changing and transforming it into a buoyant multicultural state, it is equally significant. The same, I feel, can be said of any other country with a similar situation.

The proceedings of a History Institute for secondary school teachers and junior college faculty in the United States - organised by the History Academy of the Foreign Policy Research Institute (*FPRI*) in May 1999 - concluded with a speaker underlying the merits of teaching multiculturalism in the classroom; according to the institute's report, the speaker affirmed "the need for students to learn about other cultures … For the only

way to sustain a multicultural society such as the United States is to value the contributions of all heritages and the elements of common humanity they share" (Gress 1999).

Multiculturalism is a reality, an ideal and a policy that stresses the unique characteristics of different cultures of the world. Within the field of education, *cultural pluralism* and *social reconstructionism* emphasises the high ideals of *multiculturalism* (Richards 2001). *Cultural pluralism* argues that schools need to develop cross-cultural competence or intercultural communication of the learners, allowing students to participate in several different cultures and not just the culture of the dominant economic or social group (Richards 2001). Besides, *social reconstructionism* highlights the fact that schools and learners must be engaged in addressing issues like social injustice and inequality and it should be the role of teachers to empower students to recognize unjust systems of class, caste, race, gender or religion, and challenge them (Auerbach 1992; Morris 1995; Richards 2001).

In my opinion, the use of multicultural materials in schools in both India and Scotland – and in any other country with a multicultural society - can benefit society because they expose learners quite early to their multicultural reality and allow them to participate in several different cultures. I am of the view that students who do not participate in just the culture of the dominant social or economic group tend to be tolerant when they grow up and engage in addressing issues like social injustice and inequality. I believe that it is very important for the schools in both the nations – as institutions helping in harbouring liberal views – to relate the materials they use for teaching to the high ideals that they stand for. I think that in the present situation of the world, where the cultures are indeed clashing with one another, there is no place for complacency for all the humanising forces – and the academia is a very important institution of that force.

Conclusion

This chapter started by defining the term *multicultural*. It then focussed on multiculturalism as a concept, as a fact, as a policy, and as a value, and on the virtues of multicultural awareness in school. Thus, having dealt with multiculturalism in general, the next chapter will focus on multiculturalism in India and Scotland, and the multicultural

policies and objectives of the political and social institutions of the two countries – the respective governments and boards of education.

Chapter 3: Multiculturalism in India and Scotland

Introduction

To trace multiculturalism in Scotland and India and its practice within the institutions of the two states, I shall start this chapter with a brief definition of *ethnicity*. From there, I shall move on to a statistical overview of the ethnic compositions of Scotland and India. This will be followed by outlines of the history of multiculturalism in the two states. Narrowing the focus down to the level of education, the next section will sketch the policies of the two governments pertaining to education, with reference to multiculturalism. Finally, this chapter will end with the objectives of the two respective boards of education in the two countries and how they attune to multiculturalism as a policy.

3.1. Ethnicity, Nation and State

In order to understand the concept of multiculturalism, it is important to understand the terms *ethnicity* and *nation*. Besides for the purpose of this study, I shall also define two terms associated with the term nation – the terms *state* and *country*.

Ethnicity is a multidimensional concept – it refers to the cultural characteristics that connect a particular group or groups of people to each other (Ethnicity 2005). Thus, it is closely associated with identity, and is often regarded as a synonym for minority group or as a euphemism for race (Ethnicity 2005). According to a survey carried out by the Scottish Executive, the respondents suggested that the factors which contribute towards ethnicity are nationality, colour, religion, culture, language and race (Census Research Report 2005). However, it must be remembered that while ethnicity and race are closely related concepts, ethnicity is embedded in the concept societal groups and race is entrenched in the concept of the biological classification of the homo sapiens into subspecies, according to facial and physical features and skin colours – for example, the people of India belong to racial subgroups like Negritos, Pro-Australoids or Austrics, Mongoloids, Dravidians, Western Bracycephals, and Nordics or Indo-Aryans (Ethnicity 2005; Census India 2005).

The term *nation* refers to "a community of people of mainly common descent, history, language, etc., forming a State or inhabiting a territory" (Concise Oxford Dictionary 1990: 789). Journalist Michael Lind, in his book *The Next American Nation*, tries to define a 'nation: "A genuine nation is not a mere citizenry, a mere collection of individuals who share nothing other than common rulers and common laws … A real nation is a concrete historical community…"(Lind 1995: 5). What we get out of his definition is that the concept of a 'true nation' is in certain ways extra-political. Patricia Waugh concurs on this ground: "'Nation' is never simply the now of political and geographical space, but always a concept with its own narrative history" (Waugh 1995: 151). Timothy Brennan also holds a similar view: "…the 'nation'… is both historically determined and general. As a term, it refers both to the modern nation-state and to something more ancient and nebulous – the *natio* – a local community, domicile, family, condition of belonging" (Brennan 1991: 2).

The term *state* refers to "an organised political community under one government" (Concise Oxford Dictionary 1990: 1190). The term *country* refers to "a territory possessing its own language, people, culture" with its own government, a state (Concise Oxford Dictionary 1990: 264).

3.2. Ethnic Compositions of India and Scotland

Scotland is slowly, but steadily, becoming a burgeoning multicultural state. The Census of 1901 reveals that there were only 14 Africans and 290 Americans in Scotland (Registers of Scotland 2005). The ensuing century of global travel and population diversity have obviously turned these figures on their head. The Census of 2001 shows that out of a total population of 5,062,011, the White Scottish constitute 88.09 % of the population, Other White British constitute 7.38 %, the White Irish constitute 0.98 %, people of Any Other White Background constitute 1.54 % and the Ethnic Minorities constitute 2.01 % (Census Scotland 2005). Present-day Scotland is also home to people practicing different religions. Of those who reported to practice a religion during the Census of 2001, nearly 65 % (2,146,300) are Christians, 0.84 % (42,600) are Muslim, 0.13 % (6,400) are Jews, 0.13 % (6,800) are Buddhists, 0.13 % (6,600) are Sikhs, 0.11 % (5,600) are Hindus and 0.53 % (27,000) are those belonging to other religions (Scotland Religion 2005).

According to the 2001 Census, India's population stands at 1028 million (Census India 2005). Two of the major cultural denominators in India are religion and language. According to the 2001 Census, 80.5 % people have returned their religion as Hinduism, 13.4 % as Islam, 2.3 % as Christianity, 1.9 % as Sikhism, 0.8 % as Buddhism, 0.4 % as Jainism and 0.8 % as Others (Census India 2005). The Others category includes about 4,000 Jews and 65,000 Zoroastrians (Census India 2005). According to the 1991 Census, 40.22 % speak Hindi, 8.30 % speak Bengali, 7.87 % speak Telugu, 7.45 % speak Marathi, 6.32 % speak Tamil, 5.18 % speak Urdu, 4.85 % speak Gujarati, 3.91 % speak Kannada, 3.62 % speak Malayalam, 3.35 % speak Oriya, 2.79 % speak Punjabi, 1.56 % speak Assamese, 0.25 % speak Sindhi, 0.25 % speak Nepali, 0.25 % speak Konkani, 0.15 % speak Manipuri, 0.01 % speak Kashmiri, 0.01 % speak Sanskrit, and 3.71 % speak other languages (Census Languages 2005).

3.3. Multiculturalism in India

Multiculturalism in India is not just a fact but a practice which is age-old. The Aryans and Dravidians and Central Asians and Greeks all mingled together through centuries and religions like Judaism, Christianity, Buddhism, Jainism, Zoroastrianism, Islam, Sikhism and Hinduism have coexisted for centuries. A European volunteer-worker

who visited McLeodgunj – also known as "Little Lhasa" – sums up how India stands for curious meeting of worlds: "The idea of India's multiculturalism is nothing new … With the acceptance of the Tibetan government in India, a unique tradition was maintained, the inclusion of yet another culture into the mosaic … [T] here is assimilation occurring, a blending and acceptance of cultures" (Vanderwarker 2005).

Since India had been invaded over the centuries from the Caucasus Mountain, the Iranian Plateau, Central Asia, Afghanistan and the West, the Indian people and culture have absorbed and changed these influences to produce a racial and cultural synthesis. Ethnically, the Indo-Aryans constitute 72 % of the population, the Dravidians 25 % and the Mongoloids and other 3 % (Demographics of India 2005).

Language, besides religion, is the major determinant in the social and political organisation of present-day India. While English enjoys the "associate status", it is one of the most important languages for national, political and commercial communication. Hindi is the most widely spoken and serves as the primary official language for the Government of India. Besides Hindi, the Constitution of India recognises 21 other languages – Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Oriya, Punjabi, Sanskrit, Santhali, Sindhi, Tamil, Telugu and Urdu. In multilingual India, the Three Language Formula was first worked out in 1956 and later on modified in 1961: Indian students need to learn the regional language and the mother tongue – Hindi or another Indian language – and English or a modern European language (Srivastava 1988; Lam 2001). Linguist B. Mallikarjun has appropriately pointed out in his paper "Indian Multilingualism, Language Policy and the Digital Divide" that multilingualism in India is increasingly seen as an asset or resource for social development (Mallikarjun 2004). It is so because it allows people to interact with one another and also get access to education through their mother tongue. Knowing multiple languages also help peoples to get close to one another.

In his book *The Argumentative Indian: Writings on Indian History, Culture and Identity* (2005), the Nobel-laureate Amartya Sen points out that India has a long tradition of what he calls the 'argumentative tradition' – an acceptance of plurality as the natural state of affairs, a long and robust tradition of heterodoxy, dissent, inquiry and analysis; he cites how Emperor Ashoka in the 3rd century BC mentioned that since Indians have different beliefs, they should listen to one another – an acceptance of heterodoxy and pluralism (Sen 2005).

3.4. Multiculturalism in Scotland

The land that is now known as Scotland has witnessed migration of people for over a thousand years: the *Scots* themselves, for example, came from Northern Ireland around 500 AD, and together with the *Picts*, halted the advance of the Romans, and later, the advance of the Angles (One Scotland 2005).

Among the visible ethnic communities, the one with the oldest links is that of the *Africans*: the first amongst them came with the Romans (One Scotland 2005). Though a few can be traced back to be attached to the court of King James IV in 1505 as musicians and performers, a significant number arrived in the 18th century as slaves or freed servants (One Scotland 2005). They continued to arrive from Africa and the Caribbean Islands, especially in times of labour shortage – like during the 1950s and 1960s – and as students at the Scottish universities (One Scotland 2005).

The *Flemish* weavers were to arrive due to act of Parliament in 1587 to encourage them; the surname *Fleming* indicates such connections (One Scotland 2005).

Since there was no anti-Jewish legislation in Scotland, in comparison to England and many parts of Europe, *Jewish* pedlars, hawkers and merchants began trading in Scotland in the Middle Ages (One Scotland 2005). By the late 18th century, there was a growing Jewish community in Edinburgh. Larger numbers emigrated from Russia and Eastern Europe between 1880s and the 1890s (Mackay 2004; One Scotland 2005). Another substantial influx was in the 1930s as fascism gripped Europe (Mackay 2004; One Scotland 2005).

The *Irish* constitute the largest minority ethnic group in Scotland. They used to come to Scotland as seasonal agricultural workers during the 17th and 18th centuries, but they were forced to emigrate from Ireland between 1801 and 1921 – with a substantial influx between 1832 and 1870 - due to potato famines, changes in inheritance patterns, and economic depression (Mackay 2004; One Scotland 2005). They settled down in the industrial districts, particularly Lanarkshire (Mackay 2004).

After the *Act of Union* in 1707, more and more *English* civil servants, soldiers and civilians of all walks of life started settling down in Scotland, and a trickling flow continues (One Scotland 2005).

In the 18th century, the village of Picardy – now indicated by Picardy Place in Edinburgh – became home to *French* weavers (One Scotland 2005). They were later joined by teachers, musicians, craftsmen and shopkeepers (One Scotland 2005). However, the French connection dates back by centuries as the surname *Fraser* suggests – *fraise* stands for strawberry in French.

Like the Irish, the *Italian* agricultural workers used to find seasonal work in Scotland from around the 17th century (One Scotland 2005). A growing admiration for Italian in the 18th century led to demand for Italian artists, musicians, teachers and craftsmen. Increasing population and economic pressure led to emigration from Italy between 1880 and 1914 and these Italians settled down around Glasgow and Edinburgh as traders, craftsmen, ice-cream sellers and peddlers (Mackay 2004; One Scotland 2005).

Due to Scotland's colonial involvement with the Indian subcontinent, migration began during the 18th century: the first *Indians* to arrive were seamen or *lascars* and servants (One Scotland 2005). However, Indian noblemen and students to the Scottish universities started arriving soon after (One Scotland 2005). Majority of the Indians, however, arrived after 1945 from India or East Africa as mainly workers, traders and professionals, and now work in many professions in Scotland – notably as doctors, teachers, nurses and IT professionals (One Scotland 2005).

The *Chinese* too arrived in Scotland due to the colonial connections as seamen (One Scotland 2005). However, substantial migration took place after the formation of the Republic of China in 1949, during the Vietnam War from Vietnam, and after the handing over of Hong Kong to China in 1997 (One Scotland 2005).

Due to economic reasons and to escape the Russian feudal land system, the *Lithuanian* Christians arrived in Scotland between 1890 and 1905 and established their small communities; but over the years, they have progressively assimilated into the majority community (One Scotland 2005).

The *Pakistanis* – the largest Asian community in Scotland – came mainly after the partition of India in 1947 (One Scotland 2005). They came as migrant workers to fill the labour shortage; most of them settled down around Glasgow, Edinburgh and Dundee and are now most visible as businessmen running corner shops and restaurants (One Scotland 2005).

Though *Polish* refugees began to arrive in the 19th century, it was not until the end of the Second World War that the community had large numbers (Mackay 2004). The Polish servicemen, their dependants, refugees and 'displaced persons' from Poland were allowed to settle down after the Second World War by the *Polish Resettlement Act* in 1947 (One Scotland 2005). The Poles were a predominantly male population and a large number of them married 'native' Scots (One Scotland 2005).

Scotland has also opened its doors to Dutch merchants in the 18th century, Vietnamese refugees in the 1960s, and refugees from Bosnia, Iran, Kurdistan, Algeria, Sudan, Somali, Afghanistan and Kosovo after 1990.

A recent initiative undertaken by the Scottish Parliament and the Scottish Executive – known as 'Fresh Talent' – is not only directed at boosting the Scottish economy but also at reversing the sharp population decline - one of the most rapid in Europe with projections of the population falling below the symbolic 5 million mark – by bringing in 8,000 highly skilled immigrants to Scotland annually (Hetherington 2005). This initiative, focussed on attracting overseas graduates in Scottish universities, will definitely diversify the population further. The First Minister, Jack McConnell, while talking to Peter Hetherington of *The Guardian*, alleys the fears about immigrants in the minds of the Scottish people: "… in Scotland … although people are nervous about immigration [they] need to realise it's in their economic and social interest for this to happen" (Hetherington 2005). Such statements by the First Minister and works of the Race Equality cell of the Scottish Executive are indications towards the fact that multiculturalism will continue to thrive in Scotland and the different peoples of Scotland will be able to contribute towards its future prosperity.

3.5. Policies of the Two Governments Pertaining to Education

Assigning equality to all the races and providing them with equality of opportunity is closely related to the pluralistic ideals of multiculturalism. The *Scottish Executive*'s statement on the *Action Plan* for the *policy on promoting race equality* in schools is as follows:

"We will continue to work with education authorities (EAs), schools and relevant interest organisations in promoting equality in schools and in working towards an inclusive education system. We fund the Centre for Education for Racial Equality in Scotland (CERES) and the Scottish Traveller Education Project (STEP) to take forward race equality policy with EAs and schools. We are mainstreaming equality into all schools policy developments. In particular, activity to support race equality includes practical seminars for schools and EAs on their new duties under RRAA which we have commissioned CERES to carry out. We have also set up an RRAA Education Delivery Group to ensure smooth implementation of RRAA across school sector; commissioned STEP to produce guidance on inclusive education approaches for Gypsies/Travellers within context of interrupted learning; and commissioned CERES to produce anti-racism support materials for teachers to enable effective anti-racism education - to be launched December 2002" (Scotland Education 2005).

In India, the *National Policy on Education* of 1968 emphacised "a planned, more equitable expansion of educational facilities" (NPE 2005). Further, educational policies under the Ministry of Education – like the *National Policy of Education* of 1986 and the *Programme of Action* of 1992 – prioritise equality of opportunity in education and training and attach priority to "universal education, total literacy and the ending of gender differentials" (ILO 2005).

During the first meeting of the reconstituted *Central Advisory Board of Education* (CABE) in India, held in August 2004, it was decided that - with the approval of the *Minister of Human Resource Development* – it was necessary to set up a Committee of CABE on the subject of 'Integration of Culture Education in the School Curriculum'. The terms of reference of the Committee includes suggesting "ways of enhancing the quality of cultural awareness among school going children" (CABE 2005).

3.6. Objectives of the Boards

The *Education Department* of the *Scottish Executive* works towards the issue of race equality. Its work towards and impact on race equality can be quoted from the website of the Scottish Executive:

> "Raising awareness among our young people of race equality issues and promoting equality through education is critical if Scotland is to become a more inclusive and open society. That is why mainstreaming of equality in all school developments is at the top of our policy list.
>
> Supporting that central activity, we aim to ensure that our curriculum development, support for teachers and teacher recruitment fully reflects race equality issues. We support that activity through a programme of research and data collection to ensure that we have the evidence to meet needs accurately.
>
> We also aim to be responsive in our provision of support for young children to the needs of families from all backgrounds and will review our programmes in the light of information on take up and the evidence of evaluations.
>
> Working with the national bodies we fund, we also aim to ensure that access to culture and sport in Scotland is genuinely open to all" (Scotland Education 2005).

The *mission* of the *Council for the Indian School Certificate Examinations* (*CISCE*) is "serving the nation's children, through high quality educational endeavours, empowering them to contribute towards a humane, just and pluralistic society" (Overview 2005). Among the *ethos* stressed by the Council are "Fair Play" and "Diversity and Plurality – The Basic Strength for Evolution of Ideas" (Overview 2005).

Conclusion

The current chapter has been instrumental in particularising the focus towards multiculturalism in India and Scotland and substantiating the ethnic diversities of the two

lands with facts and figures. The chapter that follows will be focussing its attention towards the definition of key terms like *text* and *discourse*, *discourse analysis* and *critical discourse analysis* – all of which will have a bearing on the analysis of the texts.

Chapter 4: Analysing Discourse

Introduction

This study being an exercise in analysing texts for *multicultural markers*, some key words and expressions - like *text, discourse, discourse analysis* and *critical discourse analysis* – need to be defined before the exercise is carried out. This chapter addresses that issue.

4.1. Text and Discourse

While Fairclough defines *texts* as "any actual instance of language in use" (Fairclough 2004: 3), Cutting further specifies *texts* as "pieces of spoken or written discourse" (Cutting 2003: 2). Kramsch (1998), however, makes a fine distinction between *texts* and *discourses*: she views *texts* as products of language use and *discourses* as the processes of language use. According to her, *text* is the "product of language use, whether it be a conversational exchange, or a stretch of written prose, held together by cohesive devices" (Kramsch 1998: 132), and *discourse* is the "process of language use, whether it be spoken, written or printed, that includes writers, texts, and readers within a sociocultural context of meaning production and reception" (Kramsch 1998: 127).

For Fairclough, the term *discourse*, as widely used in 'discourse analysis', indicates a "particular view of language in use … - as an element of social life which is closely interconnected with other elements" (Fairclough 2004: 3). He states what he means by discourse:

> "I see discourses as ways of representing aspects of the world – the processes, relations and structures of the material world, the 'mental world' of thoughts, feelings, beliefs and so forth, and the social world … Different discourses are different perspectives of the world, and they are associated with the different relations people have to the world, which in

turn depends on their positions in the world , their social and personal identities, and the social relationships in which they stand to other people … Discourses constitute part of the resources which people deploy in relating to one another – keeping separate from one another, cooperating, competing, dominating – and in seeking to change the ways in which they relate to one another" (Fairclough 2004: 124).

4.2. Discourse Analysis

Michel Foucault (1972, 1984) was influential in making identification and analysis of discourses a preoccupation across the humanities and social sciences. His comment on his own use of the word 'discourse' points out that for Foucault (1984), analysis of discourse is analysis of the domain of 'statements':

"I believe I have in fact added to its meanings: treating it sometimes as the general domain of all statements, sometimes as an individualizing group of statements, and sometimes as a regulated practice that accounts for a number of statements" (Foucault quoted in Fairclough 2004: 123).

However, Norman Fairclough argues that Foucault's approach was not holistic – it was not concerned with detailed analysis of texts, the concern "discerning the rules which 'govern' bodies of texts and utterances" (Fairclough 2004: 123).

Discourse Analysis is the study of spoken and written language in its social and psychological context. In his book *Discourse*, Guy Cook defines discourse analysis: "Discourse analysis examines how stretches of language, considered in their full textual, social, and psychological context, become meaningful and unified for their users" (Cook 2000: ix). Discourse analysis provides "insights into the problems and processes of language use and language learning" (Cook 2000: ix). Joan Cutting defines discourse analysis as "approaches to studying language's relation to the contextual background features" (Cutting 2003: 1).

4.3. Critical Discourse Analysis

Critical Discourse Analysis (*CDA*) can be defined as the analysis of discourse in its relation to social change and relations of power in modern society. According to Cutting, *CDA* is "an ideological approach that examines the purpose of language in the social context, and reveals how discourse reflects and determines power structures" (Cutting 2003: 2).

Before Norman Fairclough's seminal work *Language and Power* was published in 1989, significant work was already going on in the field – particularly in 'critical linguistics' and in French discourse analysis (Fairclough 2001). Critical discourse analysis was to develop out of what Fairclough defined as 'critical language study' in *Language and Power* (1989). The word *critical* in *critical language study* (CLS) "is used in the special sense of aiming to show up connections which may be hidden from people – such as the connections between language, power and ideology" (Fairclogh 2001: 4). Fairclough argues that "the language element has … become more salient, more important than it used to be, and in fact a crucial aspect of the social transformations which are going on – one cannot make sense of them without thinking about language" (Fairclough 2004: 203). So, he views "critical discourse analysis …as a form of critical social research" (Fairclough 2004: 202). He points out that the aim of critical social research "is better understanding of how societies work and produce both beneficial and detrimental effects, and of how the detrimental effects can be mitigated if not eliminated" (Fairclough 2004: 203).

Conclusion

While using the terms *text* and *discourse*, henceforth, I shall follow the fine distinction laid down by Claire Kramsch – *text* will refer to the product of language use and *discourse* will refer to the process of language use (Kramsch 1998). So, for example, while analysing the discourse of a text, I shall refer to the product as text and the process as discourse (*see Section 6.2*).

Having *defined text, discourse, discourse analysis* and *critical discourse analysis*, the study moves on to the next part – it is in *Part II* that the criteria for analysing the texts are spelt out, the analysis done and a discussion of the analysis carried out.

Part II

Chapter 5: The Method

Introduction

In this chapter, I shall explain how my research is designed, how I undertook a process approach, why my study is selective, what I mean by *multicultural markers* and the criteria I have set for distinguishing *multicultural markers*. This is followed by the method outlined by Fairclough (2004) for critical discourse analysis and what issues of textual analysis is used by me as part of it for analysing a representative text.

5.1. Research Design and Methods

The *research question* for my dissertation is: 'How far do the texts used for teaching English as a first language in a Scottish school and an Indian school contain *multicultural markers* and how well are they exploited?' The *hypothesis* tested is that the texts used for teaching English language in the Indian school book contain more *multicultural markers* than the texts used in the Scottish school book.

It is to be noted that the term *exploitation*, as mentioned in the research question is restrictive in meaning. Here, it refers only to the tasks provided at the end of the texts. However, in the analysis of the findings, I shall touch upon the pedagogical aspect of the term – as to how texts can be *exploited* by teachers through cross-referencing and critical discourse analysis for raising multicultural awareness (*see Section 7.2*).

It is also to be noted that though the testing of the hypothesis is based upon *quantitative analysis* of the findings – mainly *percentage of presence of texts having multicultural markers* – I shall also add my views based on the *number of presence of multicultural markers in each book* (*see Section 7.2*).

All the *graphs* and *charts* will be based on percentage calculations and comparison of percentage calculations of figures.

The texts that are evaluated are in two books: '*ICSE English Language Papers*' (2005) - a text that is used by a school in India - and *English Language Skills for Intermediate Level* (2005) - a book that is used by a school in Scotland. Both the texts

are meant for students between the age-group of 15 and 16 years. Both the texts are analysed using the *discourse analysis* method (*see Section* 4.2 *for definition; see Section 6.1 for discourse analysis of texts*). This method is employed in studying the words or expressions used in the texts, the themes and representations, the identity of the writers, the purpose of the writers and the tone adopted by them to fulfil their purpose (*see Section 5.4 for the aspects or elements*). A detailed observation schedule or *checklist* has been prepared on the basis of criteria defined at the onset of the analysis (*see Section 5.5 for criteria*). This checklist has been utilised while studying the texts. The analysis of the findings follows the discourse analysis.

5.2. A Process Approach

When I set out to analyse the texts, I knew why I was doing it – but what I was not absolutely definite about was how I should go about doing it. My motivation was clear – I was seeking to test how far grand policies at the governmental level and objectives at the level of educational boards regarding augmenting multicultural consciousness of students were reflected in the formulation of school books in Scotland and India. For my purpose, I had chosen one textbook each from those in use in Scotland and India. This in itself denoted that my work was going to be a case study. My training and initial studies suggested that since I was dealing with stretches of language use, I should make use of the discourse analysis method. Besides, in order to retain my focus, I intended to ask only certain questions and not the possible others – like those on gender, and sexual preference - while studying the texts; that made my discourse analysis a selective approach. My final hurdle was selecting the specific questions and devising the criteria on the basis of them. The criteria, however, evolved as I proceeded with my task of analysing the texts. As I went about my task, particular elements that could be pointers towards my cause – elements that I shall define as *multicultural markers* (*see Section 5.4 for definition*) – started becoming clearer to me.

Once the criteria was in place, I created two similar *checklists* (*Appendices I and II*) for the two books and set about analysing the texts on the basis of the elements selected – noting down there presence or absence in the texts for further analysis later.

It was while I was analysing the texts that I realised that it would be interesting to select at least one text and carry out critical discourse analysis of it.

5.3. A Selective Study

In my analysis of the texts, I shall be selective. Fairclough is of the view that all textual analysis is inevitably selective: "…in any analysis, we choose to ask certain questions about social events and texts, and not other possible questions … The general point is that there are always particular motivations for choosing to ask certain questions about texts and not others" (Fairclough 2004: 14). The particular motivations behind my focus are born out of the belief that texts have social, moral, cognitive, political and material consequences and effects (Fairclough 2001; Fairclough 2004).

Since our ability to know what is 'there' in the texts is partial and limited, and since the questions I shall be asking will arise from motivations which go beyond what is 'there', I shall only try to be as objective as possible, but definitely systematic throughout. Fairclough does not view this as a problem: "There is no such thing as an 'objective' analysis of a text, if by that we mean an analysis which simply describes what is 'there' in the text without being 'biased' by the 'subjectivity' of the analyst" (Fairclough 2004: 15).

5.4. Multicultural Markers

The questions that I shall be asking will have a direct bearing on the *multicultural markers* that I shall be seeking in the two books. The *multicultural markers* will be elements in or aspects of the texts – like the theme or topic or content, the identity of the writer, the goal or purpose of the writer, the foreign or loan words, the tone of the writer, and the tasks set by the series editor(s) – which justify the fact that the texts used in schools in Scotland and India reflect the multicultural policies and objectives of the two governments and their respective boards of education.

The elements or aspects and the associated questions pertaining to them are enumerated below:

I. *Theme or Topic or Content*: What kind of theme or topic or content can be considered multicultural? Is the theme or topic or content of the text multicultural?

II. *Identity of the Writer*: Where does the writer hail from? Is the writer a native of the land in which the respective book is published and used?

III. *Goal or Purpose of the Writer*: What is the writer's goal or purpose? Does the writer set out to inform or educate about other cultures?

IV. *Foreign or Loan Words*: Are there foreign or loan words in the passages?

V. *Tone or Attitude of the Writer*: What kind of a tone or attitude does the writer assume for his/ her purpose?

VI. *Tasks*: What kind of tasks do the series editor(s) set for the students? Do the questions harp on the cultural and social issues? Do the questions make the students think about the diversity of cultures and traditions? Do the questions make the students relate to different cultures?

I am aware of the fact that though my definition of *multicultural markers* here will be binding to my analysis of texts in the next chapter (*see Section 6.1*), it is by no means a definitive definition and is subject to further modification on the basis of further research in the area.

5.5. The Criteria for the Categories of Elements or Aspects to be Studied

For each of the elements enumerated, in order to satisfy the questions associated with each and every one of them, I went about by setting criteria for each. The analysis of the texts will be based on these criteria for the purpose of this case study. It has to be admitted that these criteria are by no means the only ones by which the texts can be analysed – it is just that the other possible questions are not being asked. They only justify the selective approach towards analysing the texts based on my motivation.

While developing the criteria, I shall be keeping in mind the key statements of the policies and objectives of the two governments and boards. For example, the criteria will take into consideration the Scottish Executive's statement that it will work towards

promoting "equality in schools and in working towards an inclusive education system" (Scotland Education 2005; *see Section 3.5*) and the Central Advisory Board of Education's suggestions regarding "enhancing the quality of cultural awareness among school going children" (CABE 2005) in India (*see Section 3.5*). While the objective of the CISCE in India is serving children who can "contribute towards a humane, just and pluralistic society" (Overview 2005; see Section 3.6), of vital importance to the Department of Education of the Scottish Executive is increasing "awareness among … young people of race equality issues" for Scotland to "become a more inclusive and open society" (Scotland Education 2005; *see Section 3.6*).

The key words or phrases – with direct relationship to raising multicultural awareness – that will have a bearing on my selection of elements in the texts are "*equality*", "*cultural awareness*", "*humane, just and pluralistic society*" and "*inclusive and open society*". I shall analyse the texts and try to find whether the series editor(s), or the writers whose texts have been included in the books, try to advance multicultural awareness amongst students by harping on these issues.

The criteria for each category of element are as follows:

I.   *Theme or Topic or Content*: The theme or topic or content of a piece included in a book by the series editor(s) can be considered multicultural if it deals with a culture which is not the dominant culture of the country in which the book is published and used. It can be considered multicultural if it focuses on social issues associated with multicultural societies – like migration, dislocation, immigration, racist abuse, isolation, linguistic hegemony, cultural plurality, social integration and assimilation. It can be considered to be multicultural if it concentrates on histories or achievements of people other than those native to the land. It can be considered multicultural if it stresses on informing about the geography, natural events or cultures of other lands.

II.   *Identity of Authors or Writers*: I shall like to clarify that when I refer to 'author' or 'writer', I shall *not* go into the differentiation suggested by Goffman (1981) between the '*principal*' and the '*animator*' but shall go by Faiclough's definition of the author or writer being "whoever can be seen as having put the words together … by virtue of choices in wording" (Fairclough 2004: 12). The identity of the writer will also be an element because it will indicate

whether the series editor(s) had been conscious enough to include writers from different cultures and nations. In case of the Scottish book, if the writers do not belong to the dominant ethnic group – the White Scottish Christians – they can be considered representatives of other cultures. In case of the Indian book, a native writer who does not belong to ethnic majority, represented by the Hindus, can be a representative of other cultures. Besides, writers from countries other than Scotland or India, respectively, whose literature have been selected for the books, will also contribute towards the multicultural element of the books. Biographies of the writers will be studied to determine whether they are native to the country or from another country or minority ethnic community. Since both the Scottish and the Indian books have texts selected by the series editor(s) for linguistic practice, the texts often do not have any mention of the writer. If such is the case, this particular criterion will not be satisfied for such texts included in the books.

III. *Goal or Purpose of the Writer:* The writer's goal or purpose entails from who the target audience of the writing is – the kind of readers the writing is aimed at. It also takes into consideration what effect the writer wants the writing to have. The writer can narrate, evoke feelings and thoughts, compare, report or inform, educate or persuade, and through any of these means the writer can establish the point that he/ she wants to make about multicultural issues.

IV. *Foreign or Loan Words:* Foreign words and phrases have been considered as multicultural markers as they expose learners to other cultures and sometimes encourage them to learn more about the culture from which a word has been borrowed. There is a fine line of distinction between a *foreign word* and a *loan word* or *borrowing*. A *foreign word or phrase* is a word or phrase taken by speakers of a particular language from another language – the *source language* – for initially communicating with speakers of the source language, and then introduced to a larger community of speakers of their own language, to whom the word or phrase is not known. It remains a foreign word or phrase if it is perceived by majority of the speakers - of the language into which it has been introduced - as 'alien' or 'foreign' (Kemmer 2004). However, if words taken by a speech community from another language gets adopted and accepted, they become *loan words* or *borrowings*. This transfer is one way and there are no "returning" words to the source language

(Kemmer 2004). For the purpose of my study, I shall not consider place names as borrowings.

V.   *Tone or Attitude of the Writer:* The writer's attitude to his/ her subject is reflected in the tone of a piece of writing. The tone of the writer is usually decided by the purpose of the writer. The writer can be warm, polite, cautious, sarcastic, ironic, bitter, funny, humorous, persuasive or serious or he/ she can use a combination of more than one of these tones to achieve the purpose he/ she had set out to achieve. During the analysis of each and every piece in the two books which are multicultural in intent, the study demonstrates how the tone of the writer complements the purpose.

VI.   *Tasks:* The tasks are considered multicultural if they make the learners think about cultural and social issues or if the learners are asked to relate to different cultures. Such tasks usually ask open-ended questions and welcomes discussions and the views of the learners.

5.6. Method for Critical Discourse Analysis

For *critical discourse analysis* of a representative text, the study follows the method outlined by Fairclough (2004). Fairclough's (2004) method is a modification of Roy Bhaskar's *Explanatory Critique* method (Bhaskar 1986).

According to Fairclough's method (2004), based on Bhaskar's (1986), the analyst has a five-point agenda: *first*, focussing upon "a social problem which has a semiotic aspect"; *second*, identifying obstacles for tackling through analysis of "the network of practices within which it is located", analysis of "the relationship of semiosis to other elements within the particular practice(s) concerned" and analysis of "the discourse itself"; *third*, considering "whether the social order … have an interest in the problem not being resolved"; *fourth*, identification of "hitherto unrealised possibilities for change in the way social life is currently organised"; and *fifth*, reflecting "critically on the analysis … requiring the analyst to reflect of where s/he is coming from, how s/he herself/ himself is socially positioned (Fairclough 2004: 209-210).

Fairclough (2004) mentions twelve issues that analysts can concern themselves with while carrying out discourse analysis – genre; assumptions; intertextuality; difference; social events; representation of social events; semantic relations between

sentences and clauses; predominant exchanges, speech functions, types of statements and predominant mood; discourses drawn upon; styles; modality; and evaluation (Fairclough 2004: 191-194).

For the second point in the afore-mentioned five-point agenda concerning discourse analysis, this study will concern itself with just six issues – *genre, intetextuality*, *difference, social actors, assumption,* and *evaluation* – due to constrain of space. These six issues are defined below.

A *genre* is a "way of interacting linguistically", and genres "structure texts in specific ways" (Fairclough 2004: 17). For example, interviews, news reports and lectures can be called genres (Fairclough 2004).

Intertextuality refers to "how texts draw upon, incorporate, recontextualise, and dialogue with other texts" (Fairclough 2004: 17).

The orientation to *difference* "brings into focus degrees and forms of dialogicality in texts" (Fairclough 2004: 42). Though Bakhtin (1986) suggests that texts are inevitably and unavoidably dialogical, Holquist (1981) points out that texts differ in their orientation to difference (Fairclough 2004).

Social Actors are "participants in social processes" and they can be named or classified, represented personally or impersonally, provided an 'activated' or 'pasivated' role, referred to specifically or generically, and either included or excluded (Fairclough 2004: 222).

Assumptions are "presuppositions people make when they speak or write"; thus, "making assumptions is one way of being intertextual – linking this text to an ill-defined penumbra of other texts, what has been said or written or at least been thought elsewhere" (Fairclough 2004: 17).

Evaluation refers to "the values to which people commit themselves" (Fairclough 2004: 17).

On the basis of these definitions, textual analysis of the representative text will be carried out in the next chapter (*see Section 6.4*).

Conclusion

With the methods outlined for *discourse analysis* and *critical discourse analysis* – as they are used for this study - the chapter that follows takes to the task of analysing texts from the two school books. An analytical study of the findings follows the discourse analysis.

Chapter 6: Analysis of the Texts

Introduction

After having defined the various terms associated with analysis of texts and detailing the method for analysis in the last two chapters, this chapter turns its attention to analysing the texts. At first, discourse analysis of twelve representative texts – six from the Indian and six from the Scottish book – for finding *multicultural markers* is carried out (*for analysis of rest of the texts, see Appendix IV*). This is followed by the quantitative findings of the analysis. The chapter is brought to close by the critical discourse analysis of a representative text – one selected by me from amongst the 108 texts in the two books – carried out to demonstrate how a teacher can complement the presence of *multicultural markers* by exploiting the potentials of a text for raising multicultural awareness.

The two books from which the texts are under analysis are *ICSE Test Papers for English Language* (2005) by Xavier Pinto, and *English Language Skills for Intermediate Level Close Reading and Textual Analysis* (2005) by Mary M. Firth and Andrew G. Ralston. While the former book is published in India by the Oxford University Press (India) from New Delhi, the latter is published in Scotland by Hodder Gibson from Paisley.

The various texts – either extracts or complete pieces of literature, like reports, articles and verses – selected by the series editor(s) of the two books will be, henceforth, referred to as '*examples*' only at the time of particularising them during discourse analysis. To distinguish the texts of one book from another, the letters "*i*" and "*s*" – respectively for India and Scotland - are added to the number of the example. For example, a text from the Scottish book looks like *Example 3s*, while a text from the Indian book looks like *Example 3i*. I shall use **bold letters** if any of the aspects of the texts corresponds to the criteria and is thus a *multicultural marker*.

It has to be noted that a substantial number of the texts used in both the books – termed as '*examples*' by me only when I needed to particularise them - had not been

acknowledged by the series editor(s). So, while preparing the checklist, I could not determine the identity of the writer of the particular text. Besides, it should be noted that while referring to writers from the United States of America, I have termed them as 'Americans'.

Taking into consideration the limitation of space of this case study, I have selected only six representative texts from each of the books – so, twelve texts in all - for the study and relegated the rest to *Appendix IV*. I also did not go into elaboration for those texts in *Appendix IV* – either extracts or pieces - which, during the preparation of my checklists, were found to contain no *multicultural markers*.

6.1. Discourse Analysis of Texts

I start with the analysis of the *six* representative texts in *English Language Skills for Intermediate Level Close Reading and Textual Analysis* (2005) on the basis of the set criteria of each and every category listed in the last chapter (*see Section 5. for details*). It is to be noted that the analysis of the rest of the texts are to be found in *Appendix IV*.

Example 2s (Firth and Ralston 2005: 9) is an extract from Dava Sobel's *Longitude* (1995). The *theme* is multicultural because it exposes Scottish learners to the achievement of an English carpenter and watchmaker – John Harrison. The *writer* – Dava Sobel – being an American, contributes towards the multicultural element of the Scottish book. Since the writer's purpose is to inform and educate about the scientific achievement of a person from another culture, her tone is commensurate for the purpose – it is serious - and her attitude towards the topic is positive. Positive words - like "great", "excelled", "uniqueness", "practical" and "resourceful" – associated with Harrison and his clock demonstrate the positive attitude of the writer. The writer's *purpose* and her *tone and attitude* can therefore be aligned alongside what can be considered multicultural. None of the other aspects correspond to the set criteria.

Example 4s (Firth and Ralston 2005: 10) is an extract from Nick Hornby's *Fever Pitch* (1992). The *theme* of the text is the isolation of a young learner in his class – he is the lone Arsenal supporter in a class in which almost everybody else is a Burnley supporter. This theme of isolation can be cross-referenced by a teacher with other kinds

of isolation – like those caused due to difference in religion or race – and be treated as a multicultural one. The *writer* – Nick Hornby – being English, contributes towards the multicultural aspect of the Scottish book. The writer's purpose is to narrate and educate, and his tone is in keeping with his purpose – he laughs at his own situation. He uses words with negative connotation to describe his situation – "isolated", "smallest", "undistinguished", "bunged" and "traumatic" – and draw the sympathy of the reader towards himself. Thus, the *purpose* of the writer and his *tone and attitude* correspond to the set criteria. None of the other aspects correspond to the set criteria.

Example 7s (Firth and Ralston 2005: 13) is an extract from Mark Twain's *Roughing it in the Sandwich Islands*. The *theme* of the text is life of the natives in the Sandwich Islands of the South Atlantic. The *writer* – Mark Twain or Samuel Langhorne Clemens – being American, contributes to the multicultural aspect of the Scottish book. The writer's *purpose* is to inform his readers about another culture and his *tone* is serious. None of the other aspects correspond to the set criteria.

Example 15s (Firth and Ralston 2005: 21) is a prose extract which was not acknowledged by the series editors. The *theme* deals with the Greek island of Cephalonia and meets the set criteria. The *purpose* of the writer is to inform and he/she does so with a *tone* which is sometimes humorous and sometimes ironic. There is one *foreign word* – the noun "Eleptherious" – and one *loan word* – the noun "moussaka", a borrowing from Arabic. There is no task set to this example.

Example 26s (Firth and Ralston 2005: 28) is an extract from Julian Freeman's *Art: A Crash Course*. The *theme* of the text is multicultural because it exposes Scottish learners to the life of the Dutch painter Vincent Van Gogh. The *writer* – Julian Freeman – being American, contributes towards the multicultural aspect of the Scottish book. The writer's *purpose* is to narrate, inform and educate and her *tone* is warm and casual – both in keeping with her multicultural theme. There is one *loan word* – "Philistine", a borrowing from Hebrew. The task does not correspond to the criteria.

Example 27s (Firth and Ralston 2005: 30-31) is a poem by Liz Lochhead – *Kidspoem/ Bairnsang*. The *theme* of the text is a child starting school who is forced to give up her own dialect – Scots – and speak Standard English. Since the theme focuses

on the issue of language and power, it is a multicultural marker. The writer, Liz Lochhead is a Scottish poet and playwright. The *purpose* of the poet is in keeping with her multicultural theme – she has set out to sensitise and educate and evoke thoughts and feelings. Her *tone* also corresponds to her theme – it is serious. The task makes the learners compare the sections of the poem that are in Scots with that which are in English and puts forward a question which welcomes discussion: "Discuss how far you feel the Scots dialect is more effective that the Standard English version of the lines" (Firth and Ralston 2005: 31). So, the *task* can be considered a multicultural marker.

I move on to the analysis of the *six* representative texts in *ICSE Test Papers for English Language* (2005) on the basis of the set criteria of each and every category listed in the last chapter (*see Section 5.4*). It is to be noted that the analysis of the rest of the texts are to be found in *Appendix V*.

Example 1i (Pinto 2005: 3-4) is an extract from Ian F. Gordon's *Hundred Great Modern Lives*. The theme of the text is the early life of the American scientist Thomas Alva Edison. Since the text exposes Indian learners to the achievements of an American scientist, the *theme* is multicultural. The *writer* - Ian F. Gordon - being English, contributes a multicultural element. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects meet the set criteria.

Example 3i (Pinto 2005: 26-27) is an extract from Chris Pritchard's *Don't Die, Graham ! Don't Die !,* a real-life feature in *Reader's Digest*. The theme of the text is the saving of the life of a man, who was attacked by a crocodile in Australia, by a brave school girl. Since the text exposes Indian learners to life in Australia and the bravery of an Australian girl, the *theme* is multicultural. The writer's *purpose* is to narrate and educate and the *tone* is serious. None of the other aspects correspond to the set criteria.

Example 7i (Pinto 2005: 47-48) is an extract from Kathryn Borland and Helen Speicher's *Clocks from Shadow to Atom* (1969). The text traces the history of the clepsydra – the water clock – and shows how almost all the old civilisations have made use of it. Since the text focuses on various civilisations and their achievements, the *theme* is multicultural. The *writers* – Kathryn Borland and Helen Speicher – being American, adds a multicultural element to the text. There is one *loan word* – "clepsydra" – a borrowing from Latin, which in turn got the word from Greek *klepsudra*. The *purpose*

of the writers is to inform and educate and the *tone* is serious. None of the other aspects conform to the set criteria.

Example 8i (Pinto 2005: 52-53) is a prose extract. The text informs us how tornados are formed, how they behave differently in different parts of the world and how they take on various names in various parts of the world. Since the text focuses on different geographical locales and deals with various perceptions about the tornado, the *theme* of the text is multicultural. There are three *loan words* – "tornado" borrowed from Spanish *tronada*; "typhoon" from Cantonese Chinese *tai fung* or Arabic *tūfān* or Greek *tuphōn;* "hurricane" from Spanish *huracan*, which in turn is a borrowing from Taino *hurakan* – and one *foreign word* – "willy-willy" from Aboriginal Australian. The writer's *purpose* is to inform and the *tone* is serious. None of the other aspects meet the set criteria.

Example 14i (Pinto 2005: 82-83) is a prose extract. The text traces the history of cinchona as a cure for malaria. Since the text exposes Indian learners to the achievements of various cultures, the *theme* of the text is multicultural. There are two *loan words* – "malaria" and "cinchona", both of which are borrowed from Latin. The word "cinchona", however, is a New Latin word, reputedly after Francisca Henríquez de Ribera (1576-1639), Countess of Chinchón. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects conform to the set criteria.

Example 16i (Pinto 2005: 92-93) is an extract from Heinz Gartmann's *Science as History: A Story of Man's Technological Progress from Steam Engine to Satellite* (1960). The text traces the history of the development of the bathysphere – or diving-chamber. Since the text exposes Indian learners to the technological achievements of men from other cultures, the *theme* of the text is multicultural. The *writer* – Heinz Gartmann – being German, adds another multicultural element to the text. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects correspond to the set criteria.

6.2. The Findings in Quantitative Terms

While the last section (*Section 6.1*) dealt with analysing the discourse(s) of the twelve representative texts for finding *multicultural markers*, the present section puts forward the findings about *multicultural markers* of all the texts – 108 in total - in *quantitative terms*.

The two school books (Pinto 2005; Firth and Ralston 2005) share a total of *108 texts* between them. Of these texts, a total of *67 texts* from both the books have at least one *multicultural marker* (*see Section 5 for definition; and Section 5 for criteria*). In terms of percentage, therefore, *62.04 % texts* from both the books taken together have *multicultural markers*. The pie-chart below graphically represents the divide between texts having *multicultural markers* and texts not having them:
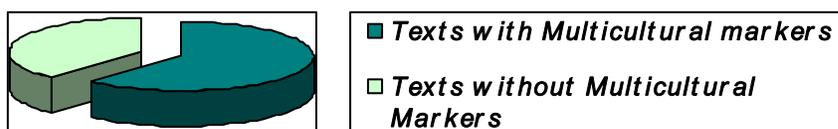
A total of *39 texts* out of 108 texts have *theme* as a *multicultural marker*. In terms of percentage, they represent *36.11 %* of all the texts.

A total of *39 texts* out of 108 texts have *author identity* as a *multicultural marker*. In terms of percentage, they represent *36.11 %* of all the texts.

A total of *37 texts* out of 108 texts have *purpose of the writer* as a *multicultural marker*. In terms of percentage, they represent *34.26 %* of all the texts.

A total of *37 texts* out of 108 texts have *tone and attitude of the writer* as a multicultural marker. In terms of percentage, they represent *34.26 %* of all the texts.

A total of *7 texts* out of 108 texts have *loan or foreign words* as a *multicultural marker*. In terms of percentage, they represent *6.48 %* of all the texts.
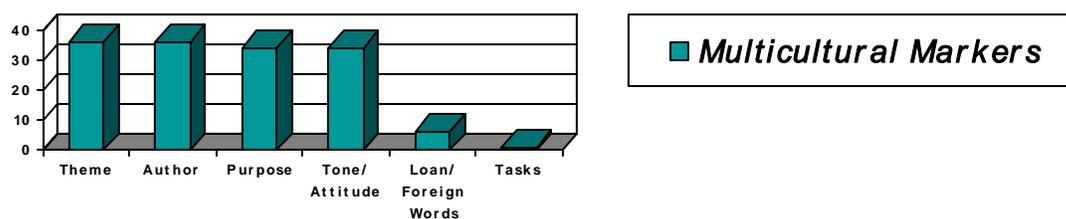
Just *one* of the 108 texts has *tasks* as a *multicultural marker*. In terms of percentage, it represents *0.93 %* of all the texts.

The graph below demonstrates the comparative presence of the various *multicultural markers*:

The Indian book (Pinto 2005) has a total of *22 texts*, of which *17 texts* have multicultural markers. In terms of percentage, the texts with *multicultural markers* represent *77.27 %*.

A total of *15 texts* out of the 22 texts in the Indian book have *theme* as a *multicultural marker*. In terms of percentage, they represent *68.18 %* of the texts in the Indian book.

A total of *7 texts* out of the 22 texts in the Indian book have *author identity* as a *multicultural marker*. In terms of percentage, they represent *31.82 %* of the texts in the Indian book.

A total of *15 texts* out of the 22 texts in the Indian book have *purpose of the writer* as a *multicultural marker*. In terms of percentage, they represent *68.18 %* of the texts in the Indian book.

A total of *15 texts* out of the 22 texts in the Indian book have *tone and attitude of the writer* as a *multicultural marker*. In terms of percentage, they represent *68.18 %* of the texts in the Indian book.

A total of *3 texts* out of the 22 texts in the Indian book have *loan or foreign words* as a *multicultural marker*. In terms of percentage, they represent *13.64 %* of the texts in the Indian book.

None of the texts out the 22 texts in the Indian book have *tasks* as a *multicultural marker*.

The graph below demonstrates the comparative presence of the various *multicultural markers* in the Indian book (Pinto 2005):

The Scottish book (Firth and Ralston 2005) has a total of *86 texts*, of which *50 texts* have *multicultural markers*. In terms of percentage, the texts with multicultural markers represent *58.14 %*.

A total of *24 texts* out of the 86 texts in the Scottish book have *theme* as a *multicultural marker*. In terms of percentage, they represent *27.91 %* of the texts in the Scottish book.

A total of *32 texts* out of the 86 texts in the Scottish book have *author identity* as a *multicultural marker*. In terms of percentage, they represent *37.21 %* of the texts in the Scottish book.
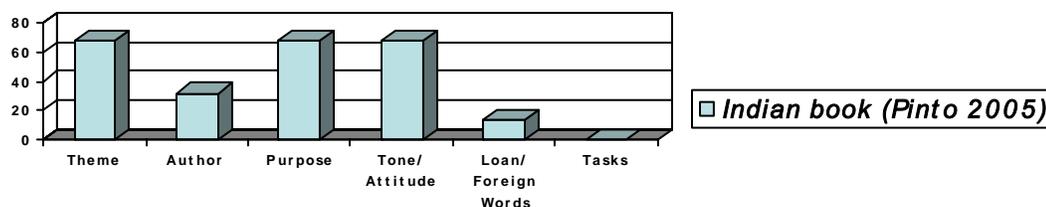
A total of *22 texts* out of the 86 texts in the Scottish book have the *purpose of the writer* as a *multicultural marker*. In terms of percentage, they represent *25.58 %* of the texts in the Scottish book.

A total of *22 texts* out of the 86 texts in the Scottish book have the *tone and attitude of the writer* as a *multicultural marker*. In terms of percentage, they represent *25.58 %* of the texts in the Scottish book.

A total of *4 texts* out of the 86 texts in the Scottish book have *loan and foreign words* as a *multicultural marker*. In terms of percentage, they represent *4.65 %* of the texts in the Scottish book.

Just *one text* out of the 86 texts in the Scottish book has the *tasks* as a *multicultural marker*. In terms of percentage, it represents *1.63 %* of the texts in the Scottish book.

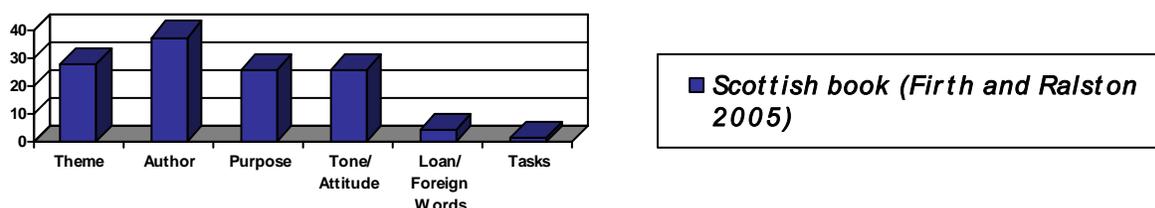The graph below demonstrates the comparative presence of the various *multicultural markers* in the Scottish book (Firth and Ralston 2005):

The analysis about the findings will be taken up in the chapter on discussions (*see Section 7.2*), which follows this chapter. The hypothesis will be tested on the basis of the analysis.

6.3. Critical Discourse Analysis and This Study

According to Fairclough, *CDA* is "a resource for critical social research" (Fairclough 2004: 210; *see Section 5 for the aim of critical social research*). My purpose in this study was ascertaining how far the texts reflect the multicultural policies and objectives of the social institutions – like the governments and the boards of education of India and Scotland. Thus, in a way, my purpose was to study whether there are any shortcomings between the ideals of social institutions and their implementations – and as this case study has already indicated, there are shortcomings. Since my purpose can be subsumed within critical social research, *CDA* is used as a resource. Besides, *CDA* is used as a tool to show how the potential of a text can be exploited by a teacher to sensitise the learners about social and cultural problems. I shall take up the significance of the role of the teacher in this respect while analysing the findings (*see Section 7.2*).

6.4. Critical Discourse Analysis of One Representative Text

This exercise in critically analysing discourse is meant to be complementary to the findings of *multicultural markers* through discourse analysis. The *CDA* method can help a teacher in exploring ways to exploit a text to its fullest in raising the awareness of learners about multicultural issues.

I have selected a representative text from the Indian school book for *critical discourse analysis*. Fairclough's (2004) five-point method (*see Section 5.6 for details*) is followed for the analysis. After the analysis, the relationship of the findings of the analysis with this study is explained.

One of the limitations that I am aware of is that the analysis of the text will be by no means exhaustive. Fairclough emphasises that "we should assume that no analysis of a text can tell us all that might be said about it … and not assume the real nature and

properties of events and texts are exhausted by what we happen to see in them from a particular perspective at a particular point in time" (Fairclough 2004: 202).

The first text is from *ICSE Test Papers for English Language* (2005: 97-98). It is reproduced in *Appendix III*. The writer is a former African American slave, who writes on the issue of slavery in the post-1865 era – that is, after enfranchisement. He does not harbour any malice against the former enslavers: "I have long since ceased to cherish any spirit of bitterness against the Southern white people on account of the enslavement of my race" (*Appendix III*; Pinto 2005).

The *social problem* that can be focused upon (Fairclough 2004) in the text is one of the harmful influences of slavery on the African American and the white people of Southern United States – looking down upon labour. Fairclough argues that "beginning with a social problem … accords with the critical intent of this approach – to produce knowledge which can lead to emancipatory change" (Fairclough 2004: 209).

The *obstacles* to it being tackled can be identified through the analysis of the *network of practices within which it is located* (Fairclough 2004). The network of practices are – *first*, the institutionalisation of slavery itself – as revealed by the statement "No one section of our country was wholly responsible for its introduction" (*Appendix III*; Pinto 97); *second*, the grip of slavery's tentacles on "the economic and social life of the Republic" (*Appendix III*; Pinto 97); *third*, the apathy towards physical labour on part of the white people – as brought out by the statement "The slave system … took the spirit of self-reliance and self-help out of the white people" (*Appendix III*; Pinto 98); and *fourth*, lack of intellectual training or "book-learning" and "ownership of property" on part of the African American (*Appendix III*; Pinto 98).

The *obstacles* to the problem being tackled can be further identified through the analysis of the *relationship of semiosis to other elements within the particular practices concerned* (Fairclough 2004). The relationship of the signs and symbols within the discourse or the *semiosis* – like those of "master" and "slave", "freedom" and "slavery", "labour" and "book-learning" (Appendix III; Pinto 97-98) – to other elements within the particular practices concerned can be pointed out: *first*, the institutionalisation of "slavery" takes away "freedom" of a certain section of the society; *second*, "slavery" as an institution makes the economy dependent on cheap labour obtained through the act of suppression of a certain section of society and creates a social rift; *third*, the dependence of the master-class on the physical labour of the slaves takes away the

initiative of the master-class to learn "a single trade or special line of productive industry" (*Appendix III*; Pinto 98); and *fourth*, the African Americans find that lack of "book-learning" and "ownership to property" are disadvantages that they have to start with after enfranchisement.

The *obstacles* to the problem being tackled have to be identified also through the analysis of *the discourse or the semiosis itself* (Fairclough 2004). This includes structural analysis or the order of the discourse, and textual analysis (Fairclough 2004). The main issues in textual analysis have been enumerated in the last chapter (*see Section 5.6*).

The analysis of the discourse can be started with a *structural analysis*. The way the discourse is ordered in the text, we find that it starts with the refutation of an assumption: "From some things that I have said one may get the idea that some of the slaves did not want freedom. This is not true" (*Appendix III*; Pinto 97). Then the discourse moves on to remove the sting of bitterness associated with slavery: "I have long since ceased to cherish any spirit of bitterness against the Southern white people on account of the enslavement of my race" (*Appendix III*; Pinto 97). It then positions the institution within a historical context: "No one section of our country was wholly responsible for its introduction … Having once got its tentacles fastened onto the economic and social life of the Republic, it was no easy matter for the country to relieve itself of the institution" (*Appendix III*; Pinto 97). Finally, it argues how in one respect, slavery was a boon to the slaves and a bane to the masters – it made the slaves willing to labour and the masters apathetic towards labour.

After structural analysis, I move on to *textual analysis*, as suggested by Fairclough (2004). Due to lack of space, I shall consider only six issues of textual analysis – genre, intertextuality, difference, social actors, assumptions and evaluation (*see Section 5.6 for definitions*).

The *genre* of the text has the character of an argumentative essay. It argues how, in one respect, slavery turned out to be an advantage for the slaves and a disadvantage for the masters – how it took away "self-reliance and self-help out of the white people" (*Appendix III*; Pinto 98) and made the slaves unashamed of and willing to labour.

With respect to *intertextuality*, one might argue that one set of excluded voices are those of the Southern white people of the United States. There are no specific or

non-specific references, and there is nothing that is directly or indirectly reported. So, it is the authorial voice that prevails throughout the text.

Turning to *difference*, what we have on the face of it is essentially an acceptance of difference. What the African Americans got out of slavery was the willingness to labour, and contrastingly, what the Southern white people got was apathy towards labour. There is no exploration of different points of view and no accentuation or resolution of difference. There is, however, bracketing of difference or focus on commonality at two points: "the black man got nearly as much out of slavery as the white man did" (*Appendix III*; Pinto 98) and "When freedom came, the slaves were almost as well-fitted to begin life anew as the master" (*Appendix III*; Pinto 98).

The main *social actors* are the "slaves" and the "Southern white people" as collectives; however, there are specific mentions of the "slave owner" and his "many boys and girls" (*Appendix III*; Pinto 97-98). Besides, the United States as a country is also a social actor when represented as "the Republic" and "the country" and its government is referred to as "the General Government" (*Appendix III*; Pinto 97). Another social actor is the "machinery of slavery" (*Appendix III*; Pinto 98).

There are a number of significant *assumptions*. The obvious propositional assumption is "the idea that some of the slaves did not want freedom" (*Appendix III*; Pinto 97). There are existential assumptions, note: there are such people as "Southern white people" and such an institution as "machinery of slavery" (Appendix III; Pinto 97-98).

The question of *evaluation* can be discussed in terms of value assumptions. The value assumptions suggest that the text is positioned within a liberal, egalitarian and democratic value system. From what can be judged from the 'authorial voice', the author is committed to such values. The author's liberal views become apparent in a statement where he says that he cherishes no bitterness against the Southern white people; his egalitarian views are brought out by a statement where he says that every slave wanted to be free; and his views about a democratic set-up become clear through his deferential references to "the General Government" and "the Republic" – note that he uses capital letters to refer to both the institutions.

The next aspect to be studied is whether the "social order …have an interest in the problem not being resolved" (Fairclough 2004: 210) – that is, to use Fairclough's expression, *obstacles to resolution* (Fairclough 2004). The issue here is what makes the

problem "more or less intractable" (Fairclough 2004: 209): "The whole machinery of slavery was so constructed as to cause labour, as a rule, to be looked upon as a badge of degradation, of inferiority" (*Appendix III*; Pinto 98). So, it is the 'machinery of slavery' which is the obstacle to the resolution of the problem of looking down upon labour.

The way to resolve the problem is to identify "hitherto unrealised possibilities for change in the way social life is currently organised" (Fairclough 2004: 210). One such *unrealised possibility for change* mentioned in the text is that "the slaves, in many cases, had mastered some handicraft, and none were ashamed, and few unwilling, to labour" (*Appendix III*; Pinto 98).

Finally, as part of Fairclough's five-point method (2004), I need to *reflect critically on the analysis and my analytical position* – where I come from, how I am socially positioned. This refers to what I *happen to see in the text from a particular perspective at a particular point in time* (Fairclough 2004). My position is that of a middle-class Indian, liberal and secular in views. One who believes that egalitarianism and democracy are prerequisites for a progressive society – a society that allows freedom of expression, and therefore, nurtures creativity and imagination. Reflecting critically on the analysis, I can say that the author's value assumptions strike chords with mine, more so because I come from a country which was under subjugation even less than a century ago, and I grew up with oral histories of the time, shared by my grandparents and parents. But the most positive aspect of the theme of the discourse is that the author shares no bitterness against his former oppressors, is deferential towards the democratic set-up of his land and positively portrays the case of labour – views that find me on his side.

The author's liberal views about a post-slavery set-up, devoid of animosity towards the oppressor, can be treated by a conscientious teacher – rooted in a post-colonial globalised world – to sensitise students towards the fact that different sections of society can live amicably together. The ideas of oppression and social inequality can also be exploited in a multicultural classroom for raising consciousness about social and racial injustices.

Conclusion

The focus of this chapter was the analysis of the texts – both discourse analysis for multicultural markers and critical discourse analysis. Now that the findings from the

discourse analysis have been enumerated in this chapter, the next chapter will deal with the analysis of the findings. It will also deal with issues like ethics, limitations of this study, scope for further research in the area, and implications of the research.

Chapter 7: Discussion

Introduction

Let me begin this discussion by stating clearly that the writers of the two school books had undertaken the projects with great understanding and wisdom, and that one could easily see the rich experience, practical knowledge, and theoretical inquiry they brought to bear upon these projects. It has to be remembered that for the series editor(s) of the two books, the primary objective was not to include texts with *multicultural markers* – their objective was to prepare learners for the board examinations in the two countries. However, being experienced and knowledgeable, their choice of texts reflect that being conscientious themselves, the texts they have chosen - for learners in their teenage – capture the multicultural ethos of the two countries and the social institutions of the states.

This chapter starts with ethics, and then moves on to the analysis of the findings from the last chapter, the limitations of this study, the scope for further research in the area, and finally ends with implications of this research.

7.1. Ethics

I sought *permission* to work with the school books used by a residential public school in India – The Indian Public School, Dehra Dun – and a reputed school in Scotland – St Margarets's, Edinburgh. I secured written permission for cooperation from Mr. R.K. Sinha – the Chairman of The Indian Public School. I also corresponded with Mrs Eileen Davis, the Headteacher of St Margarets's, and let her know my intention. She was cooperative and enthusiastic in her correspondence.

7.2. Analysis of the Findings

The *research question* for my dissertation is: '*How far do the texts used for teaching English as a first language in a Scottish school and an Indian school contain multicultural markers and how well are they exploited?*' The answer to the first part of the question – *as to how far the texts contain multicultural markers* – becomes clear from the statistics: a total of *67 texts* out of *108 texts* from the two books have *multicultural markers*. In terms of percentage, *62.04 %* texts from both the books have *multicultural markers*. The texts having multicultural markers thus represent *nearly two-thirds* of all the texts in the two books.

To answer the second part of the question – *as to how well the multicultural markers are exploited* - it is to be remembered that the term *exploitation* has been only meant to refer to the tasks provided at the end of the texts. Only *one* text out of 108 texts has a task which qualifies as a *multicultural marker* according to the set criteria. The criterion was the following: *the tasks were considered multicultural if they made the learners think about cultural and social issues or if the learners were asked to relate to different cultures; such tasks usually asked open-ended questions and welcomed discussions and the views of the learners.* In terms of percentage, the one text represents *0.93 %* of all the texts.

Of all the *multicultural markers*, the low presence of the marker termed *tasks* brings out the fact that the series editor(s) have not given much thought to making the learners relate to different cultures through tasks, or making them think about cultural and social issues through handling tasks, or making the learners speak their minds about such issues while doing their tasks.

At this stage of the study, I shall also touch upon the pedagogical aspect of the term *exploitation*. I feel that texts can be *exploited* by teachers through cross-referencing and critical discourse analysis for raising multicultural awareness. That way, it is my opinion that some of the texts without *multicultural markers* can be utilised by a discerning and conscientious teacher to appeal to the sensitivity and the concern for the 'difference' of the learners – they can be taught to appreciate and accept differences in look, tradition, upbringing and outlook, and religious or linguistic or cultural background. They can be taught to 'listen' to different opinions and voices – they can be taught to appreciate heterodoxy. In my view, it is important for a multicultural society to create

enough opportunity and platform for dialogue amongst the various cultural entities or ethnic communities for dissemination of understanding of each other – and in this respect, beside the texts in school books for teaching language, a language classroom with a conscientious teacher can play a significant role.

The *hypothesis* tested is that *the texts used for teaching English language in the Indian school contain more multicultural markers than the texts used in the Scottish school*. While the findings reflect that the texts in the Indian book scores over the texts in the Scottish book in four aspects – *the theme or content of the text, the purpose and aim of the writer, the tone and attitude of the writer*, and *the presence of foreign or loan words* – the texts in the Scottish book scores over the Indian book in two aspects – *the identity of the writer*, and *the tasks*.

A graph below demonstrates the comparative presence of various *multicultural markers* in the two books, based on percentage of presence:
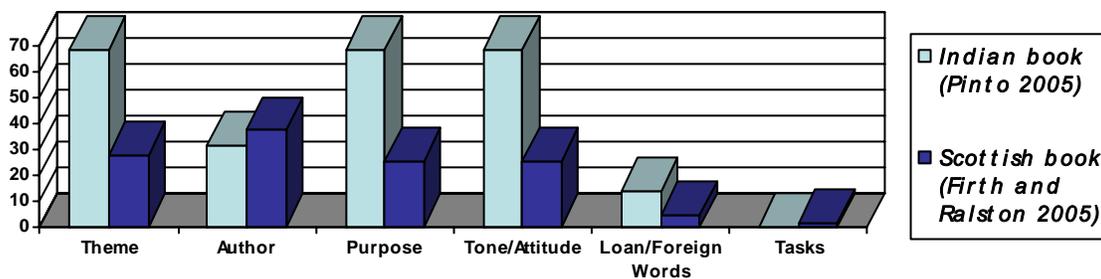
I think that it is worthwhile to acknowledge the writer of each and every text in school books meant for language – that way, the learners get exposed to cultural and social and political background of the 'voice' that the writer stands for, and they get to read the discourse(s) of the text, keeping in mind the perspective of the writer. In this respect, the series editors of the Scottish book have been more vigilant.

If we go by the findings in quantitative terms, the presence of *multicultural markers* in the texts in the Indian book far outnumbers the same in the Scottish book – *77.27 %* of the texts in the Indian book show the presence of multicultural markers compared to *58.14 %* of the texts in the Scottish book. Thus, based upon *quantitative analysis* of the percentage of presence, it can be said that *the hypothesis is proved to be right*.

I am aware, however, that given the limited scope of the study and the restrictions imposed by definitions, and taking into consideration the degree of

subjectivity that might have affected any of my judgements, the proof of the hypothesis remains just a part of the exercise and subject to examination through a much more detailed study and a study of much broader compass.

A graph below demonstrates the comparative presence of *multicultural markers* in the two books (Pinto 2005; Firth and Ralston 2005), based on percentage of presence:

It is to be noted, however, that if judgement is to be based upon *number of multicultural markers present in each book,* it can be said that the Scottish book contains adequate quantity of *multicultural markers* to expose the learners to multicultural consciousness – a total of *50 texts* out of *86* in the book share a total of *105* different *multicultural markers*. These figures fair squarely against a total of *55* different *multicultural markers* detected in *17 texts* out of *22* in the Indian book. If an *average* is calculated, each of the texts in the Scottish school book (Firth and Ralston 2005) will have *1.22 multicultural markers* per text, while the Indian book (Pinto 2005) will have *2.5 multicultural markers* per text.

7.3. Limitations of This Study

I am aware that this study has its limitations and shortcomings. As I progressed with the work, it became more and more clear to me that I had undertaken an academic exercise which was part of my learning curve as a teacher of English to speakers of other languages.

The limitations that I am aware of are the following: *first*, the shortage of time and space made me decide that this should be a case study and therefore, the outcome of this study is only indicative and not definitive in nature; *second*, this study deals with just a particular level – the intermediate level in school – of the Indian and Scottish educational systems, and thus, various levels of the educational systems have not been

taken into account; *third*, this study is based on the moderate acceptance of the idea that texts bring about social change; *fourth*, as Fairclough (2004) has pointed out, no discourse analysis can be exhaustive, and it is true of this study as well; and *fifth*, the hypothesis has been tested only on the basis of the percentage of presence of texts having multicultural markers compared to the total number of texts in a particular book.

7. 4. Scope for Further Research in the Area

While on this project, it became clear to me that there is much scope for further research in the area for me and maybe for others with similar interest. *First*, this being just a case study, there is ample possibility for carrying out analysis of a range of texts from an array of books representing various level of education in India and Scotland. *Second*, the method that I designed for analysing texts for *multicultural markers* is by no means definitive – so, there is enough scope for further developing and fine-tuning the method. *Third*, for this study, I chose to analyse school books meant for learners for whom English is the first language (*L1*); however, the same can be done for books targeted towards learners for whom English is the second language (*L2*). *Fourth*, texts and materials meant for teaching English in a multicultural environment can be screened and analysed to determine the presence of *multicultural markers* before introducing them to learners.

7.5. Implications of the Research

A few questions need asking at this stage of the study: What good is this study for society? What suggestions, if any, can be made for applications in India and Scotland? What have I learnt from the exercise? What are the areas that I would like to explore further on the basis of the interest taken while on the project? What have I gained from the study as a teacher of English to speakers of other languages?

I shall first try to answer whether this study contributes anything to society. *Firstly*, this study is broadly concerned about analysing school books to examine whether they have any concern for society – about multicultural society in particular. *Secondly*, the study particularly examines whether the high ideals and objectives of social institutions about multiculturalism in two multicultural countries are reflected at the level of texts selected for two school books. So, this study's contribution is towards

exploring whether the texts for school books are chosen responsibly by series editor(s) – *first*, to reflect the multicultural realities and policies of social institutions in India and Scotland; and *second*, and more importantly, to raise awareness among learners about multiculturalism.

I would like to put forward my suggestions regarding a particular area. The study has revealed at least one shortcoming – very little availability of tasks that qualify as *multicultural markers* (*see Section 5.4 for definition*) – which needs attention if the learners are to develop multicultural consciousness. The tasks need to make the learners think about cultural and social issues by asking them to relate to different cultures. Such tasks should ask open-ended questions and welcome discussions and the views of the learners. For example, the following task can be set to *Example 4s* (Firth and Ralston 2005: 10; *see Section 6.1 for analysis*): *Discuss how you can relate the isolation of the lone Arsenal fan in the class with that of a lone student of ethnic minority background in your class? In your situation, how will you make that student feel welcome and include him into the community of the class? Do you think you will benefit from the experience?*

The study proved to be an exercise in learning and self-enhancement for me. *First*, it was yet another academic exercise in learning how to arrange thoughts and ideas, clearly and systematically. *Second*, it accorded an opportunity of learning more about multiculturalism as a value, as a reality and as a policy. *Third*, it provided me with the chance to study the demographic and ethnographic details of India and Scotland, and thus, know for certain how varied people coexist in the two countries. *Fourth*, it rendered me the scope to study the multicultural heritage of India and Scotland. *Fifth*, it served the purpose of clarifying my understanding of concepts regarding text, discourse, discourse analysis and critical discourse analysis.

There are certain areas of learning that I wish to explore further – they are areas in which I have become interested while studying for this project. The areas that interested me are the relationship between language and identity and between language and culture. Besides, I want to study more about Sociolinguistics and Critical Realism.

The books that I took interest in and want to read up further are *Forms of Talk* (1981) by Goffmann, *Sociolinguistics of Language* (1990) by Fasold, *The Cultural Politics of English as an International Language* (1994) by Pennycook, *Language and Society* (1998) by Downes, *Sociolinguistics* (1998) by Spolsky, *The Discursive Construction of National Identity* (1999) by Wodak, de Celia, Reisigl and Liebhart,

Sociolinguistics: A Resource Book for Students (2002) by Stockwell, and *Language and Identity: National, Ethnic, Religious* (2004) by Joseph.

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Conclusion

This chapter discussed certain important issues related to or arising out of the study – the ethical aspect, the analysis of the findings, the limitations of the study, the scope for further research in the area and the implications of the research. In the concluding chapter, my focus will be to summarise what went into the study and what arose out of it.

Chapter 8: Conclusion

The study operated within the context of the long history of multiculturalism in India and the progressively more multicultural spectrum of Scotland. As a teacher of English to speakers of other languages, my classrooms often reflect the multicultural reality of India, and naturally, I was interested to explore how far the high ideals, policies, and objectives of the political and social institutions of the two countries regarding multiculturalism were reflected in the texts selected for teaching English language by series editor(s) of school books, meant for learners in India and Scotland, respectively.

The *research question* for my dissertation was: 'How far do the texts used for teaching English as a first language in a Scottish school and an Indian school contain *multicultural markers* and how well are they exploited?'

For the purpose of applying myself to the question, I set about clarifying associated ideas – the definition of *multicultural* and *multiculturalism*, the relationship between multiculturalism and global English, the multicultural perspective of India and Scotland, the policies and objectives of social institutions regarding multiculturalism in India and Scotland, the relationship between the study and *TESOL,* the relationship between language and society, and the relationship between texts and the social world (*see Chapters 1, 2, and 3*).

The method applied for answering my research question was *discourse analysis*. Before setting the criteria for analysing the texts, the study defined some key terms and methods - *multicultural markers* (*see Section 5.4*); and *text, discourse, discourse analysis* and *critical discourse analysis* (*see Chapter 4*).

The research design (see Section 5.1), the criteria for *multicultural markers (see Section 5.5)*, the selective nature and scope of the study (*see Sections 1.5 and 5.3*) and the method applied for critical discourse analysis were explained before applying to the task of analysing the texts (*see Chapter 6 for analysis of texts*).

The research question was answered on the basis of the presence of *multicultural markers* – the percentage of presence of *multicultural markers* was taken into account. The research question was broken down into two components: first, "*How far do the texts used for teaching English as a first language in a Scottish school and an*

Indian school contain multicultural markers?" and second, "*How well are they exploited?*"

It was found that nearly *two-thirds of all the texts* in the Indian and Scottish school books (Pinto 2005; Firth and Ralston 2005) contained *multicultural markers* (*see Section 5.4 for definition*) – *67 texts* out of 108 texts had at least one multicultural marker. So, in percentage terms, *62.04 %* texts from both the books taken together had *multicultural markers*.

The term *exploitation* was restricted to mean *tasks* while defining the method for discourse analysis. It was found that both the books failed in providing enough tasks that can be considered *multicultural markers*. The lone task that qualified as a *multicultural marker* was in the Scottish book (Firth and Ralston 2005: 31). Thus, in terms of percentage, only *0.93 %* of all the texts in the two books had tasks as a *multicultural marker*.

The **hypothesis** tested in the study was that *the texts used for teaching English language in the Indian school book contain more multicultural markers than the texts used in the Scottish school book*. It was defined in the research design and method (*see Section 5.1*) that the quantitative analysis will be based on the *percentage of presence of texts with multicultural markers* in the Indian and Scottish school books (Pinto 2005; Firth and Ralston 2005). On the basis of the analysis of texts it was found that while 77.27 % of all the texts in the Indian school book (Pinto 2005) had *multicultural markers*, of all the texts in the Scottish school book (Firth and Ralston 2005), 58.14 % had *multicultural markers*. Thus, on the basis of the *percentage of presence of texts with multicultural markers,* the hypothesis was *proved right*.

However, I was aware that given the small compass of the study and the limitations imposed by definitions, and taking into consideration the degree of subjectivity that might have affected any of my judgements, the proof of the hypothesis remained just a part of the exercise and subject to scrutiny through a much more detailed study and a study of much broader scope.

It is, however, to be noted that the quantitative analysis of the findings revealed that the Scottish school book (Firth and Ralston 2005), had adequate *multicultural markers – 105 multicultural markers* in *50 texts* out of 86 texts – in comparison to its Indian counterpart (Pinto 2005) – which had *55 multicultural markers* in *17 texts* out of 22 texts – to raise the multicultural awareness of the learners.

In *Chapter 6*, critical discourse analysis of a representative text (*Appendix III*; Pinto 2005: 97-98) – one randomly chosen out of 108 texts – was carried out to

demonstrate how the method can be applied by teachers to exploit the potential of a text.

Besides the analysis of the findings, the chapter on discussions (*see Chapter 7*) dealt with ethics, limitations of the study, scope for further research in the area and implications of the research.

The study for me was an extremely beneficial academic exercise – I learnt study skills; about texts, discourse, discourse analysis and critical discourse analysis; about multiculturalism and related issues; about policies and objectives of political and social institutions regarding multiculturalism in India and Scotland; about arriving at an analysing criteria through a process approach; and about analysing texts with a specific aim. As a teacher of English to speakers of other languages, this exercise helped in clarifying ideas regarding multiculturalism, designing and utilising criteria for specific research, and in understanding how books can be made richer in multicultural content through the presence of *multicultural markers* in the texts used within the books.

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Appendix I: Checklist for Multicultural Markers

Textbook: Intermediate English Language Skills

Example	Page	Theme/ Topic/ Content	Author Identity	Writer's Goal	Tone/ Attitude	Loan/ Foreign Words	Tasks
1s	9	Not multicultural	Aidan Chambers (English)	Inform	Serious	None	Does not qualify
2s	9	Multicultural	Dava Sobel (American)	Inform & Educate	Serious	None	Does not qualify
3s	9-10	Not multicultural	Aidan Chambers (English)	Inform	Serious	None	Does not qualify
4s	10	Can be cross-referenced	Nick Hornby (English)	Narrate & Educate	Laughs at his own situation	None	Does not qualify
5s	11	Not multicultural	Siegfried Sassoon (English)	Narrate	Serious	None	Does not qualify
6s	13	Not multicultural	Nick Hornby (English)	Narrate	Humorous	None	Does not qualify
7s	13	Multicultural	Mark Twain (American)	Inform	Serious	None	Does not qualify
8s	13	Not multicultural	Aidan Chambers (English)	Inform	Serious	None	Does not qualify
9s	14	Multicultural	Mark Twain (American)	Inform	Serious	None	Does not qualify
10s	14	Multicultural	Charles Dickens (English)	Narrate	Serious	None	Does not qualify
11s	14	Not multicultural	Not known	Inform	Serious	None	Does not qualify
12s	14	Not multicultural	Not known	Inform	Serious	None	Does not qualify
13s	15	Not multicultural	Charles Dickens (English)	Narrate	Serious	None	Does not qualify
14s	20	Not multicultural	Charles Dickens (English)	Narrate	Serious	None	Does not qualify
15s	21	Multicultural	Not known	Inform	Humorous and Ironic	Eleptherious, moussaka	Does not qualify
16s	22	Not multicultural	Not known	Inform	Serious	None	Does not

qualify

Example	Page	Theme/ Topic/ Content	Author Identity	Writer's Goal	Tone/ Attitude	Loan/ Foreign Words	Tasks
17s	22	Not multicultural	Charles Dickens (English)	Narrate	Serious	None	Does not qualify
18s	23	Not multicultural	Not known	Inform	Serious	None	Does not qualify
19s	24	Not multicultural	Charles Dickens (English)	Narrate	Serious	None	Does not qualify
20s	24	Not multicultural	Not known	Inform	Serious	None	Does not qualify
21s	25	Not multicultural	Not known	Inform	Serious	None	Does not qualify
22s	25	Not multicultural	Not known	Inform	Serious	None	Does not qualify
23s	25	Not multicultural	Charles Dickens (English)	Narrate	Serious	None	Does not qualify
24s	26	Not multicultural	Not known	Inform	Serious	None	Does not qualify
25s	26	Not multicultural	Not known	Inform	Serious	None	Does not qualify
26s	28	Multicultural	Julian Freeman (American)	Inform & Educate	Warm and casual	Philistine	Does not qualify
27s	30-31	Multicultural	Liz Lochhead (Scottish)	Educate & evoke thoughts and feelings	Serious	None	Qualify
28s	33	Not multicultural	Not known	Inform	Serious	None	Does not qualify
29s	33	Not multicultural	Not known	Inform	Serious	None	Does not qualify
30s	34	Not multicultural	Not known	Inform	Serious	None	Does not qualify
31s	34	Not multicultural	Not known	Inform	Serious	None	Does not qualify
32s	34	Not multicultural	Not known	Inform	Serious	None	Does not qualify
33s	34	Not multicultural	Not known	Inform	Serious	None	Does not qualify
34s	34	Not multicultural	Not known	Inform	Serious	None	Does not qualify

Example	Page	Theme/ Topic/ Content	Author Identity	Writer's Goal	Tone/ Attitude	Loan/ Foreign Words	Tasks
35s	35	Not multicultural	Not known	Inform	Serious	None	Does not qualify
36s	35	Multicultural	Not known	Inform & educate	Serious	None	Does not qualify
37s	36	Multicultural	Not known	Narrate & educate	Serious	None	Does not qualify
38s	36	Multicultural	Not known	Narrate & inform	Seious	None	Does not qualify
39s	37	Multicultural	Not known	Narrate & inform	Serious	None	Does not qualify
40s	37	Not multicultural	Not known	Inform	Serious	None	Does not qualify
41s	38	Not multicultural	Not known	Inform	Serious	None	Does not qualify
42s	39	Not multicultural	Not known	Inform	Serious	None	Does not qualify
43s	40	Not multicultural	Not known	Inform	Serious	None	Does not qualify
44s	40	Not multicultural	Not known	Inform	Serious	None	Does not qualify
45s	41	Not multicultural	Not known	Inform	Serious	None	Does not qualify
46s	43	Not multicultural	William Shakespeare (English)	Evoke feelings	Serious	None	Does not qualify
47s	43	Multicultural	Norman MacCaig (Scottish)	Evoke thoughts and feelings	Serio-comic	None	Does not qualify
48s	45	Not multicultural	Not known	Inform	Serious	None	Does not qualify
49s	45	Not multicultural	Not known	Inform	Serious	None	Does not qualify
50s	46	Not multicultural	Not known	Inform	Serious	None	Does not qualify
51s	46	Not multicultural	William Shakespeare (English)	Evoke feelings	Serious	None	Does not qualify
52s	46	Not multicultural	Not known	Inform	Serious	None	Does not qualify
53s	46	Not multicultural	Not known	Inform	Serious	None	Does not

Example	Page	Theme/ Topic/ Content	Author Identity	Writer's Goal	Tone/ Attitude	Loan/ Foreign Words	qualify Tasks
54s	47	Not multicultural	Not known	Inform	Serious	None	Does not qualify
55s	47	Multicultural	Ian Fleming (Scottinsh)	Narrate	Serious	None	Does not qualify
56s	49	Multicultural	Not known	Inform and educate	Serious	Mithras	Does not qualify
57s	50	Multicultural	Not known	Inform	Serious	None	Does not qualify
58s	51	Multicultural	Not known	Inform & evoke feelings	Serious	None	Does not qualify
59s	51	Not multicultural	Not known	Inform	Serious	None	Does not qualify
60s	51	Not multicultural	Not known	Inform	Serious	None	Does not qualify
61s	52	Multicultural	Not known	Inform & educate	Serious	None	Does not qualify
62s	54	Multicultural	Not known	Inform & educate	Serious	None	Does not qualify
63s	54	Multicultural	Not known	Inform	Light-hearted	None	Does not qualify
64s	54	Not multicultural	Not known	Inform	Serious	None	Does not qualify
65s	55	Not multicultural	Not known	Inform	Serious	None	Does not qualify
66s	55	Not multicultural	Bill Bryson (American)	Inform	Serious	None	Does not qualify
67s	60-62	Not multicultural	Not known	Inform	Serious	None	Does not qualify
68s	66-67	Not multicultural	Colette Douglas Home	Inform	Serious	None	Does not qualify
69s	71-73	Not multicultural	David Gray (English)	Inform	Serious	None	Does not qualify
70s	77-79	Multicultural	Gavin Esler (Scottish)	Educate	Light-hearted, ironic & sarcastic	None	Does not qualify
71s	85	Not multicultural	Sylvia Plath (American)	Evoke feelings and thoughts	Serious	None	Does not qualify
72s	85	Not multicultural	Not known	Inform	Serious	None	Does not

Example	Page	Theme/ Topic/ Content	Author Identity	Writer's Goal	Tone/ Attitude	Loan/ Foreign Words	Tasks
							qualify
73s	86	Not multicultural	Percy Bysshe Shelley (English)	Evoke feelings	Serious	None	Does not qualify
74s	86	Not multicultural	Samuel taylor Coleridge (English)	Evoke feelings	Serious	None	Does not qualify
75s	86	Not multicultural	Thomas Hardy (English)	Evoke feelings	Serious	None	Does not qualify
76s	86	Not multicultural	Robert Browning (English)	Evoke feelings	Serious	None	Does not qualify
77s	88	Not multicultural	Samuel Taylor Coleridge (English)	Evoke feelings	Serious	None	Does not qualify
78s	89	Not multicultural	Siegfried Sassoon (English)	Evoke feelings	Serious	None	Does not qualify
79s	90	Not multicultural	Not known	Inform	Serious	None	Does not qualify
80s	90	Not multicultural	Samuel Taylor Coleridge (English)	Evoke feelings	Serious	None	Does not qualify
81s	90	Not multicultural	Alfred Tennyson (English)	Evoke feelings	Serious	None	Does not qualify
82s	90	Not multicultural	D.H. Lawrence(English)	Evoke feelings	Serious	None	Does not qualify
83s	92	Can be cross-referenced	Douglas Dunn (Scottish)	Educate & evoke thoughts and feelings	Serious	None	Does not qualify
84s	96	Can be cross-referenced	Kathleen Jamie (Scottish)	Evoke feelings and thoughts	Serious	None	Does not qualify
85s	98	Can be cross-referenced	George Mackay Brown (Scottish)	Evoke thoughts and feelings	Serious	None	Does not qualify
86s	100	Not multicultural	T.S. Eliot (American/ English)	Evoke thoughts and feelings	Serious	None	Does not qualify

Appendix II: Checklist for Multicultural Markers

Textbook: ICSE Test Papers for English Language

Example	Page	Theme/ Topic/ Content	Author Identity	Writer's Goal	Tone/ Attitude	Loan/ Foreign Words	Tasks
1i	3-4	Multicultural	Ian F. Gordon (English)	Inform and educate	Serious	None	Does not qualify
2i	17-18	Multicultural	Not known	Narrate	Light-hearted	None	Does not qualify
3i	26-27	Multicultural	Chris Pritchard (Australian)	Narrate and educate	Serious	None	Does not qualify
4i	31-32	Not multicultural	Lawrence Pringle (American)	Inform & educate	Serious	None	Does not qualify
5i	36-37	Multicultural	Not known	Inform & educate	Serious	None	Does not qualify
6i	41-42	Multicultural	Lucy Kavaler (American)	Inform & educate	Serious	None	Does not qualify
7i	47-48	Multicultural	Kathryn Borland & Helen Speicher (Ame.)	Inform & educate	Serious	clepsydra	Does not qualify
8i	52-53	Multicultural	Not known	Inform	Serious	Tornado, typhoon, hurricane, willy-willy	Does not qualify
9i	56-57	Multicultural	Not known	Inform	Serious	None	Does not qualify
10i	61-62	Multicultural	Not known	Inform & educate	Serious	None	Does not qualify
11i	67-68	Multicultural	Not known	Narrate & educate	Serious	None	Does not qualify
12i	72-73	Not multicultural	Not known	Inform	Serious	None	Does not qualify
13i	77-78	Multicultural	Not known	Inform & educate	Serious	None	Does not qualify
14i	82-83	Multicultural	Not known	Inform & educate	Serious	Malaria, cinchona	Does not qualify
15i	88-89	Multicultural	Not known	Narrate	Serious	None	Does not qualify
16i	92-93	Multicultural	Heinz Gartmann	Inform & educate	Serious	None	Does not

			(German)				qualify
17i	97-98	Multicultural	Not known	Narrate, inform & educate	Serious	None	Does not qualify

Example	Page	Theme/ Topic/ Content	Author Identity	Writer's Goal	Tone/ Attitude	Loan/ Foreign Words	Tasks
18i	102-103	Not multicultural	James Welch (American)	Inform	Serious	None	Does not qualify
19i	107-108	Not multicultural	Not known	Inform	Serious	None	Does not qualify
20i	112-113	Not multicultural	Not known	Inform	Serious	None	Does not qualify
21i	117-118	Not multicultural	Not known	Inform	Serious	None	Does not qualify
22i	122-123	Not multicultural	Not known	Inform	Serious	None	Does not qualify

From some things that I have said one may get the idea that some of the slaves did not want freedom. This is not true. I have never seen one who did not want to be free, or one who would return to slavery.

Entangled in the net of slavery, I have long since ceased to cherish any spirit of bitterness against the Southern white people on account of the enslavement of my race. No one section of our country was wholly responsible for its introduction, and besides, it was recognized and protected for years by the General Government. Having once got its tentacles fastened onto the economic and social life of the Republic, it was no easy matter for the country to relieve itself of the institution.

Moreover, ever since I have been old enough to think for myself, I have entertained the idea that, notwithstanding the cruel wrongs inflicted upon us, the black man got nearly as much out of slavery as the white man did. The harmful influences of the institution were not by any means confined to the Negro. This was fully illustrated by the life upon our own plantation. The whole machinery of slavery was so constructed as to cause labour, as a rule, to be looked upon as a badge of degradation, of inferiority. Hence labour was something that both races on the slave plantation sought to escape. The slave system on our place, in a large measure, took the spirit of self-reliance and self-help out of the white people. My master had many boys and girls, but not one, so far as I know, ever mastered a single trade or special line of productive industry. The girls were not taught to cook, sew or to take care of the house. All of this was left to the slaves. The slaves, of course, had little personal interest in the life of the plantation, and their ignorance prevented them from learning how to do things in the most improved and thorough manner. As a result of the system, fences were out of repair, gates were hanging half-off the hinges, doors creaked, window-panes were out, plastering had fallen but was not replaced, weeds grew in the yard. In addition there was a waste of food and other materials which was sad. When freedom came, the slaves were almost as well-fitted to begin life anew as the master, except in the matter of book-learning and ownership of property. The slave owner and his sons had mastered no special industry. They unconsciously had imbibed the feeling that manual labour was not the proper thing for them. On the other hand, the slaves, in many cases, had mastered some handicraft, and none were ashamed, and few unwilling, to labour.

Pinto 2005: 97–98.

Appendix IV: Analysis for Multicultural Markers for All the Texts

Due to shortage of space, I begin by listing together all the texts from *English Language Skills for Intermediate Level Close Reading and Textual Analysis* (2005) which met none of the set criteria, with the page numbers of where the example can be found within brackets beside them: *Example 11s* (14), *Example 12s* (14), *Example 16s* (22), *Example 18s* (23), *Example 20s* (24), *Example 21s* (25), *Example 22s* (25), *Example 24s* (26), *Example 25s* (26), *Example 28s* (33), *Example 29s* (33), *Example 30s* (34), *Example 31s* (34), *Example 32s* (34), *Example 33s* (34), *Example 34s* (34), *Example 35s* (35), *Example 40s* (37), *Example 41s* (38), *Example 42s* (39), *Example 43s* (40), *Example 44s* (40), *Example 45s* (41), *Example 48s* (45), *Example 49s* (45), *Example 50s* (46), *Example 52s* (46), *Example 53s* (46), *Example 54s* (47), *Example 55s* (47), *Example 59s* (51), *Example 60s* (51), *Example 64s* (54), *Example 65s* (55), *Example 67s* (60-62), *Example 72s* (85), and *Example 79s* (90).

I list below the texts which met at least one of the set criteria:

Example 1s (Firth and Ralston 2005: 9) is an extract from Aidan Chambers' *Book of Ghosts and Hauntings* (1973). The theme of the text is hauntings – so, the theme is not multicultural. The *writer* - Aidan Chambers - being English, contributes a multicultural element to the text. The purpose of the writer in the extract is to inform and his tone is serious. There are no foreign words or loan words and the task does not make the learners think of or relate to other cultures.

Example 2s (Firth and Ralston 2005: 9) is in the main body of the study.

Example 3s (Firth and Ralston 2005: 9-10) is an extract from Aidan Chambers' *Book of Ghosts and Hauntings* (1973). The theme of this extract is how rumour is associated with idea of haunting. Apart from the *writer* – Aidan Chambers – being an English writer, there are no other multicultural markers in this extract.

Example 4s (Firth and Ralston 2005: 10) is in the main body of the study.

Example 5s (Firth and Ralston 2005: 11) is an extract from Siegfried Sassoon's *Memoirs of a Foxhunting Man*. The theme of the extract is the lonely childhood of a boy.

Apart from the *writer* – Siegfried Sassoon – being an English writer of Jewish descent, there is no other multicultural marker in the extract.

Example 6s (Firth and Ralston 2005: 13) is an extract from Nick Hornby's *Fever Pitch* (1972). Apart from the *writer* – Nick Hornby – being English, there is no other multicultural marker in the extract.

Example 7s (Firth and Ralston 2005: 13) is in the main body of the study.

Example 8s (Firth and Ralston 2005: 13) is an extract from Aidan Chambers' *Book of Ghosts and Hauntings* (1973). The theme is natural happenings which frighten people. Apart from the *writer* – Aidan Chambers – being English, none of the other aspects correspond to the set criteria.

Example 9s (Firth and Ralston 2005: 14) is an extract from Mark Twain's *Roughing it in the Sandwich Islands*. The *theme* of the extract is description of part of the Sandwich Island – so, it corresponds to set criteria because it informs about the geography of a far-off place. The *writer* – Mark Twain - being American, fulfils the set criteria. The *purpose* of the writer is to inform about the geography of the place and his *tone* is serious. None of the other aspects meet the set criteria.

Example 10s (Firth and Ralston 2005: 14) is an extract from Charles Dickens' *David Copperfield*. The *theme* of the extract is the childhood of the narrator, as lived in Suffolk, England in the shadow of his father's death – the very fact that it exposes the Scottish learners to an English way of life makes it multicultural. The *writer* – Charles Dickens – by virtue of being English, contributes to the multicultural aspect of the Scottish book. None of the other aspects meet the set criteria.

Example 13s (Firth and Ralston 2005: 15) is an extract from Charles Dickens's *Oliver Twist*. The theme of the extract is the benevolence of an old lady towards Oliver. The only aspect which meets the set criteria is the inclusion of an English *writer* – Charles Dickens - in the Scottish book.

Example 14s (Firth and Ralston 2005: 20) is an extract from Charles Dickens' *A Christmas Carol*. Apart from Charles Dickens being an English *writer*, none of the other set criteria are met in the extract.

Example 15s (Firth and Ralston 2005: 21) is in the main body of the study.

Example 17s (Firth and Ralston 2005: 22) is an extract from Charles Dickens' *A Christmas Carol*. Apart from Charles Dickens being an English *writer*, none of the other set criteria are met in the extract.

Example 19s (Firth and Ralston 2005: 24) is an extract from Charles Dickens' *Oliver Twist*. Apart from Charles Dickens being an English *writer*, none of the other set criteria are met in the extract.

Example 23s (Firth and Ralston 2005: 25) is an extract from Charles Dickens' *David Copperfield*. Apart from Charles Dickens being an English *writer*, none of the other set criteria are met in the extract.

Example 26s (Firth and Ralston 2005: 28) is in the main body of the study.

Example 27s (Firth and Ralston 2005: 30-31) is in the main body of the study.

Example 36s (Firth and Ralston 2005: 35) is a prose extract. The *theme* of it is the holiday resort of Hasting in England – a theme which exposes Scottish learners to the cultural and historical heritage of the region around Hastings. The writer has not been acknowledged by the series editors. The *purpose* of the writer is in keeping with the multicultural theme – he/she wants to inform and educate the reader - and the *tone* is commensurate with the purpose – it is serious. None of the other aspects correspond to the set criteria.

Example 37s (Firth and Ralston 2005: 36) is a prose extract. The *theme* of it is the war-ravaged scene of a battle-front in France, near Contalmaison. The extract probably refers to the Battle of Somme – in which McCrae's Battalion, raised mainly in Edinburgh with more than half its strength filled with footballers and fans of the Heart of the Midlothian and followers of Hibernian, fought gallantly and were reduced to three-quarters of their strength. Since the scene of the event is France and since the extract focuses on the wanton destruction carried out by war – one of the divisive forces – the theme is multicultural. The *purpose* of the writer complements his theme – he wants to narrate to and educate the reader – and his *tone* is appropriate for the purpose – it is serious. None of the other aspects correspond to the set criteria.

Example 38s (Firth and Ralston 2005: 36) is a prose extract. The *theme* of the extract is the arrival in Greece of a British family and the family's inspecting a house which they might rent. Since the extract exposes Scottish learners to Greek countryside

and physical details, the theme is multicultural. The *purpose* of the writer is to narrate and inform – in keeping with the multicultural theme – and the *tone* of the writer is warm and matches the purpose. None of the other aspects conform to the set criteria.

Example 39s (Firth and Ralston 2005: 37) is a prose extract. The *theme* of the extract is a rainy morning in Burma. As the extract renders the picture of a rainy morning in the far-off land of Burma to Scottish learners, the theme is multicultural. The *purpose* of the writer is to narrate and inform and it complements the theme. The *tone* of the writer is serious and agrees with the purpose. None of the other aspects matches the set criteria.

Example 46s (Firth and Ralston 2005: 43) is an extract from Shakespeare's Romeo and Juliet. Apart from William Shakespeare being an English *writer*, none of the other aspects meet the set criteria.

Example 47s (Firth and Ralston 2005: 43) is an extract from Norman MacCaig's poem Hotel Room, 12th Floor. The *theme* of the extract is the violence in New York – so, it exposes Scottish learners to a different kind of culture and sensitises them. The *purpose* of the poet is to evoke thoughts and feelings and the *tone* is serio-comic – the tone and the purpose are keeping with the theme. None of the other aspects conform to the set criteria.

Example 51s (Firth and Ralston 2005: 46) is a quotation from William Shakespeare's *The Tempest*. Apart from William Shakespeare being an English *writer*, none of the other aspects meet the set criteria.

Example 55s (Firth and Ralston 2005: 47) is an extract from Ian Fleming's novel *Dr No* (1958). The *theme* of the extract is the description of Doctor No – James Bond's terrifying adversary. The very fact that Doctor No had a mixed parentage – the offspring of a German Methodist father and Chinese mother - gets reflected in the physical description in the extract and make it multicultural. The *purpose* of the writer is to narrate and the *tone* is serious. None of the other aspects correspond to the criteria.

Example 56s (Firth and Ralston 2005: 49) is a prose extract. The theme of the extract is the Roman invasion of Britain in 43 AD. Since the extract exposes Scottish learners to the Roman culture and how it spread over England, the *theme* is

multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. There is one *foreign word* – "Mithras" from Latin. None of the other aspects conform to the set criteria.

Example *57s* (Firth and Ralston 2005: 50) is a prose extract. The *theme* of it is the unexpectedness of a scorpion bite in the lovely surrounding of an exotic island. The theme exposes Scottish learners to life in a far-off corner of the world. The *purpose* of the writer is to inform and the *tone* is serious. None of the other aspects meet the set criteria.

Example *58s* (Firth and Ralston 2005: 51) is a prose extract. The *theme* of the extract is the suffering of the orphans who were fathered by the British soldiers in Madras, India. Since the extract sensitises Scottish learners to the sufferings of people, who were neither accepted by the European community or the native community, it is multicultural. The *purpose* of the writer is to inform and evoke feelings and the *tone* is serious. None of the other aspects correspond to the set criteria.

Example *61s* (Firth and Ralston 2005: 52) is a prose extract. The *theme* of the extract is to trace the early history of the Madras College. Since the extract exposes the Scottish learners to the advancement of Western learning in India, the extract is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects conform to the criteria.

Example *62s* (Firth and Ralston 2005: 54) is a prose extract. The *theme* of the extract is a plane hijack at Kabul by gunmen who were seeking asylum in Britain. Since the extract exposes Scottish learners to the issue of asylum and sensitises them to the wrong means adopted for the cause, the theme is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects meet the criteria.

Example *63s* (Firth and Ralston 2005: 54) is a prose extract. The *theme* of the extract is a visit to Elvis Presley's birthplace in Tupelo, Mississippi in the United States. Since the extract exposes Scottish learners to a geographical locale not within their nation, the extract can be considered multicultural. The *purpose* of the writer is to inform and the *tone* is light-hearted. None of the other aspects correspond to the criteria.

Example 66s (Firth and Ralston 2005: 55) is an extract from Bill Bryson's The Lost Continent (1989). Apart from the *writer* – Bill Bryson – being American, there are no other aspects which meet the set criteria.

Example 68s (Firth and Ralston 2005: 66-67) is an article by Colette Douglas Home from *The Daily Mail*. Apart from the *writer* – Colette Douglas Home – being English, none of the other aspects conform to the criteria.

Example 69s (Firth and Ralston 2005: 71-73) is an article by David Gray from *The Scotsman*. Apart from the *writer* – David Gray – being English, none of the other aspects correspond to the criteria.

Example 70s (Firth and Ralston 2005: 77-79) is an article by Gavin Esler from *The Scotsman*. The writer argues that the greatest benefit of many which the Scots have gained from their close association with England is the English language itself. Since Scottish learners are exposed to the concept of language and power, the *theme* is multicultural. The writer, Gavin Esler is Scottish. The *purpose* of the writer is to educate and the *tone* is light-hearted, but at times ironic or sarcastic. There are *foreign phrases* like "lingua franca" and "über alles". None of the other aspects conform to the criteria.

Example 71s (Firth and Ralston 2005: 85) is an extract from Sylvia Plath's poem *You're*. Apart from the *writer* – Sylvia Plath – being American, none of the other aspects meet the criteria.

Example 73s (Firth and Ralston 2005: 86) is an extract from Percy Bysshe Shelley's *Ode to the West Wind*. Apart from the *writer* – Percy Bysshe Shelley – being English, none of the other aspects correspond to the set criteria.

Example 74s (Firth and Ralston 2005: 86) is an extract from Samuel Taylor Coleridge's poem *The Ancient Mariner*. Apart from the *writer* – Samuel Taylor Coleridge – being English, none of the other aspects correspond to the set criteria.

Example 75s (Firth and Ralston 2005: 86) is an extract from Thomas Hardy's poem *Snow in the Suburbs*. Apart from the *writer* – Thomas Hardy – being English, none of the other aspects correspond to the set criteria.

Example 76s (Firth and Ralston 2005: 86) is an extract from Robert Browning's poem *Up at a Villa – Down in the City*. Apart from the *writer* – Robert Browning – being English, none of the other aspects correspond to the set criteria.

Example 77s (Firth and Ralston 2005: 88) is an extract from Samuel Taylor Coleridge's *The Ancient Mariner*. Apart from the *writer* – Samuel Taylor Coleridge – being English, none of the other aspects correspond to the set criteria.

Example 78s (Firth and Ralston 2005: 89) is an extract from Siegfried Sassoon's *The Hero*. Apart from the *writer* – Siegfried Sassoon – being English, none of the other aspects correspond to the set criteria.

Example 80s (Firth and Ralston 2005: 90) is an extract from Samuel Taylor Coleridge's *The Ancient Mariner*. Apart from the *writer* – Samuel Taylor Coleridge – being English, none of the other aspects correspond to the set criteria.

Example 81s (Firth and Ralston 2005: 90) is an extract from Alfred Tennyson's *The Lady of Shallot*. Apart from the *writer* – Alfred Tennyson – being English, none of the other aspects correspond to the set criteria.

Example 82s (Firth and Ralston 2005: 90) is an extract from D.H. Lawrence's poem *Snake*. Apart from the *writer* – D.H. Lawrence – being English, none of the other aspects correspond to the set criteria.

Example 83s (Firth and Ralston 2005: 92) is a poem – *The Competition* - written by a modern Scottish poet, Douglas Dunn. The poem is about how a boy gradually becomes aware of social differences based on economic conditions. This *theme* of social difference can be cross-referenced by a teacher with other kinds of social differnces – like those caused due to difference in religion or race – and be treated as a multicultural one. The *purpose* of the writer is to educate and evoke thoughts and feelings and his *tone* is serious. None of the other aspects conform to the set criteria.

Example 84s (Firth and Ralston 2005: 96) is a poem – *Child with Pillar Box and Bin Bags* – written by a modern Scottish poet, Kathleen Jamie. The poem is concerned with love, poverty and freedom of choice. This *theme* of freedom of choice can be cross-referenced by a teacher with the freedom of choice that multicultural societies provide

and be treated as a multicultural one. The purpose of the writer is to evoke feelings and thought and her tone is serious. None of the other aspects meet the set criteria.

Example 85s (Firth and Ralston 2005: 98) is a poem – *Unlucky Boat* – by the Scottish poet, George Mackay Brown. The poem is concerned with the way of life, customs and beliefs of the people of the Orkney Island, as they unfold in relation to a fated boat. The cultural aspect of the *theme* can be cross-referenced by a teacher with cultural peculiarities of people of other parts of the world and be treated as a multicultural one. The *purpose* of the writer is to evoke thoughts and feelings and the tone is serious. None of the other aspects correspond to the set criteria.

Example 86s (Firth and Ralston 2005: 100) is an extract from T.S. Eliot's poem *The Love Song of J. Alfred Prufrock*. Apart from the *writer* – T.S. Eliot – being American/ English, none of the other aspects conform to the criteria.

Due to shortage of space, I begin by listing together all the examples from *ICSE Test Papers for English Language* (2005) which met none of the set criteria, with the page numbers of where the example can be found within brackets beside them: *Example 12i* (72-73), *Example 19i* (107-108), *Example 20i* (112-113), *Example 21i* (117-118) and *Example 22i* (122-123).

I list below the texts which met at least one of the set criteria:

Example 1i (Pinto 2005: 3-4) is in the main body of the study.

Example 2i (Pinto 2005: 17-18) is a prose extract. The theme of the extract is the joy of driving through English countryside on a September morning. The text exposes Indian learners to life, culture and geographical locale of another part of the world – so, the *theme* is multicultural. The writer's *purpose* is to narrate and his *tone* is light-hearted. None of the other aspects conform to the criteria.

Example 3i (Pinto 2005: 26-27) is in the main body of the study.

Example 4i (Pinto 2005: 31-32) is an extract from *Ecology: Science of Survival* by Lawrence Pringle. Apart from the *writer* – Lawrence Pringle – being American, there are no other aspects which conform to the set criteria.

Example 5i (Pinto 2005: 36-37) is a prose extract. The theme of the extract is the fragile ecology of the continent of Antarctica and argues why the continent should not be opened up for commercial exploration. Since the extract exposes Indian learners to a

far-off geographic locale, the *theme* is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious and persuasive. None of the other aspects meet the set criteria.

Example *6i* (Pinto 2005: 41-42) is an extract from Lucy Kavaler's *The Artificial World around Us*. The theme of the text is the endeavour of scientists over the centuries to produce artificial diamonds. Since the text focuses on human achievement from all over the world, the theme is multicultural. The writer – Lucy Kavaler – being American, adds a multicultural element to the text. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects correspond to the set criteria.

Example *7i* (Pinto 2005: 47-48) is in the main body of the study.

Example *8i* (Pinto 2005: 52-53) is in the main body of the study.

Example *9i* (Pinto 2005: 56-57) is a prose extract. The text is about the influence of colours in our lives and how different cultures have made use of them. Since the text focuses on different cultures and their practices and beliefs, the *theme* of the text is multicultural. The *purpose* of the writer is to inform and the *tone* is serious. None of the other aspects correspond to the set criteria.

Example *10i* (Pinto 2005: 61-62) is a prose extract. The text is about the discovery of uranium and the threat nuclear power poses if not used safely. Since the text focuses on the achievement of German and French scientists and concerns itself with the general well-being of human beings at large, the *theme* of the text is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects conform to the set criteria.

Example *11i* (Pinto 2005: 67-68) is a prose extract. The text narrates how an African man, taken to detention without trial, looks forward to recognition from his fellow-villagers as a hero while returning to the village and also longs to meet his wife. Since the text exposes Indian learners to the sufferings of people in civil war ravaged Africa, the *theme* is multicultural. The writer's *purpose* is to narrate and educate and the *tone* is serious. None of the other aspects meet the set criteria.

Example *13i* (Pinto 2005: 77-78) is a prose extract. The text informs about the history behind the Valentine's Day. Since the text exposes Indian learners to the cultural

practices of several Western nations, the *theme* of the text is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects correspond to the set criteria.

Example 14i (Pinto 2005: 82-83) is in the main body of the study.

Example 15i (Pinto 2005: 88-89) is a prose extract. The text describes a journey through the Arabian Desert. Since the text exposes Indian learners to a foreign geographic locale, the *theme* of the text is multicultural. The *purpose* of the writer is to narrate and the *tone* is serious. None of the other aspects meet the set criteria.

Example 16i (Pinto 2005: 92-93) is in the main body of the study.

Example 17i (Pinto 2005: 97-98) is a prose extract. The text focuses on life in the Southern states of the United States after the abolition of slavery from the point of view of a former slave. Since the text exposes Indian students to the American culture and the suffering, inadequacy and mutual dependence of other people, the *theme* of the text is multicultural. The *purpose* of the writer is to narrate, inform and educate and the *tone* is serious. None of the other aspects conform to the set criteria.

Example 18i (Pinto 2005: 102-103) is a prose extract from James Welch's Foundations of Western Values. Apart from the *writer* – James Welch – being a Native American, none of the other aspects meet the set criteria.

Appendix IV: Analysis for Multicultural Markers for All the Texts

Due to shortage of space, I begin by listing together all the texts from *English Language Skills for Intermediate Level Close Reading and Textual Analysis* (2005) which met none of the set criteria, with the page numbers of where the example can be found within brackets beside them: *Example 11s* (14), *Example 12s* (14), *Example 16s* (22), *Example 18s* (23), *Example 20s* (24), *Example 21s* (25), *Example 22s* (25), *Example 24s* (26), *Example 25s* (26), *Example 28s* (33), *Example 29s* (33), *Example 30s* (34), *Example 31s* (34), *Example 32s* (34), *Example 33s* (34), *Example 34s* (34), *Example 35s* (35), *Example 40s* (37), *Example 41s* (38), *Example 42s* (39), *Example 43s* (40), *Example 44s* (40), *Example 45s* (41), *Example 48s* (45), *Example 49s* (45), *Example 50s* (46), *Example 52s* (46), *Example 53s* (46), *Example 54s* (47), *Example 55s* (47), *Example 59s* (51), *Example 60s* (51), *Example 64s* (54), *Example 65s* (55), *Example 67s* (60-62), *Example 72s* (85), and *Example 79s* (90).

I list below the texts which met at least one of the set criteria:

Example 1s (Firth and Ralston 2005: 9) is an extract from Aidan Chambers' *Book of Ghosts and Hauntings* (1973). The theme of the text is hauntings – so, the theme is not multicultural. The *writer* - Aidan Chambers - being English, contributes a multicultural element to the text. The purpose of the writer in the extract is to inform and his tone is serious. There are no foreign words or loan words and the task does not make the learners think of or relate to other cultures.

Example 2s (Firth and Ralston 2005: 9) is in the main body of the study.

Example 3s (Firth and Ralston 2005: 9-10) is an extract from Aidan Chambers' *Book of Ghosts and Hauntings* (1973). The theme of this extract is how rumour is associated with idea of haunting. Apart from the *writer* – Aidan Chambers – being an English writer, there are no other multicultural markers in this extract.

Example 4s (Firth and Ralston 2005: 10) is in the main body of the study.

Example 5s (Firth and Ralston 2005: 11) is an extract from Siegfried Sassoon's *Memoirs of a Foxhunting Man*. The theme of the extract is the lonely childhood of a boy.

Apart from the *writer* – Siegfried Sassoon – being an English writer of Jewish descent, there is no other multicultural marker in the extract.

Example 6s (Firth and Ralston 2005: 13) is an extract from Nick Hornby's *Fever Pitch* (1972). Apart from the *writer* – Nick Hornby – being English, there is no other multicultural marker in the extract.

Example 7s (Firth and Ralston 2005: 13) is in the main body of the study.

Example 8s (Firth and Ralston 2005: 13) is an extract from Aidan Chambers' *Book of Ghosts and Hauntings* (1973). The theme is natural happenings which frighten people. Apart from the *writer* – Aidan Chambers – being English, none of the other aspects correspond to the set criteria.

Example 9s (Firth and Ralston 2005: 14) is an extract from Mark Twain's *Roughing it in the Sandwich Islands*. The *theme* of the extract is description of part of the Sandwich Island – so, it corresponds to set criteria because it informs about the geography of a far-off place. The *writer* – Mark Twain - being American, fulfils the set criteria. The *purpose* of the writer is to inform about the geography of the place and his *tone* is serious. None of the other aspects meet the set criteria.

Example 10s (Firth and Ralston 2005: 14) is an extract from Charles Dickens' *David Copperfield*. The *theme* of the extract is the childhood of the narrator, as lived in Suffolk, England in the shadow of his father's death – the very fact that it exposes the Scottish learners to an English way of life makes it multicultural. The *writer* – Charles Dickens – by virtue of being English, contributes to the multicultural aspect of the Scottish book. None of the other aspects meet the set criteria.

Example 13s (Firth and Ralston 2005: 15) is an extract from Charles Dickens's *Oliver Twist*. The theme of the extract is the benevolence of an old lady towards Oliver. The only aspect which meets the set criteria is the inclusion of an English *writer* – Charles Dickens - in the Scottish book.

Example 14s (Firth and Ralston 2005: 20) is an extract from Charles Dickens' *A Christmas Carol*. Apart from Charles Dickens being an English *writer*, none of the other set criteria are met in the extract.

Example 15s (Firth and Ralston 2005: 21) is in the main body of the study.

Example 17s (Firth and Ralston 2005: 22) is an extract from Charles Dickens' *A Christmas Carol*. Apart from Charles Dickens being an English *writer*, none of the other set criteria are met in the extract.

Example 19s (Firth and Ralston 2005: 24) is an extract from Charles Dickens' *Oliver Twist*. Apart from Charles Dickens being an English *writer*, none of the other set criteria are met in the extract.

Example 23s (Firth and Ralston 2005: 25) is an extract from Charles Dickens' *David Copperfield*. Apart from Charles Dickens being an English *writer*, none of the other set criteria are met in the extract.

Example 26s (Firth and Ralston 2005: 28) is in the main body of the study.

Example 27s (Firth and Ralston 2005: 30-31) is in the main body of the study.

Example 36s (Firth and Ralston 2005: 35) is a prose extract. The *theme* of it is the holiday resort of Hasting in England – a theme which exposes Scottish learners to the cultural and historical heritage of the region around Hastings. The writer has not been acknowledged by the series editors. The *purpose* of the writer is in keeping with the multicultural theme – he/she wants to inform and educate the reader - and the *tone* is commensurate with the purpose – it is serious. None of the other aspects correspond to the set criteria.

Example 37s (Firth and Ralston 2005: 36) is a prose extract. The *theme* of it is the war-ravaged scene of a battle-front in France, near Contalmaison. The extract probably refers to the Battle of Somme – in which McCrae's Battalion, raised mainly in Edinburgh with more than half its strength filled with footballers and fans of the Heart of the Midlothian and followers of Hibernian, fought gallantly and were reduced to three-quarters of their strength. Since the scene of the event is France and since the extract focuses on the wanton destruction carried out by war – one of the divisive forces – the theme is multicultural. The *purpose* of the writer complements his theme – he wants to narrate to and educate the reader – and his *tone* is appropriate for the purpose – it is serious. None of the other aspects correspond to the set criteria.

Example 38s (Firth and Ralston 2005: 36) is a prose extract. The *theme* of the extract is the arrival in Greece of a British family and the family's inspecting a house which they might rent. Since the extract exposes Scottish learners to Greek countryside

and physical details, the theme is multicultural. The *purpose* of the writer is to narrate and inform – in keeping with the multicultural theme – and the *tone* of the writer is warm and matches the purpose. None of the other aspects conform to the set criteria.

Example 39s (Firth and Ralston 2005: 37) is a prose extract. The *theme* of the extract is a rainy morning in Burma. As the extract renders the picture of a rainy morning in the far-off land of Burma to Scottish learners, the theme is multicultural. The *purpose* of the writer is to narrate and inform and it complements the theme. The *tone* of the writer is serious and agrees with the purpose. None of the other aspects matches the set criteria.

Example 46s (Firth and Ralston 2005: 43) is an extract from Shakespeare's Romeo and Juliet. Apart from William Shakespeare being an English *writer*, none of the other aspects meet the set criteria.

Example 47s (Firth and Ralston 2005: 43) is an extract from Norman MacCaig's poem Hotel Room, 12th Floor. The *theme* of the extract is the violence in New York – so, it exposes Scottish learners to a different kind of culture and sensitises them. The *purpose* of the poet is to evoke thoughts and feelings and the *tone* is serio-comic – the tone and the purpose are keeping with the theme. None of the other aspects conform to the set criteria.

Example 51s (Firth and Ralston 2005: 46) is a quotation from William Shakespeare's *The Tempest*. Apart from William Shakespeare being an English *writer*, none of the other aspects meet the set criteria.

Example 55s (Firth and Ralston 2005: 47) is an extract from Ian Fleming's novel *Dr No* (1958). The *theme* of the extract is the description of Doctor No – James Bond's terrifying adversary. The very fact that Doctor No had a mixed parentage – the offspring of a German Methodist father and Chinese mother - gets reflected in the physical description in the extract and make it multicultural. The *purpose* of the writer is to narrate and the *tone* is serious. None of the other aspects correspond to the criteria.

Example 56s (Firth and Ralston 2005: 49) is a prose extract. The theme of the extract is the Roman invasion of Britain in 43 AD. Since the extract exposes Scottish learners to the Roman culture and how it spread over England, the *theme* is

multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. There is one *foreign word* – "Mithras" from Latin. None of the other aspects conform to the set criteria.

Example 57s (Firth and Ralston 2005: 50) is a prose extract. The *theme* of it is the unexpectedness of a scorpion bite in the lovely surrounding of an exotic island. The theme exposes Scottish learners to life in a far-off corner of the world. The *purpose* of the writer is to inform and the *tone* is serious. None of the other aspects meet the set criteria.

Example 58s (Firth and Ralston 2005: 51) is a prose extract. The *theme* of the extract is the suffering of the orphans who were fathered by the British soldiers in Madras, India. Since the extract sensitises Scottish learners to the sufferings of people, who were neither accepted by the European community or the native community, it is multicultural. The *purpose* of the writer is to inform and evoke feelings and the *tone* is serious. None of the other aspects correspond to the set criteria.

Example 61s (Firth and Ralston 2005: 52) is a prose extract. The *theme* of the extract is to trace the early history of the Madras College. Since the extract exposes the Scottish learners to the advancement of Western learning in India, the extract is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects conform to the criteria.

Example 62s (Firth and Ralston 2005: 54) is a prose extract. The *theme* of the extract is a plane hijack at Kabul by gunmen who were seeking asylum in Britain. Since the extract exposes Scottish learners to the issue of asylum and sensitises them to the wrong means adopted for the cause, the theme is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects meet the criteria.

Example 63s (Firth and Ralston 2005: 54) is a prose extract. The *theme* of the extract is a visit to Elvis Presley's birthplace in Tupelo, Mississippi in the United States. Since the extract exposes Scottish learners to a geographical locale not within their nation, the extract can be considered multicultural. The *purpose* of the writer is to inform and the *tone* is light-hearted. None of the other aspects correspond to the criteria.

Example 66s (Firth and Ralston 2005: 55) is an extract from Bill Bryson's The Lost Continent (1989). Apart from the *writer* – Bill Bryson – being American, there are no other aspects which meet the set criteria.

Example 68s (Firth and Ralston 2005: 66-67) is an article by Colette Douglas Home from *The Daily Mail*. Apart from the *writer* – Colette Douglas Home – being English, none of the other aspects conform to the criteria.

Example 69s (Firth and Ralston 2005: 71-73) is an article by David Gray from *The Scotsman*. Apart from the *writer* – David Gray – being English, none of the other aspects correspond to the criteria.

Example 70s (Firth and Ralston 2005: 77-79) is an article by Gavin Esler from *The Scotsman*. The writer argues that the greatest benefit of many which the Scots have gained from their close association with England is the English language itself. Since Scottish learners are exposed to the concept of language and power, the *theme* is multicultural. The writer, Gavin Esler is Scottish. The *purpose* of the writer is to educate and the *tone* is light-hearted, but at times ironic or sarcastic. There are *foreign phrases* like "lingua franca" and "über alles". None of the other aspects conform to the criteria.

Example 71s (Firth and Ralston 2005: 85) is an extract from Sylvia Plath's poem *You're*. Apart from the *writer* – Sylvia Plath – being American, none of the other aspects meet the criteria.

Example 73s (Firth and Ralston 2005: 86) is an extract from Percy Bysshe Shelley's *Ode to the West Wind*. Apart from the *writer* – Percy Bysshe Shelley – being English, none of the other aspects correspond to the set criteria.

Example 74s (Firth and Ralston 2005: 86) is an extract from Samuel Taylor Coleridge's poem *The Ancient Mariner*. Apart from the *writer* – Samuel Taylor Coleridge – being English, none of the other aspects correspond to the set criteria.

Example 75s (Firth and Ralston 2005: 86) is an extract from Thomas Hardy's poem *Snow in the Suburbs*. Apart from the *writer* – Thomas Hardy – being English, none of the other aspects correspond to the set criteria.

Example 76s (Firth and Ralston 2005: 86) is an extract from Robert Browning's poem *Up at a Villa – Down in the City*. Apart from the *writer* – Robert Browning – being English, none of the other aspects correspond to the set criteria.

Example 77s (Firth and Ralston 2005: 88) is an extract from Samuel Taylor Coleridge's *The Ancient Mariner*. Apart from the *writer* – Samuel taylor Coleridge – being English, none of the other aspects correspond to the set criteria.

Example 78s (Firth and Ralston 2005: 89) is an extract from Siegfried Sassoon's *The Hero*. Apart from the *writer* – Siegfried Sassoon – being English, none of the other aspects correspond to the set criteria.

Example 80s (Firth and Ralston 2005: 90) is an extract from Samuel Taylor Coleridge's *The Ancient Mariner*. Apart from the *writer* – Samuel Taylor Coleridge – being English, none of the other aspects correspond to the set criteria.

Example 81s (Firth and Ralston 2005: 90) is an extract from Alfred Tennyson's *The Lady of Shallot*. Apart from the *writer* – Alfred Tennyson – being English, none of the other aspects correspond to the set criteria.

Example 82s (Firth and Ralston 2005: 90) is an extract from D.H. Lawrence's poem *Snake*. Apart from the *writer* – D.H. Lawrence – being English, none of the other aspects correspond to the set criteria.

Example 83s (Firth and Ralston 2005: 92) is a poem – *The Competition* - written by a modern Scottish poet, Douglas Dunn. The poem is about how a boy gradually becomes aware of social differences based on economic conditions. This *theme* of social difference can be cross-referenced by a teacher with other kinds of social differnces – like those caused due to difference in religion or race – and be treated as a multicultural one. The *purpose* of the writer is to educate and evoke thoughts and feelings and his *tone* is serious. None of the other aspects conform to the set criteria.

Example 84s (Firth and Ralston 2005: 96) is a poem – *Child with Pillar Box and Bin Bags* – written by a modern Scottish poet, Kathleen Jamie. The poem is concerned with love, poverty and freedom of choice. This *theme* of freedom of choice can be cross-referenced by a teacher with the freedom of choice that multicultural societies provide

and be treated as a multicultural one. The purpose of the writer is to evoke feelings and thought and her tone is serious. None of the other aspects meet the set criteria.

Example 85s (Firth and Ralston 2005: 98) is a poem – *Unlucky Boat* – by the Scottish poet, George Mackay Brown. The poem is concerned with the way of life, customs and beliefs of the people of the Orkney Island, as they unfold in relation to a fated boat. The cultural aspect of the *theme* can be cross-referenced by a teacher with cultural peculiarities of people of other parts of the world and be treated as a multicultural one. The *purpose* of the writer is to evoke thoughts and feelings and the tone is serious. None of the other aspects correspond to the set criteria.

Example 86s (Firth and Ralston 2005: 100) is an extract from T.S. Eliot's poem *The Love Song of J. Alfred Prufrock*. Apart from the *writer* – T.S. Eliot – being American/ English, none of the other aspects conform to the criteria.

Due to shortage of space, I begin by listing together all the examples from *ICSE Test Papers for English Language* (2005) which met none of the set criteria, with the page numbers of where the example can be found within brackets beside them: *Example 12i* (72-73), *Example 19i* (107-108), *Example 20i* (112-113), *Example 21i* (117-118) and *Example 22i* (122-123).

I list below the texts which met at least one of the set criteria:

Example 1i (Pinto 2005: 3-4) is in the main body of the study.

Example 2i (Pinto 2005: 17-18) is a prose extract. The theme of the extract is the joy of driving through English countryside on a September morning. The text exposes Indian learners to life, culture and geographical locale of another part of the world – so, the *theme* is multicultural. The writer's *purpose* is to narrate and his *tone* is light-hearted. None of the other aspects conform to the criteria.

Example 3i (Pinto 2005: 26-27) is in the main body of the study.

Example 4i (Pinto 2005: 31-32) is an extract from *Ecology: Science of Survival* by Lawrence Pringle. Apart from the *writer* – Lawrence Pringle – being American, there are no other aspects which conform to the set criteria.

Example 5i (Pinto 2005: 36-37) is a prose extract. The theme of the extract is the fragile ecology of the continent of Antarctica and argues why the continent should not be opened up for commercial exploration. Since the extract exposes Indian learners to a

far-off geographic locale, the *theme* is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious and persuasive. None of the other aspects meet the set criteria.

Example *6i* (Pinto 2005: 41-42) is an extract from Lucy Kavaler's *The Artificial World around Us*. The theme of the text is the endeavour of scientists over the centuries to produce artificial diamonds. Since the text focuses on human achievement from all over the world, the theme is multicultural. The writer – Lucy Kavaler – being American, adds a multicultural element to the text. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects correspond to the set criteria.

Example *7i* (Pinto 2005: 47-48) is in the main body of the study.

Example *8i* (Pinto 2005: 52-53) is in the main body of the study.

Example *9i* (Pinto 2005: 56-57) is a prose extract. The text is about the influence of colours in our lives and how different cultures have made use of them. Since the text focuses on different cultures and their practices and beliefs, the *theme* of the text is multicultural. The *purpose* of the writer is to inform and the *tone* is serious. None of the other aspects correspond to the set criteria.

Example *10i* (Pinto 2005: 61-62) is a prose extract. The text is about the discovery of uranium and the threat nuclear power poses if not used safely. Since the text focuses on the achievement of German and French scientists and concerns itself with the general well-being of human beings at large, the *theme* of the text is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects conform to the set criteria.

Example *11i* (Pinto 2005: 67-68) is a prose extract. The text narrates how an African man, taken to detention without trial, looks forward to recognition from his fellow-villagers as a hero while returning to the village and also longs to meet his wife. Since the text exposes Indian learners to the sufferings of people in civil war ravaged Africa, the *theme* is multicultural. The writer's *purpose* is to narrate and educate and the *tone* is serious. None of the other aspects meet the set criteria.

Example *13i* (Pinto 2005: 77-78) is a prose extract. The text informs about the history behind the Valentine's Day. Since the text exposes Indian learners to the cultural

practices of several Western nations, the *theme* of the text is multicultural. The *purpose* of the writer is to inform and educate and the *tone* is serious. None of the other aspects correspond to the set criteria.

Example 14i (Pinto 2005: 82-83) is in the main body of the study.

Example 15i (Pinto 2005: 88-89) is a prose extract. The text describes a journey through the Arabian Desert. Since the text exposes Indian learners to a foreign geographic locale, the *theme* of the text is multicultural. The *purpose* of the writer is to narrate and the *tone* is serious. None of the other aspects meet the set criteria.

Example 16i (Pinto 2005: 92-93) is in the main body of the study.

Example 17i (Pinto 2005: 97-98) is a prose extract. The text focuses on life in the Southern states of the United States after the abolition of slavery from the point of view of a former slave. Since the text exposes Indian students to the American culture and the suffering, inadequacy and mutual dependence of other people, the *theme* of the text is multicultural. The *purpose* of the writer is to narrate, inform and educate and the *tone* is serious. None of the other aspects conform to the set criteria.

Example 18i (Pinto 2005: 102-103) is a prose extract from James Welch's Foundations of Western Values. Apart from the *writer* – James Welch – being a Native American, none of the other aspects meet the set criteria.