

# **The Representation of the Ethnic and Cultural 'Other' in Primary School Textbooks**

## **A Comparative Case Study of North Rhine-Westphalia (Germany) and Ireland**

by

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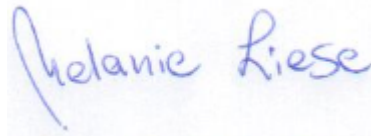
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## Declaration

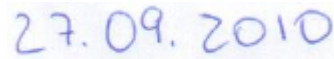
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## ***Abstract***

*This study examines and compares the representation of the ethnic and cultural 'other' in primary school textbooks in North Rhine-Westphalia (Germany), which has an established immigration history, and Ireland, where immigration is as a relatively new phenomenon. As a result of increased migration over the last decade, societies in both contexts have become more ethnically and culturally diverse. For this purpose, this study examines textbooks that are used in third and fourth grade for the subject of German in North Rhine-Westphalia and for the subject of English in Ireland.*

*This study explores how teaching and learning materials can represent diversity to their users. It asks whether the increased ethnic and cultural diversity in North Rhine-Westphalia and Ireland is reflected in primary school textbooks in each context. Using a combination of Critical Discourse Analysis and Thematic Discourse Analysis and considering the normative functions of textbooks, this study aims to determine the specific ways in which the ethnic or cultural 'other' is presented and establishes the differences and similarities of representation between both contexts.*

*The analysis finds that textbooks in North Rhine-Westphalia and Ireland each engage with the topic of ethnic and cultural diversity. However, their approaches to representation differ greatly. In the German textbooks the 'other' is often explicitly defined in the text or an accompanying image and a clear divide between the majority and the minority of society is frequently emphasised. In contrast, in the Irish case, the textbooks tend to present the ethnic and cultural 'other' implicitly as a 'normal' part of society. However, representation of the 'other' within an Irish context is quite infrequent. The reasons for/ and implications of this are explored in the final chapter.*

## List of Abbreviations

CDA	Critical Discourse Analysis
CSO	Central Statistics Office
DWDS.	Das Digitale Wörterbuch der deutschen Sprache
ESRI	Economic and Social Research Institute Ireland
GEI	Georg-Eckert-Institute for International Textbook Research
LAGA	Landesarbeitsgemeinschaft der kommunalen Migrantenvertretungen
NCCA	National Council for Curriculum and Assessment
NRW	Nordrhein-Westfalen
OECD	Organisation for Economic Co-operation and Development
TDA	Thematic Discourse Analysis
UNESCO	United Nations Educational, Scientific and Cultural Organization

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# **Chapter 1**

## **Introduction**



## 1.1 Research Aims

North Rhine-Westphalia and Ireland have different migration histories. While work migrants migrated to Germany since the late 19<sup>th</sup> century (Oltmer 2005), Ireland was considered a country of emigration until the early 1990s (Ruhs 2009). However, today both countries are ethnically and culturally diverse because of increased migration over the last decades.

This study analyses and compares the representation of the ethnic and cultural ‘other’<sup>1</sup> in primary school textbooks in North Rhine-Westphalia and Ireland.

It asks whether the increased ethnic and cultural diversity in North Rhine-Westphalia and Ireland is reflected in primary school textbooks in each context. For this purpose primary school textbooks for third and fourth grade, which teach literature and reading as well as incorporating elements of grammar and orthography in the main language of each case<sup>2</sup>, namely German in North Rhine-Westphalia and English in Ireland, were chosen as a sample.

Furthermore, using a combination of Critical Discourse Analysis and Thematic Discourse Analysis and considering the normative functions of textbooks, this study determines the specific ways in which the ethnic and cultural ‘other’ is presented and establishes any differences and similarities of representation between both contexts.

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<sup>1</sup> Please refer to chapter 4.4 *The Approach Used in this Study* for a definition of the ‘other’.

<sup>2</sup> The author acknowledges that other languages (such as Sorbian or Low German in Germany and Irish in Ireland) are also spoken in both countries.

## 1.2 Background

North Rhine-Westphalia<sup>3</sup> is one of sixteen Federal States that make up the The Federal Republic of Germany. Because Germany has a federal political system, each federal state has “its own administrative system [which] enforces the laws that apply in that particular state” (Hartmann 2008). North Rhine-Westphalia is the most populated Federal State (IT.NRW 2010a) and has the highest representation of migrants (LAGA 2005). For these reasons, this study uses North Rhine-Westphalia as a case.

North Rhine-Westphalia and Ireland have very different migration histories. While a large number of migrants arrived in North Rhine-Westphalia particularly in the 1950s as a result of the recruitment of foreign labour (Nuscheler 2004, pp.126-127), “Ireland experienced a significant inflow of migrants” (Ruhs 2009) forty years later, in the 1990s. However, both countries share a common context, that of being part of the European Union and being perceived as ‘modern’ and ‘westernised’. As a result of increased migration over the last decades, societies in both cases have become more ethnically and culturally diverse.

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<sup>3</sup> The English translation of *Nordrhein-Westfalen*, namely ‘North Rhine-Westphalia’, will be used in this dissertation, except when used as part of a name, in titles or in citations.

## 1.2.1 Migration in Germany

Migration to Germany has a long-established history, most notably due to Germany's need for labourers since the 1880s and due to displacement and escape after the first and second World Wars (Oltmer 2005). As a result of an economic upsurge, commonly known as the "*Wirtschaftswunder*" [economic miracle] in the 1950s, Germany actively recruited foreign labour. In 1955 the German government signed its first recruitment treaty with Italy (Erdem and Mattes 2003, p.168). Thus Italian workers were recruited in Italy to come and work in Germany. These workers were known as "*Gastarbeiter*"<sup>4</sup>. In the agreement "*wurde auf Druck der Gewerkschaften die prinzipielle sozialpolitische Gleichstellung der "Gastarbeiter" formal garantiert*" [due to pressure from trade unions the permanent social-political equalisation of the guest workers was formally guaranteed] (Finkelstein 2006, p.14). Subsequently, further labour treaties were agreed in 1960 with Spain and Greece, in 1961 with Turkey, in 1963 with Morocco, in 1964 with Portugal, in 1965 with Tunisia, and with the former Yugoslavia in 1968. As a result of the recruitment of foreign labour the number of migrants in Germany increased from 686,000 in 1961 to 2.7 million in 1970 (Bundeszentrale für politische Bildung 2008, p.2). However, with the oil crisis and economic recession at the beginning of the 1970s, Germany banned the recruitment of foreign labour in 1973 in an attempt to reduce the then number of migrants from 2.6 million to 1.8 million (Flam 2007, p.294). Contrary to the expectations of the German government, which anticipated that migrants would return to their respective countries, many stayed and asked their families to join them in Germany.

*Diese Ausländer begannen also, sich ganz gegen jede Planung als Menschen und nicht als verschiebbare Arbeitsmasse zu gebärden. Politik und Wirtschaft nahmen verblüfft zur Kenntnis, dass der Anwerbestopp folglich nicht etwa zu einer Kostensenkung geführt hatte, sondern genau das Gegenteil erreichte* (Finkelstein 2006, pp.17-18).

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<sup>4</sup> The term "*Gastarbeiter*" [guest worker] is seen as controversial in public discourse today and is only applied in a historical context. The argument is that the term implies that these workers are only guests in Germany, rather than members of German society. However, these labourers and their families have been living in Germany for more than fifty years and therefore cannot be termed as guests (Mazza 1998, Stötzel and Wengeler 1994).

[Thus these foreigners<sup>5</sup>, against every plan, began to behave as people and not as a mobile labour mass. Politics and economy were taken aback and realised that the ban on recruitment consequently did not cause a decline in costs, but rather achieved the exact opposite.]

The German government expected migrants to return to their home countries because of a shortage of employment in Germany as a result of the economic recession. In this regard, Finkelstein (2006) implies that because they stayed, more workers were available than there were jobs and therefore the government came under pressure.

In order to further encourage migrants to return to their countries of origin, the German government passed the so-called *Rückkehrhilfegesetz* [legislation to assist returning migrants] in 1983. According to this law, migrants were offered financial and practical assistance for one year if they were willing to return to their countries of origin. Nonetheless, the law had little effect and the migrant population grew to around 5.6 per cent in 1990 due to the growing numbers of migrant families arriving in Germany, as well as to the increasing numbers of people seeking asylum and refuge in Germany (Finkelstein 2006, pp.23-25).

Although the number of migrants in Germany more than doubled between 1970 and 2006 (Bundeszentrale für Politische Bildung 2008), the German government did not consider Germany to be a country of immigration for most of that time and therefore with the *Rückkehrhilfegesetz* [legislation to assist returning migrants], mentioned above, politically encouraged a return of migrants to their native countries (Finkelstein 2006, p.21) in preference to working towards the integration of migrants.

However, in 2002 the German government acknowledged Germany to be a country of immigration officially. Under the new *Staatsbürgerschaftsrecht* [citizenship law], the acquisition of German citizenship by *ius soli* (right of soil) in compliance with certain requirements is now possible (Böll 2005). Furthermore, the

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<sup>5</sup> The term migrant is used throughout this study to refer to people from/ with a background from a country other than Germany and Ireland respectively. However, in German public discourse the term “*Ausländer*” [foreigner] is widely used. Therefore, some translations from German to English refer to ‘foreigner’ rather than migrant (see also Chapter 4 on Methodology).

*Zuwanderungsgesetz* [immigration law], which aims to control and restrict immigration as well as to regulate integration benefits, came into effect in 2005 (Bundesministerium des Innern 2005).

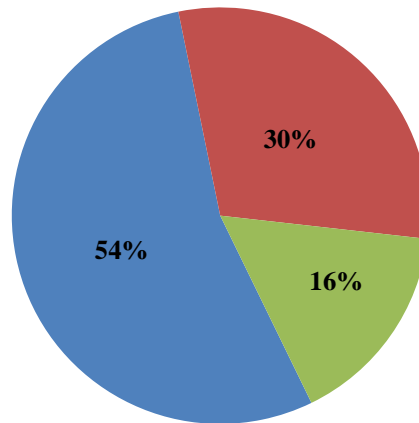
Although over the last decade steps have been taken with regard to the integration of migrants into Germany, positions on this differ greatly within the German political system and integration is still a highly debated topic. For example, when referring to the newly passed *Zuwanderungsgesetz* (Immigration Act), the *Integrationsbeauftragte der Bundesregierung* [Commissioner for Integration of the German Federal Government], Marieluise Beck, announced in 2005, “*dass Deutschland ein Einwanderungsland ist und sich auch den integrationspolitischen Herausforderungen stellt*” [that Germany is a country of immigration and faces up to the political challenges of Integration] (Beck 2005, in Kohlmann 2005). However, the German *Bundesinnenminister* (Minister of the Interior) Wolfgang Schäuble at the opening of an Integration Congress in 2006, opposed Beck’s position saying: “*Wir waren nie ein Einwanderungsland und wir sind’s bis heute nicht.*” [We were never a country of immigration and we are not one even today.] (Schäuble 2006, in Dernbach 2006). Justifying his statement, “*Schäuble sagte, niemand werde bestreiten, dass es Migration nach Deutschland gebe. Anders als ein Einwanderungsland wie Kanada habe sich Deutschland aber nie Migranten gezielt ausgesucht und um Menschen mit gesuchten Berufen geworben.*” [Schäuble said, no one would deny that there is migration to Germany. But, unlike a country of immigration such as Canada, Germany has never selectively targeted migrants or campaigned for people in sought-after professions] (Dernbach 2006).

As the Bundesministerium des Innern 2009 [Federal Ministry of the Interior] indicates, today around 15.1 million people in Germany have a migration background. This accounts for 18 per cent of the total population in Germany. Nearly 10 per cent have German citizenship, which they have either acquired or received more or less automatically upon their arrival without the process of naturalisation as for example in the case of ‘ethnic Germans’, known as *Aussiedler* (see Graph 1).

Ethnic Germans have lived outside Germany due to displacement after the Second World War. Since 1950 more than five million ethnic Germans have returned to Germany from the former Soviet Union and Eastern Europe (Schneider 2005). Because ethnic Germans acquire German citizenship relatively quickly, they are not detected statistically after a short period of time, but rather included under the German majority (Curlle 2004, p.55) However, many ethnic Germans, and in particular the younger generations, have lived for so long outside of Germany that they often have adopted the culture and language of the respective host countries and “*haben nur wenig Bindung zur deutschen Sprache und Kultur*” [have only little connection to the German language and culture] (Schneider 2005). Furthermore, within German society they frequently face a lack of acceptance on the basis of language and cultural difference (ibid). Therefore, although the author fully acknowledges the status of ethnic Germans as officially German, for the purpose of this study and for the afore-mentioned reasons, ethnic Germans have been included in the group of the ethnic and cultural ‘other’. Another ethnic minority, included in the group of the ethnic and cultural ‘other’, are the Sinti and Roma in Germany. Sinti and Roma are thought to be originally from the region of Northwest India and Pakistan. In 1407 Sinti and Roma communities were first recorded to be present in the German region (Germany did not exist as a country then), (Landesverband Deutscher Sinti und Roma NRW 2009). Today the number of Sinti and Roma in Germany is about 70,000 (Dokumentations- und Kulturzentrum Deutscher Sinti und Roma).

## Graph 1

### People with a Migrant Background living in Germany



■ **Foreigners**

■ **Naturalized Citizens**

■ **People, who have acquired German citizenship without the process of Naturalisation (Aussiedler).**

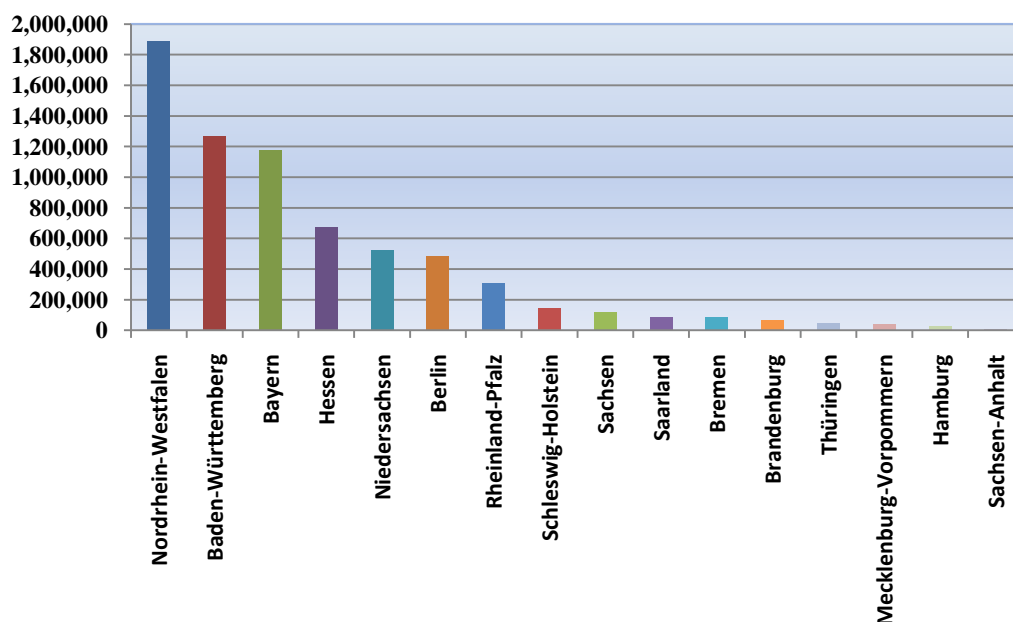
Source: Microcensus 2006 published by the Bundesministerium des Innern 2009.

### 1.2.1.1 Migration in North Rhine-Westphalia

The state of North Rhine-Westphalia is situated in the west of Germany, bordering Belgium and the Netherlands as well as the federal states of Lower Saxony, Hesse and Rhineland-Palatinate. Altogether 17,933,064 people live in North Rhine-Westphalia (IT.NRW 2010a). Around 10.5 per cent of the population do not hold German citizenship (IT.NRW 2010b). This does not include people, such as naturalised citizens and ethnic Germans, known as *Aussiedler*, who have acquired German citizenship but have a migrant background. North Rhine-Westphalia is the most populated Federal State (IT.NRW 2010a) and as Graph 2 shows, it has also the highest number of migrants. Furthermore, almost every fourth resident there has a migration background (LAGA 2005).

Graph 2

Number of Foreigners in the German Federal States



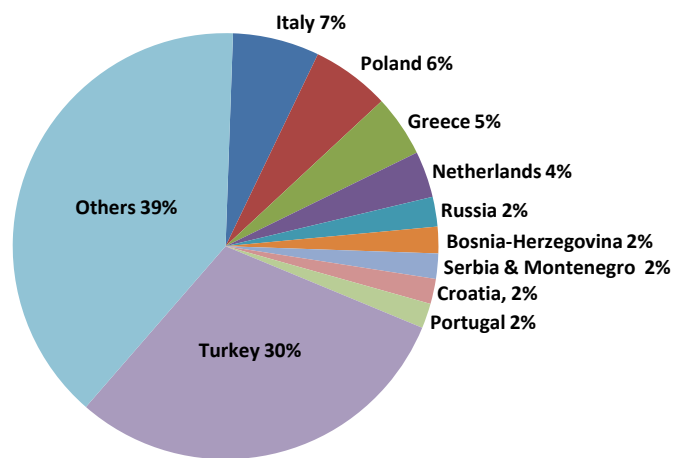
Source: Statistische Ämter des Bundes und der Länder 2010  
Ausländische Bevölkerung/ Stichtag 31.12.2008



Graph 3 shows that out of the 1,886,864 million migrants in North Rhine-Westphalia, the Turkish community makes up the largest minority with around 30 per cent. Migrants follow this from Italy with 7 per cent, Poland with 6 per cent and Greece with 5 per cent and the Netherlands with 4 per cent.

**Graph 3**

**Distribution of Migrants in North Rhine-Westphalia**



Source: IT. Nordrhein-Westfalen Ausländerstatistik/ Stichtag 31.12.2008

North Rhine-Westphalia is also diverse in religious terms. According to a study by Volkhard Krech (2006), for example, 42.24 per cent of the population in North Rhine-Westphalia are Roman Catholics, 28.35 per cent are Protestant, 2.78 per cent are Muslim while many other religious groups are also present there.

The linguistic diversity of North Rhine-Westphalia is not statistically recorded. In this regard, Luchtenberg (2002) points out:

*In der Bundesrepublik Deutschland leben zurzeit ca. 9% Menschen mit einem nichtdeutschen Pass. Diese statistische Größe sagt allerdings noch erst wenig über sprachliche und kulturelle Vielfalt in Deutschland aus, denn mit diesen Daten werden die Einwanderer, die inzwischen einen deutschen Pass haben, ebensowenig erfasst wie diejenigen, die als deutschstämmige Aussiedler und Spätaussiedler in die Bundesrepublik gekommen sind. Auch*

*regionale Sprachminderheiten – wie Friesen, Dänen oder Sorben – finden keine Berücksichtigung (p.27).*

[About 9% of the people currently living in Germany have a non-German passport. However, this statistical fact says little about linguistic and cultural diversity in Germany, as migrants, who now have a German passport, as well as those who came into Germany as ethnic Germans are not recorded. Also regional linguistic minorities – such as Frisians, Danes or Sorbs – are not considered.]

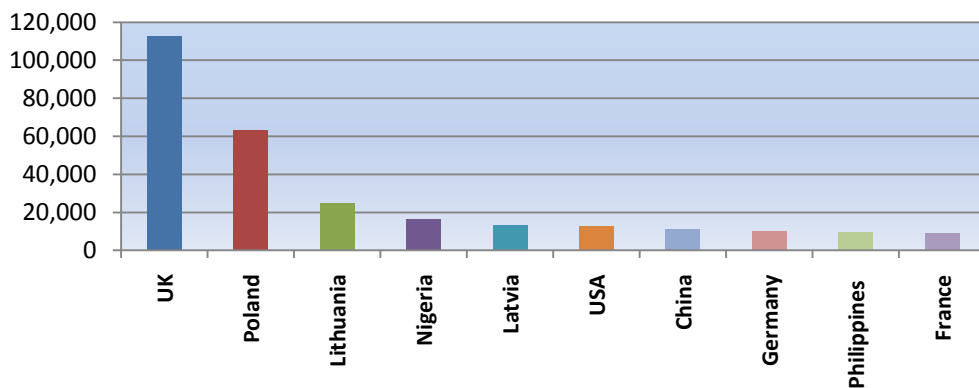
However, based on the percentage of migrants represented there, a presumption can be made that other languages are spoken in North Rhine-Westphalia including Turkish, Italian, Polish, Greek and Russian (see Graph 3).

## 1.2.2 Migration in Ireland

The population of Ireland today is around 4.2 million (CSO 2007a, p.37). Diverse minorities, such as the Traveller community, who account for about 0.5 per cent of the total population, have always been present in Ireland (CSO 2007b, p.32). However, Ireland has been historically known as a country of emigration. “Between 1871 and 1961, the average annual net emigration from Ireland consistently exceeded the natural increase in the Irish population, which shrank from about 4.4 million in 1861 to 2.8 million in 1961” (Ruhs 2009). This did not change until the early 1990s when the number of migrants coming to Ireland dramatically increased (ibid). Due to the improvement of the economic situation in Ireland, many Irish emigrants and their families returned (ibid). Furthermore, the number of people seeking asylum in Ireland rose from only 39 in 1992 to 11,000 in 2002 (NCCRI 2003b, p.2) The number of migrants living and working in Ireland grew further as a result of the EU enlargement in 2004. Ireland’s subsequent decision to allow citizens of the ten new EU countries to work in Ireland and a dramatic increase in economic prosperity during the Celtic Tiger<sup>6</sup> era (Ruhs 2009), resulted in the non-Irish population almost doubling from 224,000 in 2002 to 420,000 in 2006 (CSO 2002, CSO 2007b).

**Graph 4**

**Largest Migrant Groups by Nationality in Ireland**



Source: CSO 2007a/ Table 25, p.73/ Census Night 23 April 2006

<sup>6</sup> The ‘Celtic Tiger’ describes a period of dramatic economic growth in Ireland between the mid 1990s and 2007( Loyal 2009, p.112).

Work migration played a big part in the recent increase in the number of migrants, with non-Irish people being employed in all sectors, but especially in the health service, in the construction sector, in sales and commerce and the service industry (Office of the Minister for Integration 2008, p.21). As more than 180 nationalities (OECD 2009, p.39) are represented in Ireland, Irish society is also religiously diverse. The 2006 census recorded that there are at least 23 different religious groups including 87 per cent Roman Catholics, 3 per cent Protestants, 1 per cent Muslims and others (CSO 2007, p.23).

A study at the Language Centre in the National University of Ireland, Maynooth shows that Ireland is also linguistically diverse. It “put[s] the number of languages currently used in Ireland to at least 167” (Gallagher 2006). The ethnic and cultural diversity in Ireland is politically widely acknowledged. For example, in 2007 the Irish Government for the first time appointed a Minister of Integration, whose main objective was “to integrate people of much different culture, ethnicity, language and religion so that they become the new Irish citizens of the 21<sup>st</sup> century” (Lenihan 2008, in Office of the Minister for Integration 2008, p.10).

Having established the diverse ethnic and cultural make-up of both North Rhine-Westphalia and Ireland respectively, this study now seeks to look at the normative function of textbooks in relation to society. This is explored in the next section.

### 1.3 Society and Textbooks - The Normative Function of Textbooks

Although Germany and Ireland have different migration histories, the social reality of a very diverse society in both countries is quite similar. The information in relation to migration in both contexts given above shows that migrants from all over the world, who build their lives in the two countries and thus become part of society, bring with them a rich variety of languages, traditions and religious beliefs.

According to Thiong'o, 1997 (in Anderson 2002, p.1) "education is truly a mirror unto a people's social being and it is also the means by which that being is reproduced and passed onto the next generation". Because education, as a medium of transferring the knowledge, norms and values of a society from one generation to the next, reflects society, this study asks how the ethnic and cultural 'other', which forms a permanent part of society in Germany and Ireland respectively, is reflected in the "*klassische multifunktionale*" [classical multifunctional] tool (Schiller 2005) of education, namely the textbook.

According to Stray and Sutherland 1987 (p.263) "the modern notion of 'textbook' as a book designed for a teaching situation, often with an adapted or specifically targeted text and/or with pedagogic additions (questions and answers, vocabulary, exercises, notes) seems to have solidified around 1830 ". According to Stein, 1977 (in Spinn 2008, p.8) the textbook functions in three ways: as an '*Informatorium*', a '*Paedagogicum*' and a '*Politicum*'. It is an '*Informatorium*' because it conveys educational knowledge and facts. As its structure is developed in consideration with learning processes it is also a '*Paedagogicum*'. The normative function defines the textbook as '*Politicum*' by which societal norms and values are conveyed to students.

Drawing on Stein's textbook functions, the textbook as '*Informatorium*' and '*Politicum*' are the main functions considered in this study. The intention is to analyse how the ethnic and cultural 'other' is presented, i.e., what knowledge and facts about the 'other' are portrayed in textbooks. The '*Politicum*' is informed by the '*Informatorium*', i.e., with the help of 'how' conclusions can be drawn in relation to

what norms and values are being communicated. The textbook as '*Paedagogicum*' has only been considered partially in the concluding chapter of this dissertation, where limits of the textbook as a medium of intercultural education are touched upon.

The textbook is greatly influenced by a country's curriculum, "*weil es in [...] den allgemein gehaltenen Lehrplan implementiert*" [as it implements the curriculum that is generally upheld] (Detjen 2007, p.423). Curricula on the other hand, as Detjen (2007, p.423) points out, "*sind politische Setzungen*" [are political norms] directed by respective governments. Therefore a textbook's content reflects a country's curriculum. This reflection is twofold in the sense that it includes "planned" and "unplanned" content (Detjen 2007, p.10). The 'planned' content refers to facts and knowledge deliberately given in textbooks, while the 'unplanned' content refers to "learnings that [are] not planned and these have become subsequently known as 'hidden curriculum'" (ibid). Accordingly Seddon, 1983 (in Print 1993, p.10) argues that

the hidden curriculum refers to the outcomes of education and/ or the process leading to those outcomes, which are not explicitly intended because they are not stated by teachers in their oral or written lists of objectives, nor are they included in educational statements of intent such as syllabuses, school policy documents or curriculum projects.

As Seddon explains that the 'hidden' curriculum is "not explicitly intended" because it is not stated officially, he implies that certain information could be communicated to learners in an unseen way, i.e., in a hidden way.

Coming back to this study, although the 'hidden curriculum' is not explicitly stated in any official documents, statements in the curricula of both North Rhine-Westphalia and Ireland imply a certain relationship between government policies, the curriculum and subsequently the textbook which is influenced by the curriculum in each context. For example, the primary school curriculum in North Rhine-Westphalia states: "*Die Schule ist für Schülerinnen und Schüler immer auch Lebens- und Erfahrungsraum, der ihr Denken und Handeln beeinflusst.*" [School is always a

living space and a place of experience for students which influences their thinking and actions] (Ministerium für Schule, Jugend und Kinder des Landes Nordrhein-Westfalen 2003, p.22). Thus, this statement implies that the school as well as what students experience there, influences their actions and their thinking. The textbook is part of that experience and therefore according to the statement in the curriculum, part of that influence. Similarly the primary school curriculum in Ireland states that it “reflects the educational, cultural, social and economic aspirations and concerns of Irish society” (National Council for Curriculum and Assessment 1999a, p.6), without explicitly stating what these might be.

In summary it can be said that textbooks “in addition to transmitting knowledge, [...] also seek to anchor the political and social norms of a society. [They] convey a global understanding of history and the rules of society as well as norms of living with other people” (Schissler 1989-90, in Pingel 2009, p.7). Because textbooks transfer “rules” and “norms” of a society, one of the main objectives of Textbook Research is to examine their normative function. Textbook Research also aims to “promote international understanding”, particularly when textbooks contain “one sided images” and prejudice (Pingel 2009, p.8). As well as focussing on text analysis, Textbook Research also focuses on the “comparison and revision” of textbooks (ibid). However, this study concentrates on the analysis and comparison of textbooks in North Rhine-Westphalia and Ireland.

## **1.4 Structure of this Study**

Having demonstrated the social reality in terms of ethnic and cultural diversity, which includes linguistic and religious differences, in each case in the first chapter and having outlined the role of textbooks in reflecting that reality, a brief overview of Textbook Research, particularly in relation to migrants and diversity, will be given in the next chapter. Because textbook content is developed in accordance with the particular curriculum of a country, the third chapter will explore how the curriculum in each case responds to the ethnic and cultural diversity in North Rhine-Westphalia and Ireland respectively. The fourth chapter will describe the methodologies applied in this study and will describe how the corpus has been selected. The representation of the ethnic and cultural ‘other’ in a number of textbooks of North Rhine-Westphalia will be analyzed in the fifth chapter, while an analysis of the Irish textbooks will be presented in the sixth chapter. A comparison of results from the analyses of the textbooks examined in each context will be given in Chapter Seven. Lastly, a number of conclusions and recommendations will be presented in Chapter Eight.



## **Chapter 2**

### **Literature Review**

## **2.1 Introduction**

Having looked at the context of this study in terms of ethnic and cultural diversity as a social reality in North Rhine-Westphalia and Ireland respectively as well as the normative function of textbooks in relation to society, this chapter explores Textbook Research in general and reviews some relevant studies.

## 2.2 Textbook Research

Research on textbooks began after the First World War, in an effort to eliminate xenophobia as “politicians as well as teachers criticized the fact that textbooks used by many of the former opponents tended to foster, rather than combat, national prejudices and portrayed misleading stereotypes of adversaries” (Pingel 2009, p.9). Thus, in 1925 The League of Nations responded with a suggestion for a “comparative analysis of textbooks in order to revise texts that were biased and flawed” (ibid). This resulted in the comparison and revision of history textbooks in particular “between neighbouring countries” (ibid). In 1937, twenty-six countries signed up to the *Declaration Regarding The Teaching of History*, which included three main principles. These are outlined in the *UNESCO Guidebook on Textbook Research and Textbook Revision*. One of the principles states, that the teaching of history should be included in textbooks as much as possible. Another principle concerns governments, which, according to the guidebook, “should endeavour to ascertain by what means, more especially in connection with the choice of school-books, school-children may be put on their guard against all such allegations and interpretations as might arouse unjust prejudices against other nations” (ibid, p.10). Lastly, regarding the teaching of history, a committee of teachers should be appointed in each country.

“The Second World War put an end to all that had been achieved in the twenties and thirties” (ibid, p.11). However, in 1949, UNESCO published the *Handbook for the Improvement of Textbooks and Teaching Materials as Aids to International Understanding*. “With the aim of enhancing international understanding” (ibid, p.11), this handbook served as a practical guide to international textbook analysis and textbook writing.

After “the importance of comparative textbook studies” had been affirmed by UNESCO in 1974, a global approach to Textbook Research has been taken towards the end of the 1980s up until today (ibid, p.13). With globalisation, it was now important to analyse, compare and revise textbooks with a view on issues concerning people worldwide (ibid). “The representation of world problems in textbooks,

represents a new phase in international textbook research, which, until recently, has concentrated on the presentation of national images and information on particular countries in textbooks” (ibid). Today, most Textbook Research is carried out by non-governmental organisations and other independent agencies which “can only exert a limited influence on the government; the material or recommendations they produce rarely find their way into the standard textbooks and curriculum” (ibid, p.23).

The Georg-Eckert-Institute for International Textbook Research, set up by the German university lecturer Georg Eckert in 1951, is one of the main centres of international Textbook Research. It anticipates the formation and preservation of peaceful relations between countries through the analysis and revision of textbooks.

[It] contributes to the deconstruction of prejudices and concepts of the enemy and develops recommendations for the objectification and advancement of instructional media. Particularly in (post-) conflict and transformation societies, it also acts as a mediator in textbook conflicts. The GEI increases awareness for the diversity of the identity concepts that are formed in schools (or should be formed in schools) and develops models for the handling of textbook-oriented conflicts (Georg-Eckert-Institute for International Textbook Research 2009).

In this regard, the institute has published numerous research studies mainly focusing on the international analysis of history, geography and civil education/ social studies textbooks. Its aim is “*historisch, politisch und geographisch bedeutsame Darstellungen in den Schulbüchern der Bundesrepublik Deutschland und anderen Staaten miteinander zu vergleichen und Empfehlungen zu ihrer Versachlichung zu unterbreiten*” [to compare historically, politically and geographically significant images in the schoolbooks of Germany and other countries and to give suggestions with regard to the objectivity of schoolbooks] (Georg-Eckert-Institute for International Textbook Research 1975). Over the years, the institute’s research fields have broadened and its priorities today lie in:

the debate of integration by means of education in conflict and transformation societies [...], the discussion about collective identity in Europe [...], the mutual perception of European and Muslim-majority

societies, and the question of how to deal with plurality and ‘difference’ (Georg-Eckert- Institute for International Textbook Research 2009a, p.6).

It operates on an international as well as on a local level. For example, a research project conducted by the Georg-Eckert-Institute between 2006 and 2009 “*widmete sich [...] der Untersuchung von Schulbuchrevisionen und Reformen im Bildungswesen in Ländern des Nahen Ostens und Nordafrika*” [was dedicated to the examination of schoolbook revisions and reforms in the education system in countries of the Middle East and North Africa] with the aim of creating “*einen konstruktiven Dialog [...] zwischen europäischen und überwiegend muslimisch bevölkerten Staaten*” [a constructive dialogue between European and the mostly Muslim-populated countries] (Georg-Eckert-Institute for International Textbook Research 2010). For this purpose, history and social studies textbooks from Lebanon, Jordan, Egypt and Oman were analysed. As a result, researchers found that through the subject of social studies “*wird oft versucht, loyale Bürgerinnen und Bürger auszubilden und interne Konflikte und Differenzen in der Gesellschaft zu verdecken oder einzuebnen, um für eine einheitliche nationale Identität zu sorgen*” [an attempt is often made to train loyal citizens and to conceal and balance out internal conflicts and differences in order to maintain a uniform identity] (Georg-Eckert-Institute for International Textbook Research 2010a). Furthermore, it was found that “*europäische und westliche Staaten kommen in der heutigen Generation der Schulbücher eher positiv vor, werden als Initiatoren und Träger der Moderne und des technologischen Fortschritt dargestellt*” [European and western countries tend to emerge more positively in the textbooks of today’s generation; as they are portrayed as initiators and bearers of modernity and of technological progress] (ibid). However, the study points to some gaps in the textbooks examined because “*klassische Themen wie die Kreuzzüge und Kolonialismus nur flüchtig gestreift [und] die Konflikte zwischen Israel und Palästina und arabischen Staaten eher zurückhaltend thematisiert [werden]*” [classic themes like the crusades and colonialism are only touched upon and the conflicts between Israel and Palestine and Arabic countries are referred to rather cautiously] (ibid).

## 2.3 Review of Some Relevant Studies

While the Georg-Eckert-Institute for International Textbook Research is actively engaged internationally and locally as well as in comparative research between countries<sup>7</sup>, many other studies have been carried out by academics who are not necessarily affiliated to this institute. These studies cover various research themes including, for example, the representation of gender and sexuality, of religions and of migrants. Because this study focuses on the representation of the ethnic and cultural ‘other’ in textbooks in North Rhine-Westphalia and Ireland respectively, some studies concerning the themes of migration, plurality and ethnic and cultural diversity are reviewed next.

With regard to the representation of migrants in German textbooks, a number of studies have emerged over the last decades. Studies between the early 1980s and the mid 1990s suggest that even though “textbooks extensively cover the subject [migration]” (Schissler 2006), “*interkulturelle Inhalte und Arbeitsweisen in den untersuchten Schulbüchern [waren] nur wenig vorhanden*” [intercultural content and approaches have only been sparsely present in the textbooks examined] (Luchtenberg 1995, in Triarchi-Herrmann 2007 p.1). Accordingly, in the past, the ethnic and cultural ‘other’ has been represented in textbooks, but not under the aspects of intercultural education, “which respects, celebrates and recognises the normality of diversity in all areas of human life [and] sensitises the learner to the idea that humans have naturally developed a range of different ways of life, customs and worldviews” (National Council for Curriculum and Assessment 2005, p.3).

One example is a study conducted by Karin Guggeis in 1991, where the image of Africa and its people in Bavarian geography books has been examined using “*eine Kombination aus der descriptive-hermeneutischen Methode, der quantitativen und der qualitativen Inhaltsanalyse* [a combination of the descriptive-hermeneutical method, the quantitative and the qualitative content analysis] (p.253). Here, Guggeis criticises the terminology used within texts referring to people from Africa.

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<sup>7</sup> Comparative research studies have been conducted amongst others, for example between Germany and Poland, Germany and the Czech Republic and Germany, Italy and Spain (see Georg-Eckert-Institute for International Textbook Research 2010b/ Studies).

According to her study, geography books used in Bavarian secondary schools during the school year 1990/1991, refer to Africans as “*Neger*”, “*Schwarze*”, “*Eingeborene*”, “*Buschmänner*” and “*Hottentotten*” (Guggeis 1991, pp.254-256). Guggeis explains that all these terms are pejorative and carry negative connotations. Furthermore, the study established that “*auch inhaltlich in den Schulbüchern auf vielfältigste Weise ein unangemessenes und verzerrtes Bild vom subsaharischen Afrika und seinen Bewohnern vermittelt [wird]*” [in terms of the schoolbook content in various ways an inappropriate and distorted image of sub-Saharan Africa and its people is being communicated] (ibid, p.259). According to the author, descriptions such as “*wolliges Kraushaar, wulstig aufgeworfene Lippen, platte, breite Nase*” [woolly frizzy hair, bulging, curled lips, flat, big nose] (ibid), found in some textbooks, contain a negative judgement of people from sub-Saharan Africa. The portrayal of Africans as an ‘inferior’ people is also criticised. For example, in relation to where they reside, some are described as “*hausen*” as opposed to “*wohnen*” [live] (ibid, p.262). The term “*hausen*” is a pejorative term for ‘living’ and carries connotations of being uncivilised (DWDS, date of publication not known). The study shows that the ‘other’, who in this case is the African, is represented in textbooks in a rather negative way by means of language “based on colonial and discriminating concepts” (Guggeis 1991, p.251). The aspects of intercultural education have not been considered.

However, a change of approach with regard to the portrayal of the ethnic and cultural ‘other’ in the textbooks of Germany has been recognised by research carried out after the Kultusministerkonferenz (The Standing Conference of the Ministers of Education and Cultural Affairs) in 1996, which called for an examination and revision of curricula “*unter dem Aspekt eines interkulturellen Perspektivwechsels*” [from the angle of changing to an intercultural perspective] (Kultusministerkonferenz 1996, p.6) under which the ‘other’ should not be marginalised or depicted in pejorative terms.

For example, the comparative study “*Vom Umgang mit Verschiedenheit und Vielfalt. Befunde aus deutschen und US-amerikanischen Schulbüchern*” [The Handling of Difference and Diversity. Findings from German and US- American textbooks] by Verena Radkau (2004) uses “linguistic microanalysis” (p.301) to examine “the

means by which the concept of the “foreigner” is articulated differently in both countries” (ibid). The study is set against the different migration histories and “diverging concepts of multiculturalism” (ibid). It focuses on history and politics textbooks for secondary schools. According to Radkau, the German textbooks “*behandeln das umstrittene Thema explizit. Allerdings wird die “multikulturelle Gesellschaft” von vornherein als Problem präsentiert*” [deal with the controversial theme explicitly. However, the “multicultural society” is presented from the outset as a problem.] (ibid, p.306). Furthermore, a separation of “we” and “they” becomes especially evident in assignments and questions where migrants, for example are referred to as “*ausländische Mitbürger*” [foreign fellow citizens] as opposed to “*Bürger*” [citizens] (ibid, p.307). Radkau points out that migrants in the textbooks examined, are portrayed as objects, while the majority society represents the subject:

*Aus dem Blickwinkel der Schulbücher werden Ausländer und Migranten in jedem Fall zum Objekt – unserer Neugier, unseres Mitleids, unserer Toleranz, unserer Solidarität, unserer Abneigung. Wenn sie überhaupt zu Worte kommen, werden sie zur Rede gestellt, müssen erklären, sich rechtfertigen* (ibid).

[From the perspective of the schoolbooks foreigners and migrants in every case become the object – of our curiosity, of our pity, of our tolerance, of our solidarity, of our animosity. When they get to have a say, they are taken to task, they have to explain, they have to justify themselves.]

People of Turkish origin are represented more often and are seen as a “*Protoyp für Ausländer*” [prototype for foreigners]. Additionally, the equation of Turkish and Muslim is usually implied according to Radkau’s study (ibid).

The American textbooks examined by Radkau show a variety of approaches. While some call for the assimilation of migrants into the nation by learning the language of the majority and showing loyalty, other textbooks exhibit pluralism as “*eine der möglichen Antworten auf kulturelle Vielfalt*” [one possible answer to cultural diversity] (ibid, p.312). Mexican Americans are represented more often in the American textbooks.



Compared to Guggeis's study from 1991, Radkau's study shows that, although the textbooks examined in the German case did not fully meet the requests given by the *Kultusministerkonferenz*, a change of representation of the 'other' could be observed. Radkau (2004), for example, does not refer to negative descriptions of the ethnic and cultural 'other' such as those in the case of the textbooks examined by Guggeis (1991). Thus, a shift from the portrayal of the 'other' as inferior in textbooks of the 1980s to the presentation of the 'other' as a problem and a victim in the late 1990s can be seen.

One of the most extensive textbook studies carried out in Germany is entitled "*Bilder von Fremden. Was unsere Kinder aus Schulbüchern über Migranten lernen sollen*" [Images of Foreigners. What our children should learn about migrants from schoolbooks]. It was conducted by Thomas Höhne, Thomas Kunz and Frank-Olaf Radke (2005). By means of analysing geography, history and social studies textbooks from all primary and secondary school types as well as social studies textbooks at primary school level in the Federal States of Hessen [Hesse] and Bayern [Bavaria], the authors sought to establish how migrants had been presented in textbooks since the 1980s and whether any changes in representation occurred during the 1990s (ibid, p.25). However, the researchers did not just analyse the representation of migrants in textbooks from 1981 to 1996, but were also interested in what a student would learn from that representation throughout his/ her school life. In order to establish the educational consequences, Höhne, Kunz and Radke reconstructed 'virtual biographies' (German) of students and examined all geography, history and social study textbooks that a student would use from primary school level until the end of secondary school. They included "*diejenigen Schulbücher in die Untersuchung [...], denen ein Schüler im Laufe seiner Schulzeit mit größter Wahrscheinlichkeit ausgesetzt war*" [in the examination those schoolbooks which a student would have most likely encountered during his school life] (ibid, p.107). Furthermore, the authors compared the portrayal of migrants in textbooks to the curricula of Hesse and Bavaria and to "*Formen der Migrantendarstellung in Massenmedien*" [forms of migrant representation in the mass media] (ibid, p.591). The textbooks in both Federal States were analysed by means of Thematische Diskursanalyse [Thematic Discourse Analysis] (ibid, p.28),

by which attributes that characterise the discourse of migrants in media, curricula and textbooks could be identified<sup>8</sup>.

According to the analysis by Höhne, Kunz and Radke, migrants in the textbooks examined, are “*durchgängig als eigene Gruppe beschrieben [...], die der ‘nationalen deutschen Gemeinschaft’ gegenüber gestellt wird*” [consistently described as a separate group, which is set apart from that of the ‘national German community’] (ibid, p.592). This division is mainly achieved through the basic comparison of differences:

*Im SLM-Diskurs [Schulbuch-, Lehrplan- und Mediendiskurs] über Migrantinnen bilden die beiden Differenzpaare wir/ sie und deutsch/ ausländisch die grundlegenden Unterscheidungen. Sie durchziehen ungebrochen und medienübergreifend den Migrantendiskurs und bilden in dem Sinne seine semantische Grundmatrix (ibid, p.598).*

[The two differentiation pairs we/they and German/ foreign constitute the basic distinctions in the discourse about migrants found in textbooks, curricula and media. They (the differentiation pairs) traverse discourse on migrants continuously and across all media and in that sense form its semantic base matrix.]

Furthermore, the authors described that other distinctions, such as “*modern/ vormodern, hier/ dort und eigen/ fremd sowie türkisch als prototypisches Merkmal für ‘ausländisch’*” [modern/pre-modern, here/ there, own/ foreign as well as Turkish as a prototypical attribute of ‘foreign’], were attached to the basic differentiations mentioned above (ibid). Based on the key distinction of ‘German’ and ‘foreigner’, Höhne, Kunz and Radke identified further categories which shape the discourse about migrants “*wie ‘Nation’, ‘Kultur’, ‘Religion’, ‘Modernität’ und ‘Aussehen’*” [such as ‘nation’, ‘culture’, ‘religion’, ‘modernity’ and ‘appearance’] (ibid, p.599). Accordingly, the ethnic and cultural ‘other’ is constructed by means of such categories (ibid), i.e., re-emerging characteristics in relation to the representation of migrants in textbooks and other media can be categorised under certain recurring themes.

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<sup>8</sup> Please refer to Chapter 4 on Methodology for information in relation to Thematic Discourse Analysis.

In terms of the representation of migrants the study observed that “*sowohl in bayrischen wie auch in hessischen Schulbüchern [...] negative Darstellungen von Migranten in den meisten Sozialkundebüchern vorherrschen, da sie vorwiegend als sozialpolitisches Problem und Belastung geschildert werden*” [negative representations of migrants are predominant in Bavarian as well as in Hessian schoolbooks, because migrants are mainly portrayed as a socio-political problem and a burden] (ibid, p.600). Additionally, migrant children in the textbooks examined were found to be presented as having language difficulties while the living situation of migrant families is often portrayed as problematic and negative (ibid, p.607). According to the study, migrants are also represented as victims and mainly “*als Opfer von Vorurteilen [wonach] die deutschen Schüler [...] ihre Vorurteile am Beispiel des Objekts ‘Migrant’ reflektieren und korrigieren sollen*” [as victims of prejudice whereby the German students should reflect and correct their prejudice by drawing on the example of the object ‘migrant’] (ibid, p.608).

The authors concluded that recurring structures in relation to discourse on the migrant, identified in media and textbooks, show “*daß<sup>9</sup> ein allgemeiner gesellschaftlicher Konsens über das Anders- bzw. Fremdsein von Migranten existiert*” [that a general societal consensus exists about migrants being different or foreign] (ibid, p.611).

The study “*Die Anderen im Schulbuch*” [The Others in the Textbook] by Christa Markom and Heidi Weinhäupl, published in 2007, focused on the representation of the Others in a wider context, i.e., not just migrants in one’s country but also the Others abroad. The study, carried out in Austria, examined biology, history and geography textbooks used in fifth to eighth grade (Markom and Weinhäupl 2007, p.IX). Here, the authors examined to what extent academic discussions around specific ‘-isms’, namely “*Orientalismus, Sexismus, Rassismus, Evolutionismus und Antisemitismus*” [orientalism, sexism, racism, evolutionism and anti-Semitism] have been represented in Austrian textbooks (ibid, p.1). The Others in the study are described as such in an ethnic and cultural sense, in terms of sexuality as well as gender. Using a combination of Critical Discourse Analysis, Qualitative Content

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<sup>9</sup> After the new spelling rules in German the conjunctive “dass” is no longer spelled “daß” (DWDS).

Analysis and Text- and Context Analysis the authors were able to categorise the textbook material in relation to the theoretical principles of the above-mentioned ‘-isms’ (ibid, p.231).

According to the study, textbook authors dealt with “*Rassismus, Sexismus und anderen -ismen*” [racism, sexism and other -isms] insufficiently although they saw it as important “*offene Diskriminierungen zu vermeiden und Rassismus abzulehnen*” [to reject open discrimination and racism] (ibid, p.1). In this context, Markom and Weinhäupl pointed out: “*Die unterschiedlichsten Regionen, Religionsrichtungen und gesellschaftlichen Kontexte wurden vereinheitlicht, Machthierarchien ausgeblendet und scharfe Grenzen zu “den Anderen” gezogen.* [The different regions, religions and social contexts were unified, power hierarchies were masked out and sharp lines were drawn in relation to “the others”.] (ibid).

Furthermore, the terminology used in the textbooks examined by Markom and Weinhäupl included prejudiced terms such as “*Eskimos*”<sup>10</sup>, “*Buschmänner*” [bush men], “*Steinzeitmenschen*” [cave men], “*Sippen*” [tribes], “*Horden*” [hords], “*primitive Volksstämme*” [primitive tribes] and “*Zigeuner*” [gypsies] (ibid).

With regard to stereotypical representations, the authors pointed out that the textbooks examined partially avoid clichéd and stereotypical references. However, they also criticised that “*gleichzeitig [...] rassistische, heteronormative und sexistische Diskriminierung kaum konkret benannt [wird]*” [at the same time, racist, hetero-normative and sexist discrimination is barely named] (ibid, p.4). They argued that providing background information and naming stereotypes as well as challenging and critically discussing them would be a better way of working against marginalisation (ibid, pp.4-5). In this regard, Markom and Weinhäupl’s study not only demonstrates how the Others are portrayed in textbooks, but also gave practical suggestions and advice on better practice.

In relation to Textbook Research in the Irish context, the author of this study did not come across any similar studies, with exception of a thesis submitted as part of an

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<sup>10</sup> The term “Eskimo” is seen as pejorative (see Bertelsmann 2008, p.169).

MA degree at Dublin City University in 2006. Haddad's study, entitled "Examining Multicultural Literature Books for Children in First to Fourth Class. A case study of a Dublin multicultural primary school", looked at "multicultural children's textbooks written for children in first to fourth class" (Haddad 2006, p.i). Multiculturalism in education and literature formed the theoretical framework of his study (ibid), which aimed to "determine if the textbooks [...] reflect the rich cultural diversity of its pupils [and] examine in what ways the diverse cultures are represented" (ibid, p.49). Haddad considered all representations of diversity and compared, for example, the portrayal of Spanish themes with that of African themes in the textbooks examined (ibid, p.54). He summarised his key results saying "that the norms, values, culture, and history presented to children in this school [the case study] embody the norms, values, culture, and history of the dominant social classes" (ibid, p.60). Furthermore, Haddad concluded, amongst other things, that the textbooks examined did not "value diversity" (ibid, p.61).

## 2.4 Summary

In summary, it can be said that the normative function of textbooks, “*als relevante und prägende Dokumente sozialen, politischen und gesellschaftlichen Denkens*” [as relevant and formative documents of social, political and societal thinking] (Markom and Weinhäupl 2007, p.4), has long been recognised. It forms the basis of Textbook Research, which is mainly concerned with the analysis and revision of textbooks in order to promote a greater understanding between hostile nations as well as between the majority and minorities in societies.

The studies in relation to ethnic and cultural diversity in Germany have shown that specific representations of the ‘other’ exist, but do not do so from an intercultural perspective. Accordingly, although a change from a rather colonial and discriminative discourse, described by Guggeis (1991), to a portrayal of the ‘other’ as a problem (Radkau 2004, Höhne, Kunz and Radke 2005) had been observed, the representation of the ethnic and cultural diversity widely remains a subject of discussion. In relation to the representation of the ethnic and cultural ‘other’ in the textbooks for Ireland, Haddad (2006) came to the conclusion that the ‘other’ is not adequately portrayed and claims that therefore diversity is not valued in the textbooks examined.

This study will draw on the studies referred to in this chapter. By examining the representation of the ethnic and cultural ‘other’ in textbooks of North Rhine-Westphalia and Ireland respectively for the academic year 2007/ 2008, it aims to explore how the ethnic and cultural ‘other’ is portrayed.

Educational responses to the ethnic and cultural diversity in North Rhine-Westphalia and Ireland respectively will be explored in the next chapter.

## **Chapter 3**

### **Overview of Curricula**

### 3.1 Introduction

The introductory chapter has shown that ethnic and cultural diversity is an integral part of modern German and Irish societies today. In 2007 around 14.1 per cent of primary school pupils in North Rhine-Westphalia were pupils with a nationality other than German and 3.4 per cent were ethnic Germans (*Aussiedler*) (Ministerium für Schule, Jugend und Kinder des Landes Nordrhein-Westfalen 2007). Similarly, in Ireland “it is estimated that newcomer students made up approximately 10 per cent of the primary school-going population [...] in 2007” (ESRI 2009, p.XIV). With the growing number of migrant children attending primary schools in both countries, this chapter explores the various educational responses to diversity.

In particular curricular guidelines have been examined, since the curriculum of a country acts as an agent between a government and society, and as an important guide for educational providers, including schools, teachers and publishers of teaching materials. “*Die Richtlinien und Lehrpläne legen Aufgaben, Ziele und Inhalte der Bildungs- und Erziehungsarbeit in der Grundschule fest.*” [Guidelines and curricula determine the purposes, aims and content of education in the primary school] (Ministerium für Schule, Jugend und Kinder des Landes Nordrhein-Westfalen 2003, p.13).

The relationship of curriculum and textbook is one of interdependence as the curriculum largely determines textbook content while the textbook, being the main medium of teaching and operating within the confines of a curriculum, is crucial for its delivery. Publishers in both countries are bound to the specifications of curricular guidelines when developing schoolbook content. In North Rhine-Westphalia the publication of schoolbooks is regulated by the *Ministerium für Schule und Weiterbildung* [Ministry for School and Further Education] and schoolbooks have to go through an examination process before they can be approved for publication. In Ireland “textbooks are a matter for educational publishers” (OECD 2009, p.94), and do not need to be licensed by the Department of Education and Science before they reach the schoolbook market. Nonetheless, as part of this study, the main schoolbook publishers in Ireland have been asked whether they have taken the *Primary School*



*Curriculum* (1999) and the *Intercultural Education in the Primary School Guidelines* (2005) into consideration, when developing schoolbook content. Six out of ten publishers replied that they do take both guidelines into consideration, while four did not respond. We can assume, however, that those who did not respond are also familiar with the *Primary School Curriculum* since schoolbooks have the function of assisting teachers in delivering the curriculum. Because a curriculum plays such a prominent role in the development of schoolbook content it is appropriate for this study to examine the role of ethnic and cultural diversity in the curricular material in each of the two contexts being examined. This is explored in the next section.

## 3.2 Education Policies and the Curriculum for the Subject of German in North Rhine-Westphalia: Ethnic and Cultural Diversity

### 3.2.1 Background

Although ethnic and cultural minorities have been part of German society for decades, especially since the recruitment of foreign workers in the 1950s and 1960s, official responses to migrants in education have been slow and it was not until “after 1964 that schooling became compulsory for ‘guest-worker children’ (*Gastarbeiterkinder*)” (Faas 2008, p.109). The rather slow reaction is mainly due to the German government’s stance in encouraging migrants to return to their home countries – a stance that has already been described in the introductory chapter. When this did not happen to the extent expected, the government responded with an approach of assimilation during the 1970s and 1980s (Tautz 2007, p.47) Not being able to speak the German language, in this context was seen as a deficit, and “*die wesentliche Aufgabe der Pädagogen und der Schule [wurde] zunächst in der Beseitigung der Sprachbarrieren gesehen*” [the main task for educators and the school was seen firstly in the elimination of language barriers] (ibid). According to this model, which is called *Ausländerpädagogik* [foreigner pedagogy], the ethnic and cultural ‘other’ has largely been seen as “*eine Gruppe mit besonderen Bedürfnissen, mit Defiziten im Vergleich zur durch die einheimische Kultur und Sprache gesetzten Normalität*” [a group with special needs, with deficits which compare to the normality which is characterised by the native culture and language] (ibid).

A change from the approach of assimilation came about in the late 1980s when the intercultural education model, which included anti-racist education was introduced. “*Dem Konzept der Ausländerpädagogik gegenüber sieht das Konzept der interkulturellen Erziehung die Anpassungsschwierigkeiten auf Seiten aller Beteiligten*” [With regard to the concept of foreigner pedagogy, the concept of intercultural education recognises that assimilation difficulties exist for all involved]

(ibid, p.48). According to this model “minority ethnic people should be allowed to maintain their mother tongue and cultural heritage” (Faas 2008, p.113).

Recognising the need to adequately acknowledge ethnic and cultural diversity at school, in 1996 the *Kultusministerkonferenz* (The Standing Conference of the Ministers of Education and Cultural Affairs) published recommendations for intercultural education in Germany entitled “*Interkulturelle Bildung und Erziehung in der Schule*” [Intercultural Education at School]. These recommendations amongst others call for the

*Überprüfung und Weiterentwicklung der Lehrpläne und Rahmenrichtlinien aller Fächer [...] unter dem Aspekt eines interkulturellen Perspektivwechsels, [die] Erarbeitung von unterrichtspraktischen Handreichungen, in denen interkulturelle Aspekte als integraler Bestandteil von Schule und Unterricht konkretisiert werden [und die] Zulassung bzw. Genehmigung von Schulbüchern unter dem Gesichtspunkt, daß Gesellschaften und Kulturen weder marginalisiert noch abgewertet werden. In Text und Bild sollten auch nichtdeutschen Schülerinnen und Schülern Identifikationsmöglichkeiten gegeben werden* (Kultusministerkonferenz 1996, p.6).

[review and further development of the curricula and guidelines of all subjects [...] from the angle of changing to an intercultural perspective, the development of practical educational guidelines, in which intercultural aspects are concretised as an integral part of school and teaching, and for schoolbooks to be approved and authorised from the standpoint of ensuring that societies and cultures are neither marginalised nor devalued. An opportunity for identification in texts and images should be provided for non-German students.]

Education acts and curricula differ from state to state in Germany, since each federal state stipulates its own policies. These recommendations have influenced the development of the curricula in some federal states. The following paragraph will show how this has been realised in curricular policies in North Rhine-Westphalia .

### 3.2.2 Ethnic and Cultural Diversity in the Education Act of North Rhine-Westphalia (2005)

The Education Act, published in 2005, regulated the educational system in North Rhine-Westphalia . According to this Act: *“Jeder junge Mensch hat ohne Rücksicht auf seine wirtschaftliche Lage und Herkunft und sein Geschlecht ein Recht auf schulische Bildung, Erziehung und individuelle Förderung”* [Every young person has a right to education at school and to individual assistance regardless of his/ her economic status, origin or gender] (Ministerium für Schule und Weiterbildung 2010). In terms of ethnic and cultural diversity it states:

*Die Schule wahrt Offenheit und Toleranz gegenüber den unterschiedlichen religiösen, weltanschaulichen and politischen Überzeugungen und Wertvorstellungen. Sie achtet den Grundsatz der Gleichberechtigung der Geschlechter und wirkt auf die Beseitigung bestehender Nachteile hin. Sie vermeidet alles, was die Empfindungen anders Denkender verletzen könnte. Schülerinnen und Schüler dürfen nicht einseitig beeinflusst werden (ibid, p.2).*

[The school safeguards openness to and tolerance of different religious, ideological and political convictions and moral concepts. It respects the principle of gender equality and works towards the elimination of existing disadvantages. It avoids everything that could offend the sentiment of people who think differently. Students must not be influenced in a one-sided manner.]

In relation to children who do not speak German as a first language, the Education Act instructs schools to assist the learning of German *“durch Angebote zum Erwerb der deutschen Sprache”* [through offers which help the acquisition of the German language] (ibid). Although the Education Act sees learning the German language as an important part of integration for ethnic and cultural minorities, it also points out the need for schools to respect the identity of the ‘other’ who is learning German:

*Dabei achtet und fördert sie die ethnische, kulturelle und sprachliche Identität (Muttersprache) dieser Schülerinnen und Schüler. Sie sollen gemeinsam mit allen anderen Schülerinnen und Schülern unterrichtet und zu den gleichen Abschlüssen geführt werden (ibid).*

[At the same time, the school respects and promotes the ethnic, cultural and linguistic identity (first language) of these students. They should be taught together with all other students and should be guided to achieve the same academic goals.]

The Education Act for North Rhine-Westphalia also makes provision for teaching materials. Amongst other things, it directs that teaching materials, including textbooks, should not encourage “*ein diskriminierendes Verständnis*” [a discriminatory understanding] (ibid, p.7).

This applies as well to teaching personnel, who “*dürfen in der Schule keine politischen, religiösen, weltanschaulichen oder ähnliche äußere Bekundungen abgeben, die geeignet sind [...] den politischen, religiösen oder weltanschaulichen Schulfrieden zu gefährden oder zu stören*” [must not exhibit any political, religious, ideological or similar views which could jeopardise or disturb the political, religious or ideological peace at school] (ibid, p.12).

Moreover, migrants are encouraged to take part in the decision-making process at school as the Education Act states: “*Schülerinnen und Schüler aus Migrantenfamilien und ihre Eltern sollen in den Mitwirkungsgremien angemessen vertreten sein*” [Students from migrant families and their parents should be adequately represented on the school board] (ibid, p.14).

### **3.2.3 Ethnic and Cultural Diversity in the Primary School Curriculum for the Subject of German in North Rhine-Westphalia**

The curriculum of North Rhine-Westphalia for the academic year 2007/ 2008 was published in 2003, and applies to both non-denominational primary schools and to denominational schools. The majority of primary schools are non-denominational where children are educated together “*auf der Grundlage christlicher Bildungs- und Kulturwerte in Offenheit für die christlichen Bekenntnisse und für andere religiöse und weltanschauliche Überzeugungen*” [on the basis of Christian educational and cultural values, in openness to Christian beliefs and to other religious and world views] (Ministerium für Schule, Jugend und Kinder des Landes Nordrhein-Westfalen 2003, p.13)

It acknowledges ethnic and cultural diversity in schools and sees “*Vielfalt als Chance und Herausforderung*” [diversity as a chance and a challenge] (ibid, p.7).

According to the curriculum, diversity at school should be viewed as an enrichment of education:

*Die Grundschule ist eine gemeinsame Schule für alle Kinder. Neben vielfältigen individuellen Begabungen treffen hier unterschiedliche soziale oder ethnische Herkunft, verschiedene kulturelle Orientierungen und religiöse Überzeugungen aufeinander. Aufgabe der Schule ist es, diese Vielfalt als Chance zu begreifen und sie durch eine umfassende und differenzierte Bildungs- und Erziehungsarbeit für das gemeinsame Lernen der Kinder zu nutzen. Unterricht, Erziehung und Schulleben schaffen verbindliche gemeinsame Lern- und Lebensbezüge* (ibid, p.14).

[The primary school is an inclusive school for all children. Here diversity of individual talent as well as different social or ethnic origins, different cultural orientations and religious beliefs come together. It is the function of the school to view this diversity as an opportunity and to use it through an all-embracing and differentiated education so that children might learn together. Lessons, education and school life create binding common references to learning and life.]

While diversity provides an opportunity for all involved to learn from and about each other, the curriculum does not ignore the challenges, as it is not easy at times *“jede einzelne Schülerin und jeden einzelnen Schüler durch differenzierenden Unterricht und ein anregungsreiches Schulleben nachhaltig zu fördern”* [to effectively encourage every single student through differentiated learning and an enriching school experience] (ibid).

Furthermore, because German is the language of instruction, and therefore the basis of education in Germany, additional emphasis is given to German-language learning: *“Einen wichtigen Schwerpunkt bildet [...] die Förderung der Sprachkompetenz in der deutschen Sprache.”* [The development of German-language competency is of great importance.] (ibid, p.3). The curriculum asks that children whose first language is not German be assisted in learning German: *“Der besonderen Förderung bedürfen Kinder, deren Herkunftssprache nicht Deutsch ist und die Deutsch in der Regel als Zweitsprache erlernen.”* [Children, whose language of origin is not German and who generally learn German as a second language, require extra language training (development).] (ibid, p.16).

The curriculum stresses the importance of acquiring the German language, and it also takes into account the first language of these children: *“Ihnen wird im Rahmen der Vorgaben des Landes auch muttersprachlicher Unterricht angeboten.”* [Within the framework of the specifications of the federal state, they are also offered lessons in their native language.] (ibid, p.14).

In practical terms teachers are asked that children who learn German as a second language should be assisted *“möglichst auch mit Rückgriff auf die Herkunftssprachen”* [preferably with reference to their languages of origin] (ibid, p.30).

The curriculum describes the tuition of German at schools as *“integrativ”* [integrative] (ibid, p.31) and states that the literatures and languages of other countries should be incorporated into lessons: *“Unter dem Aspekt interkultureller Erziehung werden dazu auch Sprachen und literarische Traditionen anderer Länder einbezogen.”* [From the point of view of intercultural education, the languages and literary traditions of other countries will be included.] (ibid, p.31). Furthermore, it

asks for “*Phänomene und Strukturen unterschiedlicher Sprachen*” [phenomena and structures of different languages] to be compared (ibid, p.42) in order for students to identify “*Ähnlichkeiten und Unterschiede zwischen Sprachen*” [similarities and differences between languages] (ibid, p.49)

Moreover, the significance of education in “*einer offenen und pluralen Gesellschaft*” [an open and plural society] (ibid, p.17) is emphasised throughout the curriculum as teachers are asked “*Schülerinnen und Schüler zu solidarischem Handeln in sozialer Verantwortung, zu Toleranz und Achtung der Menschenrechte, zu einem friedlichen Miteinander in der Einen Welt sowie Achtung vor der Natur und Umwelt zu erziehen*” [to educate students to show solidarity in social responsibility, to tolerate and respect human rights, to engage in peaceful cooperation throughout the world and to respect nature and the environment] (ibid).

In conclusion, ethnic and cultural diversity has been considered in the German curricular policies. The German curriculum and the Education Act for North Rhine-Westphalia acknowledge the plurality of German society and call for students to be educated to respect each other, regardless of religious, ideological or political beliefs. Although emphasis is placed on the German language, as it is the first language of the majority as well as the language of instruction, the policies state that learning the German language should be accompanied by reference to one’s first language. Furthermore, teaching materials should not have discriminatory content and various literary and linguistic traditions should be included in lessons.

Extensive practical guidelines for intercultural education have not been published by the Ministry of School and Further Education in North Rhine-Westphalia, perhaps because they have been partially incorporated into educational policies. This does not mean that they do not exist, since some non-governmental organisations, such as ARIC- NRW e.V.<sup>11</sup>, have issued practical help with regard to intercultural education for teachers. However, as this study is concerned with the official response to ethnic and cultural diversity in North Rhine-Westphalia, this guide has not been examined.

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<sup>11</sup> ARIC-NRW e.V. (authors Lüddecke, Kloeters and Quehl) published a guide in 2001 entitled “*Interkulturelle und antirassistische Erziehung in der Schule*” [Intercultural and anti-racist education at school].



### **3.3 Education Policies and the Curricula Documents for the Subject of English in Ireland: Ethnic and Cultural Diversity**

#### **3.3.1 Background**

Although ethnic and cultural minorities have always been present in Ireland, Irish society was largely perceived as homogeneous until the 1990s (see McManus 1997, O’Connell 1997, Schonfeld 2002, p.4, Lodge and Lynch 2004, pp.3-4). As a result, ethnic and cultural minorities were widely ignored in policy-making (Lodge and Lynch 2004, pp.3-4, O’Connell 1997). However the Travelling Community, “an indigenous minority, documented as being part of Irish society for centuries” (Pavee Point 2005-6), has received some attention. Three major developments in relation to policies on the Travelling Community, which illustrate an apparent change of stance towards Travellers on a governmental level over the years have been identified (Murray 2002, pp.51-57, Lodge and Lynch 2004, pp.92-93, O’Connell 1997).

Firstly, the *Report of the Commission on Itinerary*, published in 1963, focused on the assimilation of Travellers, whereby “the Traveller community was required to conform to the norms of the majority culture” (Murray 2002, p.53). Travellers were seen as a ‘problem’ who, because of their nomadic lifestyle, did not fit into mainstream society (ibid).

As the policy on assimilation was unsuccessful, the government acknowledged in the *Report of the Travelling People Review Body 1983* that the Travelling Community “has needs, wants and values which are different in some way from those of the settled community” (Review Body 1983, p.6). Although this recognition was seen as a milestone in contrast to that of twenty years earlier, the Review Body “continued to initiate reintegration policies but replaced the concept of ‘absorption’ with that of ‘integration’” (Murray 2002, p.54). The focus was solely on the need for Travellers who were required to adjust to the settled majority (ibid). The sudden increase in

immigration in the 1990s, however, generated a general recognition and acknowledgment of ethnic and cultural diversity in Irish society (Schonfeld 2002, p.4, Rowe 2002, p.64, O'Connell 1997). This resulted in a change of policies on many levels and a shift towards an intercultural perspective.

The *Report of the Task Force on the Travelling Community 1995* shows a significant change in official thinking, and marks the beginning of serious consideration of ethnic and cultural diversity in Irish society and legislation. It acknowledges “the Traveller community’s culture [as being] distinct and different” (Report of the Task Force on the Travelling Community 1995, p.5) and requests reconciliation between the ‘Settled’ community and the Travelling community. It recognises that this can only be achieved if “both communities play a role in fostering understanding, consideration and respect for each other’s culture” (ibid, p.4). In terms of education, the report calls for:

[an] intercultural curriculum [...] based on a number of principles including avoiding racist interpretation in texts, respect for all cultures, information about minority groups in the entire curriculum, a focus on broader equality and human right issues, and inclusion of the intangible aspects of culture such as values and perspectives (ibid, p.14).

The focus on an intercultural curriculum, first called for in the *Report of the Task Force on the Travelling Community 1995*, was further developed and outlined in the *Primary School Curriculum*, and more specifically in the *Guidelines on Traveller Education in Primary Schools* in 2002. These guidelines are primarily concerned with the integration of Travellers through an intercultural approach in mainstream schools (Department of Education and Science 2002, p.2) and they include information and practical advice for educators. Within this document, an entire chapter is dedicated to “Intercultural education in the primary school curriculum” (ibid, pp.34-53), requesting that members of the Traveller Community, as well as other ethnic minorities, be integrated in an inclusive manner, whereby “young people should be enabled to appreciate the richness of a diversity of cultures and be supported in practical ways to recognise and to challenge prejudice and discrimination (ibid, p.34). The guidelines therefore call for, amongst other things,

the acknowledgement and non-biased reflection of Traveller culture in learning resources, including textbooks (ibid, p.38). In practical terms, the guidelines demonstrate how the *Primary School Curriculum* should be read and applied from an intercultural viewpoint, and they include a list of intercultural teaching materials including children's literature (ibid, pp.77-87). However, the books recommended in the guidelines have not been examined here as this would exceed the scope of this study.

An intercultural approach to education in Ireland has been further reinforced by the publication of the *Intercultural Education in the Primary School* guidelines published in 2005. While the *Guidelines on Traveller Education in Primary Schools* engage more specifically with the subject of Traveller education, these guidelines "address the curriculum needs of all children, whether from a minority or the majority ethnic group, which arise in the context of growing cultural and ethnic diversity" (National Council for Curriculum and Assessment 2005, p.5).

Following the *Guidelines on Traveller Education in Primary Schools* (2002), a further step has been taken in relation to Traveller Education. *The Report and Recommendations for a Traveller Education Strategy* (2006) reviews past and current policies, and "sets out the challenges for the future and identifies ways in which to approach those challenges" (Report and Recommendations for a Traveller Education Strategy 2006, p.8).

Furthermore, at the time of writing, the Department of Education and Science is in the process of preparing a *National Intercultural Education Strategy*, which seeks to mainstream "education provision through inclusive practices by and for all involved in the education of both migrants and host community at national and local level" (Lenihan 2008). While the ongoing engagement with the subject of intercultural education on all levels is to be welcomed, it has to be mentioned that the "recent budget cuts in education [...] are likely to have negative consequences for newcomers and other vulnerable young people in the education system" (ESRI 2009, p.186). For example, the National Consultative Committee on Racism and Interculturalism, which has also played a vital role in the recent planning of the

*National Intercultural Education Strategy*, has ceased to exist as a direct consequence of the budget cutbacks (NCCRI 2003a).

From a historical point of view, the Travelling Community as an ethnic minority has been immensely important to the process and development of intercultural education policies in Ireland. This study, however, looks at ethnic and cultural diversity in general (including Travellers). Therefore, in the Irish context, the Irish Education Act 1998 and three curricular documents have been examined: Firstly, the *Introduction to the Primary School Curriculum* (National Council for Curriculum and Assessment 1999a), which gives an overview of primary education in Ireland as a whole, states functions and objectives and introduces the different subject areas. Secondly, the *Primary School Curriculum English Language* (ibid, 1999b), in particular for grades 3 and 4 as the study is based on textbooks for the subject of English in those grades, and thirdly the *Intercultural Education in the Primary School* guidelines issued in 2005, which “support the Primary School Curriculum (1999) and identify the ways in which intercultural education permeates that curriculum” (National Council for Curriculum and Assessment 2005, p.5).

### **3.3.2 Ethnic and Cultural Diversity in Education Act of Ireland (1998)**

The Education Act published in 1998 is a directive for education in Ireland and includes provisions on curriculum policies. It recognises Irish society to be ethnically and culturally diverse, as it aspires “to make provision in the interest of the common good for the education of every person in the state”, as well as “to ensure that the education system is accountable to students, their parents and the state for the education provided, respects the diversity of values, beliefs, languages and traditions in Irish society” (Government of Ireland 1998).

### **3.3.3 Ethnic and Cultural Diversity in the Primary School Curriculum Introduction**

The concept of ‘change’ is a very prominent theme throughout the Irish school curriculum demonstrating a perceived need for education to adapt to a constantly evolving society in order to adequately “reflect [Irish] society” (National Council for Curriculum and Assessment 1999a, p.6). In recent years, this includes the increase in ethnic and cultural diversity amongst people living in Ireland, as outlined in the introductory chapter.

The *Primary School Curriculum* acknowledges these changes on several occasions and bases the need for the revised curriculum in 1999 upon them. Dr. Caroline Hussey, Chairperson of the National Council for Curriculum and Assessment, for example, states that “the curriculum [...] responds to changing needs, particularly in the areas of science and technology, social, personal and health education, and citizenship [...]” (National Council for Curriculum and Assessment 1999a, p.vii). Furthermore, the curriculum seeks to “cater for the needs of children in the modern world” (ibid, p.3), to “enable [...] children to function effectively in a changing society and to cope successfully with the demands of modern life” (ibid, p.10). It is also claimed that “the curriculum reflects the educational, cultural, social and economic aspirations and concerns of Irish society” (ibid, p.6). The effects of globalization and the resulting changes in modern Ireland including the growing diversity of its people are seen as being a primary concern for educational policy (ibid).

More specifically, in terms of ethnic and cultural diversity, the *Primary School Curriculum* in Ireland seeks to “reflect [...] the many dimensions of human experience, activity and expression” (ibid, p.10), “acknowledges [...] the importance of a balanced and informed awareness of the diversity of peoples and environments in the world” (ibid, p.27) and seeks “to enable children to develop respect for cultural difference” (ibid, p.34).

Most important perhaps for the purpose of this study is the statement on “Pluralism” in the *Primary School Curriculum Introduction*, which is one of the “key issues in primary education” (ibid, p.26):

The curriculum has a particular responsibility in promoting tolerance and respect for diversity in both the school and the community. Children come from a diversity of cultural, religious, social, environmental and ethnic backgrounds, and these engender their own beliefs, values, and aspirations. The curriculum acknowledges the centrality of the Christian heritage and tradition in the Irish experience and the Christian identity shared by the majority of Irish people. It equally recognises the diversity of beliefs, values and aspirations of all religions and cultural groups in society (ibid, p.28).

While the *Primary School Curriculum* recognises ethnic and cultural diversity and encourages tolerance and respect in the full sense of pluralism, it emphasises the importance of fostering “a sense of Irish identity” through education as “[it] reflects the historical and cultural roots of Irish society” (ibid, p.26).

The attention given to the Irish majority in the curriculum is shown further in Chapter 5, where the different curriculum areas are introduced. As this dissertation, however, looks at textbooks for the subject of English, the curriculum area “Language” has been singled out for observation. Here, prominence is given to Gaeilge and English:

An appropriate experience of both languages has an important contribution to make to the development of the child’s cultural awareness and sense of cultural identity. Psychologically, historically and linguistically, an experience of both languages is the right of every Irish child (ibid, p.43).

Gaeilge and English are of course the official languages in Ireland and therefore the importance of acquiring at least one of them needs to be stressed and cannot be ignored. However, while the significance of Gaeilge and English are highlighted as part of Irish identity, other languages that children encounter as an element of everyday life in Irish schoolyards and elsewhere in contemporary society have not been considered.

### **3.3.4 Ethnic and Cultural Diversity in the Primary School Curriculum for the Subject of English in Ireland**

The *Primary School Curriculum English Language* demonstrates the functions of languages as well as the importance and influence of the “cognitive [...], emotional and imaginative development” (National Council for Curriculum and Assessment 1999b, p.3) of children. It furthermore explains that “the process of language learning is linked inextricably with a growing knowledge of the world” (ibid, p.2).

The focus in language learning is on the three units, namely oral language development, reading and writing (ibid, p.35). Through reading children “develop[...] interests, attitudes, information retrieval skills and the ability to think” (ibid, p.35). As it is acknowledged that interests and attitudes are, among other things, also formed through reading, it is vital for reading material to “reflect the background and culture of all children in the class” (National Council for Curriculum and Assessment 1999c, p.52). Additionally “the poems chosen should range widely in terms of cultural and historical origin” (ibid, p.69). In this regard The *Primary School Curriculum English Language Teacher Guidelines* offer a “check-list for selecting books for the school library” (ibid, p.52), which includes the request to choose books with a diverse content. At this point the curriculum states that “the language needs of children in any particular school will be influenced by their social, cultural and economic backgrounds” (ibid, p.12), and therefore recognises that many children in contemporary schools do not speak English as their first language.

So, overall the *Primary School Curriculum for English Language* encourages “a classroom environment in which tolerance for the views of others is fostered” (National Council for Curriculum and Assessment 1999b, p.38).



### **3.3.5 The Intercultural Education in the Primary School Guidelines**

The *Intercultural Education in the Primary School* guidelines were issued six years after the Primary School Curriculum, that is in 2005. The guidelines “support the aims of the Primary School Curriculum in the context of a growing cultural and ethnic diversity” (National Council for Curriculum and Assessment 2005, p.5).

The publication of both documents shows an important step in aspiring to an “education which respects, celebrates and recognises the normality of diversity in all areas [and] promotes equality and human rights” (ibid, p.3). While the curriculum acknowledges ethnic and cultural diversity, the guidelines are a further development from that recognition as they specifically discuss intercultural education in Ireland, give practical advice and assist “all those with a responsibility for and interest in primary education” (ibid, p.6) in implementing best practice.

With regard to teaching materials, the guidelines aim to promote inclusiveness. The key element is the representation of “diversity as a normal part of Irish life and human existence” (ibid, p.34). This includes, for example, the requirement “that representations of minority groups do not focus on spectacular or colourful events, as this may lead to stereotyping and may run counter to the aim of presenting diversity as normal” (ibid, p.34).

Practical advice is also given in choosing a “resource [which] realistically and positively reflects a diversity of ethnic groups in text, illustrations and exercises” (ibid, p.46). Specifically in English in third and fourth grade, teachers are asked to “use stories [...] to reflect the diversity of cultures in Ireland in a positive and accurate way [as well as to] use stories, poems and material from other cultures, or translated from other languages” (ibid, p.113).

Reference is also made to children who do not speak English as their first language. In this regard, practical guidance is given on how to support these children in a positive manner (ibid, p.164). Additionally, the importance of acknowledging and appreciating the children’s first languages is addressed (ibid, p.165).

In summary, it has been shown that although the *Primary School Curriculum* (1999) has generally recognised the topic of ethnic and cultural diversity, a more in-depth coverage is given in the *Intercultural Education in the Primary School* guidelines. The 175-page document can therefore be seen as an extensive development of the *Primary School Curriculum*, where ethnic and cultural diversity is not just acknowledged and considered, but incorporated into almost every aspect of school life.

The Economic and Social Research Institute (ESRI) recently published results from their “first large-scale national research” (ESRI 2009, p.1) entitled *Adapting to Diversity: Irish Schools and Newcomer Students*. The study examined how schools adjusted to the growing ethnic and cultural diversity which results from recent immigration growth. In terms of diversity in the curriculum, the ESRI has found:

Generally, school principals consider more could be done to ensure the Irish education system is fully inclusive. Curriculum and textbooks are not seen as taking adequate account of diversity, although the flexibility of the primary curriculum is viewed more positively in this regard. Furthermore, the vast majority would like to see more professional development on intercultural education for teachers (ibid, p.XV).

From the perspective of this dissertation, which focuses on textbooks, it is significant that the study showed how principals perceived textbooks to be needing attention. Therefore, this study aims to examine whether and if so, how the ethnic and cultural ‘other’ is present in Irish textbooks. This study could then lead to a wider examination of textbooks with suggestions for development.

### **3.4 Summary**

In conclusion, the curricula of North Rhine-Westphalia and Ireland have followed similar paths, since in both cases, early education policies have responded with a focus on assimilation. This was followed by the perception in education of the ethnic and cultural ‘other’ as a ‘problem’. Educational guidelines in both contexts today, however, are informed by an intercultural approach which sees ethnic and cultural diversity as an enrichment and opportunity, as well as a challenge. While the government in Ireland has published and is working on practical intercultural education guides for educational providers, the education department in North Rhine-Westphalia has not yet published a similar document. However, as the analysis shows, some advice in relation to best practice in intercultural education in North Rhine-Westphalia , including the development of intercultural resources, is given in the curriculum as well as the Education Act. Coming back to this research, the analysis of textbooks in both contexts, in relation to the representation of the ethnic and cultural ‘other’, will help to establish to whether the educational policies described are evident in materials used by teachers and learners. However, before proceeding to the chapter on the analyses, the methodologies that have been applied will be explored in the next chapter.

## **Chapter 4**

### **Methodology**

## **4.1 Introduction**

Coming back to the focus of this research, this chapter addresses the methodologies applied. The purpose of this study is to establish to what extent the increased ethnic and cultural diversity, outlined in the introductory chapter, in North Rhine-Westphalia and Ireland is reflected in primary school textbooks of the respective countries and in what specific ways the ethnic or cultural ‘other’ is presented. Furthermore, this study aims to determine any differences and/ or similarities of representation between both contexts.

In order to answer these questions, it is necessary to look at it in a particular research context. Therefore, this chapter will first explain some practical issues and then focus on the general methodological framework. It will then describe the corpus selection.

### **4.1.1 Translation**

As this study is a comparative study between North Rhine-Westphalia and Ireland, the textbooks used for comparison have been written in two different languages, namely German and English. Throughout the analysis and where secondary literature is quoted, the language of the original is used. Everything in German is written in *italics* except in references. Where possible, a direct translation into English is provided. In a small number of cases a translation might be paraphrased for the purpose of retaining the original meaning as much as possible. All translations and paraphrases are those of the author.

### 4.1.2 Terminology

In this study people, who are understood to be different from the cultural majorities of either Germany or Ireland respectively on the basis of origin, language, skin colour, religion, culture, customs and traditions are referred to as ethnic and cultural ‘other’ as well as ‘migrant’, depending on the context. For example, in the Chapter 1, where the migration histories of both Germany and Ireland are described, the term ‘migrant’ is frequently used in relation to historical events in line with the public discourse in Germany and Ireland. However, the term ‘migrant’ did not fully suit the whole of this study, as it excludes, for example, the Traveller community in Ireland. Furthermore, in German public discourse, the term ‘*Ausländer*’ [foreigner] is also used to clearly denote someone, who is not German, i.e., ethnic Germans for example are migrants but not foreigners in the official sense. Therefore, where ‘*Ausländer*’ has been used in an original quote, it is translated as ‘foreigner’ in this study.

Because not all books examined in this study are strictly readers (some incorporate language and grammar and some include texts of a factual nature) the object of the investigation is referred to as a textbook.

### **4.1.3 Copyright**

The permission of the relevant publishers was sought and has been granted in many cases. In a number of cases a response was not received, partial copyright was granted or copyright was not granted. For this reason, the original textbooks containing the relevant texts will accompany this dissertation for the convenience of examiners. Where copyright was granted a copy of the text will appear in the Appendices.



## 4.2 Critical Discourse Analysis (CDA)

Based on Foucault's theory of discourse and power, which states that "discourse transmits and produces power; reinforces it, but also undermines it and exposes it, renders it fragile and makes it possible to thwart it" (Foucault 1990, in Hewitt 2009, p.101), Critical Discourse Analysts believe that discourse influences power structures within a society:

Since discourse is socially consequential, it gives rise to important issues of power. Discursive practices may have major ideological effects – that is, they can help produce and reproduce unequal power relations between (for instance) social class, men and women, ethnic/ cultural majorities and minorities through the ways in which they represent things and position people (Fairclough and Wodak 1997, p.258).

Furthermore, they see discourse as a "social activity" (Stillar 1998, p.12) and "argue that science, and especially scholarly discourse, are inherently part of and influenced by social structure, and produced in social interaction" (Van Dijk 2001, p.352). Critical Discourse Analysts believe that the relationship between discourse and society is one of interdependence as discourse has an effect on society, while society also informs discourse (ibid).

Van Dijk (2001, p.353) points out that there are many different approaches to Critical Discourse Analysis (CDA) as no medium of discourse reproduction is the same. However, the aim of CDA is very similar in most cases, that is to establish how a certain discourse at micro level is constructed within, for example, a text and how this construction relates to the macro level of social structures and power relations (ibid, p.354).

Considering that "discourse is most simply understood today as a sort of unit of language organised around a particular subject matter and meaning" (Carling 2004), Critical Discourse Analysts presume that certain discourses exist so as to "produce and reproduce (unequal) power relations" (Fairclough and Wodak 1997, p.258). Foucault argues that:

Each society has its own regime of truth, its ‘general politics’ of truth; that is, the types of discourses which it accepts and makes function as true; the mechanisms and instances which enable one to distinguish between true and false statements, the means by which each is sanctioned, the techniques and procedures accorded value by the acquisition of truth; the status of those who are charged with saying what counts as true (Foucault 1980, in Plant 2001, p.103).

Derived from his concept of ‘truth’ in society, Critical Discourse Analysts believe, that the application of certain linguistic features within a discourse are a matter of choice, “employed to maintain and reproduce the status quo” of a society, i.e. to uphold a society’s ‘regime of truth’ (Wodak, *et al.* 1999, p.8).

### 4.3 Thematic Discourse Analysis (TDA)

Thematic Discourse Analysis can be understood as a derivative of CDA, which has been prominently applied in Education Studies in Germany and in particular in the area of Textbook Research. It is often referred to as *Thematische Diskursanalyse* or TDA.

*Die TDA lässt sich in einer ersten Charakterisierung als theoriegeleitet, rekonstruktiv und empirisch kennzeichnen. Es geht dabei um die Rekonstruktion spezifischer semantisch-thematischer Grundstrukturen von diskursivem, d.h. sprachlich- zeichenhaftem Material, woraus sich das Attribut 'thematisch' [...] herleitet (Höhne 2004, p.389-390).*

[TDA, in an initial characterisation, can be described as being informed by reconstructive and empirical theory. It is about the reconstruction of specific semantic-thematic frameworks of discursive, i.e. linguistic-emblematic material, from which the attribute can be 'thematically' uncovered.]

Accordingly, TDA allows researchers to reconstruct a thematic framework of a specific discourse as they uncover certain recurring attributes that shape the particular discourse.

As a derivative of CDA, TDA furthermore presumes “*dass Diskurse primär thematisch gebunden sind*” [that discourses are primarily linked thematically] (Höhne 2004, p.390) and therefore exhibit certain thematically linked characteristics, also called “*Typizität*” (ibid, p.391). Through the use of TDA, researchers seek to identify the “*Typizität eines Diskurses bzw. die Regelmäßigkeit des Auftretens spezifischer Aussagen*” [typicality of a discourse and the regularity of the occurrence of specific statements] (ibid, p.391).

In this context, Thematic Discourse Analysts emphasise that the attributes or characteristics, which construct a certain discourse, “*sind von struktureller Ähnlichkeit im Sinne einer Paraphrase*” [are of structural similarity in the sense of a paraphrase] (Höhne, Kunz and Radtke 2005, p.29):

*Es handelt sich also nicht um wörtliche Wiederholungen oder die Verwendung identischer Begriffe, sondern um strukturelle Ähnlichkeiten – etwa wenn im selben thematischen Diskurs in verschiedenen Wissensbereichen unterschiedliche Metaphern verwendet werden, die aber innerhalb des Diskurses jeweils die gleiche Funktion erfüllen (ibid, p.29).*

[Thus, it is not a matter of literal repetition or the use of identical terms, but a matter of structural similarity – for instance when in the same thematic discourse in different academic areas, different metaphors are used, which, however, within the discourse achieve the same function.]

According to Höhne, Kunz and Radtke (2005), who have carried out a major study entitled “*Bilder von Fremden*” [Pictures of Foreigners], which examines and analyses textbooks in order to establish what a typical student might learn about migrants from them, thematic discourse develops through two complementary methods.

*Thematisierungsweisen beruhen zum einen auf bestimmte **Differenzsetzungen**, durch die in Form von Worten, Phrasen, Bildern, Sequenzen usw. semantisch selektiert wird. Zum anderen werden spezifische Verknüpfungen in Form von **Prädikationen** oder Kopplungen hergestellt und fixiert (p.38, emphasis added).*

[The manner by which a theme is created is, on the one hand, based on certain processes of *differentiation*, which are semantically selected in the form of words, phrases, illustrations, sequences, etc. On the other hand, specific connections are made and attached in the form of *predications* or links.]

Borrowing from the study of Höhne, Kunz and Radtke (2005), an example of the processes of differentiation and predication is developed here: If a phrase “an Arab family lives in our street” were to appear in a German textbook, the adjective ‘Arab’ differentiates this family from the families of the majority. Although they live in ‘our’ street, they are different, i.e., not like us, they are ‘Arab’. Through the process of *differentiation* here, a message is communicated that the ‘Arab’ family does not really belong there. If this phrase is, for example, accompanied by a picture showing women wearing head scarves, another message is implied, namely that the ‘Arab family’ mentioned in the phrase are also Muslims. The process of *predication* therefore connects the differentiating attribute ‘Arab’ to the predicate of the ‘head scarf’ in the image and reinforces the difference between the Arab family and the

majority in Germany. If the same manner of *differentiation* and *predication* is used in a few instances within a specific discourse, a theme is created which in turn characterises that discourse.

The complementary interaction of the processes of differentiation and predication therefore allows for the analysis of texts as well as illustrations. The latter often reinforce a message given in a text.

## **4.4 The Approach Used in this Study**

### **4.4.1 Background**

Having looked at CDA and Thematic Discourse it is now appropriate to look at the methodology of this study.

Drawing from the theories of both CDA and TDA, this study assumes that a certain discourse of the ethnic and cultural ‘other’ is present at a macro level in society. It asks how this discourse is reflected at a micro level in texts and illustrations in primary school textbooks. Furthermore, this study takes into account the “ideological effect” of “discursive practices” (Fairclough and Wodak 1997, p.258). Thus, by examining the types of representations of the ‘other’ in the selected textbooks, it can determine whether the ethnic and cultural ‘other’ in the selected texts is portrayed as “unequal” in relation to the majority, for example, through the use of stereotypes or victimisation. In this study therefore, the textbook is not just seen as a medium for transferring the knowledge of a society from generation to generation but also as a means of conveying certain societal norms and views, be they in North Rhine-Westphalia or Ireland.

#### 4.4.2 Methodological Approach of this Study

While CDA sets the field, TDA informs the methods used in this study. Aspects of TDA have been applied to identify certain attributes relating to the discourse of the ethnic and cultural ‘other’ in the selected German and Irish textbooks. The aim is to determine whether and in what specific ways the ethnic or cultural ‘other’ is presented and to establish any differences and/ or similarities of representation between both contexts.

The definition of the ethnic and cultural ‘other’ *“umfasst nicht nur den subjektiven Glauben an die eigene Abstammungsgemeinschaft, sondern auch Differenzkonstruktionen, nach denen andere Menschen fremden ethnischen Gruppen mit entsprechenden kulturellen Merkmalen zugeordnet werden”* [includes not just the subjective belief about one’s own group of origin, but also the constructions of difference with which other people are attributed and assigned to foreign ethnic groups according to cultural characteristics] (Weber 2007, p.308). Therefore “the identification of the ethnic others is closely related to national frameworks, which allow for the distinction between “us” and “them” in the first place” (Schissler 2006).

For the purposes of this study, the “national framework” is the ethnic and cultural majority in each country, i.e., the German majority in North Rhine-Westphalia and the Irish majority in Ireland. The ‘other’ is defined against this majority on the basis of ethnic and cultural difference, such as origin, skin colour, religion, language, traditions and customs.

Using the two processes of “*Differenzsetzung*” [process of differentiation] and “*Prädikation*” [predication] through which a thematic discourse develops (Höhne, Kunz and Radtke 2005, p.38), this study seeks to show how the ethnic and cultural ‘other’ has been constructed, hence how a discourse on the ethnic and cultural ‘other’ has been created, against the national majority in the textbooks of each case. The process of differentiation constructs the ‘other’ through the use of attributes which would be used for the majority. For example, in the sentence “*Bei uns leben*

*viele Türken.*” [Many Turks live in our city], the plural noun “Turks” defines this particular group as being different, i.e., they are Turks and not Germans, while the possessive article “our” is understood to refer to the German majority. Often a text is accompanied by an illustration, for example, in the text “*Tante Wilma riecht nach Knoblauch*” [Aunt Wilma smells of Garlic] (Überall ist Lesezeit 4, pp.58-60 – see book). Here, the text repeatedly talks about “*Türken*” [Turks] and two illustrations above the text include a woman with headscarf (ibid, pp.59-60). A specific relationship through predication is established between the ‘Turks’ in the text and the woman with the scarf, implying that the ‘Turks’, mentioned in the text, are also Muslim. This concept is also reinforced through the following sentence: “*Und es sind nicht einmal Christen!*” [And they are not even Christians!] (p.59). Although it is not said that they are Muslims, an implied link has been established between the ‘Turks’, who are not German and the woman with the head scarf, who is not Christian. As this representation repeatedly appears in texts a thematic discourse develops.

TDA is not just concerned with one medium of discourse, such as the textbook, but also investigates how established characteristics relate, affirm and correspond to the wider use of a specific discourse in various areas and indeed in a society (Höhne, Kunz and Radtke 2005, p.28). This has been partly realised in this study as the representation of the ethnic and cultural ‘other’ in education policies, such as the curricula of North Rhine-Westphalia (Germany) and Ireland have also been considered (see Chapter 3 Overview and Curricula).

Although this study will touch on the reflection of social reality, in terms of the presence of ethnic and cultural minorities in textbooks, it is beyond the scope of this work to examine this in its entirety. Furthermore, studies in Textbook Research often take into account the position of a text within the overall structure of the textbook or how much space within a book a certain subject receives in order to establish a possible imbalance of how topics are treated. However, as indicated, this piece of research is primarily concerned with the question of whether and how the ‘other’ is presented. This study does not look at the discourse of the ethnic and cultural ‘other’ in relation to other discourses, such as for example the discourses of Islam or Christianity, and this has therefore not been analysed here.



## 4.5 Corpus Selection

### 4.5.1 Selection of Textbooks for North Rhine-Westphalia

In Germany, teaching material is regulated by the respective federal states. In the case of North Rhine-Westphalia, the *Ministerium für Schule und Weiterbildung* [the Ministry for School and Further Education] publishes a list of approved teaching resources on their website. All *Lesebücher*<sup>12</sup> [textbooks for reading] and *Lese-Sprachbücher* [textbooks for reading that incorporate a focus on language] available for third and fourth grade for the school year 2007/ 2008 for the subject of German have been analysed on the basis of this list (see Bibliography, Ministerium für Schule und Weiterbildung des Landes Nordrhein-Westfalen 2008).

The textbooks examined for North Rhine-Westphalia mainly contain extracts from children's literature, short stories, didactical and informational texts as well as poems and songs. The content is partitioned into several chapters according to specific themes. Some textbooks incorporate grammatical and language exercises, as mentioned above, and are known as *Lese-Sprachbücher*.

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<sup>12</sup> The *Lesebücher*<sup>12</sup> [textbooks for reading] and *Lese-Sprachbücher* are henceforth referred to as 'textbooks'.

**Textbooks Examined: North Rhine-Westphalia (Germany)**

In the case of North Rhine-Westphalia, the following 34 textbooks have been examined:

1. *BAUSTEINE. Lesebuch 3.* 2004. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.
2. *BAUSTEINE. Lesebuch 4.* 2005. Braunschweig: Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.
3. *Das Auer Lesebuch 3.* Ausgabe N. 2004. Donauwörth: Auer Verlag GmbH.
4. *Das Auer Lesebuch 4.* Ausgabe N. 2005. Donauwörth: Auer Verlag GmbH.
5. *Das Lesebuch 3. Wir fischen Geschichten!* 2002. München: Bayrischer Schulbuch-Verlag GmbH.
6. *Das Lesebuch 3. Wir fischen Geschichten!* Ausgabe D. 2005. München: Bayrischer Schulbuch-Verlag GmbH.
7. *Das Lesebuch 4. Hinein in die Geschichten!* 2003. München: Bayrischer Schulbuch-Verlag GmbH.
8. *DUDEN. Lesebuch 3.* 2006. Berlin: DUDEN PAETEC GmbH.
9. *DUDEN. Lesebuch 4.* 2007. Berlin: DUDEN PAETEC GmbH.
10. *Jo-Jo. Lesebuch 4.* 1996. Berlin: Cornelsen Verlag.

11. *KUNTERBUNT. Lesebuch 3.* 2004. Leipzig: Ernst Klett Grundschulverlag GmbH.
12. *KUNTERBUNT. Lesebuch 4.* 2004. Leipzig: Ernst Klett Grundschulverlag GmbH.
13. *Lesereise 3. Lesebuch für die Grundschule.* 2004. Berlin: Cornelsen Verlag.
14. *Lesereise 4. Lesebuch für die Grundschule.* 2004. Berlin: Cornelsen Verlag.
15. *Leseschule 4. Ein Lese-Sprachbuch für die Grundschule. Ausgabe D.* 2006 München: Oldenbourg Schulbuchverlag GmbH.
16. *LolliPop. Lesebuch 3.* 2001. Berlin: Cornelsen Verlag.
17. *LolliPop. Lesebuch 4.* 2002. Berlin: Cornelsen Verlag.
18. *PAPIERTIGER. Sprachlesebuch 3.* 2007. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.
19. *PAPIERTIGER. Sprachlesebuch 4.* 2007. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.
20. *PiRi. Das Sprach-Lese-Buch 3.* 2004. Leipzig: Ernst Klett Grundschulverlag GmbH.
21. *PiRi. Das Sprach-Lese-Buch 4.* 2005. Leipzig: Ernst Klett Schulbuchverlag.

22. *Primo 3. Lesebuch.* 2003. Hannover: Schroedel Verlag im Bildungshaus Schroedel Diesterweg Bildungsmedien GmbH & Co. KG.
23. *Primo 4. Lesebuch.* 2004. Braunschweig: Schroedel. Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.
24. *Pustablume. Das Lesebuch 3.* 2005. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.
25. *Pustablume. Das Lesebuch 4.* 2005. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.
26. *Tintenklecks. Das Deutschbuch 3. Klasse.* 2005. Donauwörth: Auer Verlag GmbH.
27. *Tintenklecks. Das Deutschbuch 4. Klasse.* 2005. Donauwörth: Auer Verlag GmbH.
28. *TINTO 3. Basisbuch Sprache, Lesen.* 2007 Berlin: Cornelsen Verlag.
29. *Tipi. Lesebuch 3.* 2003. Berlin: Cornelsen Verlag.
30. *Tipi. Lesebuch 4.* 2004. Berlin: Cornelsen Verlag.
31. *Überall ist Lesezeit 3. Lesebuch für Grundschulen.* Ausgabe D. 2002. München: Oldenbourg Schulbuchverlag GmbH.
32. *Überall ist Lesezeit 4. Lesebuch für Grundschulen.* Ausgabe D. 2004. München: Oldenbourg Schulbuchverlag GmbH.

33. *Xa-Lando. Lernen als Abenteuer 3. Deutsch und Sachbuch.* 2005.  
Braunschweig: Bildungshaus Schulbuchverlage Westermann  
Schroedel Diesterweg Schöningh Winklers GmbH.
  
34. *Xa-Lando. Lernen als Abenteuer 4. Deutsch und Sachbuch.* 2006.  
Braunschweig: Bildungshaus Schulbuchverlage Westermann  
Schroedel Diesterweg Schöningh Winklers GmbH.

### **4.5.3 Selection of Textbooks for Ireland**

As described in Chapter 3, in Ireland, although textbook publishers follow the Primary School Curriculum which is stipulated by the Department of Education and Science, they do not require approval for publishing a particular textbook. Therefore, for the analysis of the Irish textbooks, textbooks have been chosen with the help of Irish booksellers. By looking at the largest sellers of primary school books, it was possible to establish a list of all textbooks on offer for the subject of English in third and fourth grade in the academic year 2007/2008.

The textbooks used in the subject English in primary schools in Ireland can be categorised into three main groups: textbooks for reading (readers), information books and orthography/ grammar textbooks. For the purposes of this study, only the textbooks for reading and information books in third and fourth grade on offer in 2007/2008 have been examined as the orthography/ grammar books generally focus on word constructions, phonetics, forms of language and grammatical rules. Skills books, where they are provided, were also examined. The textbooks for reading include stories and poetry while the information books contain mostly educational texts, such as “The Moon” (Crack the Codes 2001, pp.48-49), where children learn facts about the moon.

**Textbooks Examined: Ireland**

In the case of Ireland 20 textbooks have been examined:

1. *An A to Z of Finding Out*. 2001. Dublin: The Educational Company of Ireland.
2. *A Perfect Fit! Short Story Anthology 1*. 2005. Dublin: The Educational Company of Ireland.
3. *A Pocketful of Poems*. Poetry Anthology 3. 2001. Dublin: The Educational Company of Ireland.
4. *A Pocketful of Poems*. Poetry Anthology 4. 2001. Dublin: The Educational Company of Ireland.
5. *Blue Skies Matter of Fact*. 2001. Dublin: C J Fallon.
6. *Blue Skies Stories and Poetry*. 2001. Dublin: C J Fallon.
7. *Bright Sparks Matter of Fact*. 2001. Dublin: C J Fallon.
8. *Bright Sparks Stories and Poetry*. 2001. Dublin: C J Fallon.
9. *Crack the Codes*. 2001. Dublin: Carroll Education Limited.
10. *Flying Free and other stories*. Short Story Anthology 2. 2005. Dublin: The Educational Company of Ireland.
11. *Giants, Fishbones and Chocolate*. 2001. Dublin: Carroll Education Limited.

12. *Giants, Fishbones and Chocolate Skills Book*. 2001. (Authors: Michael O'Reilly, Caroline Quinn). Dublin: Carroll Education Limited.
13. *It's Not Fair! Short Story Anthology 1*. 2005. Dublin: The Educational Company of Ireland.
14. *My Babysitter's an Alien*. 2001. Dublin: Folens Publishers.
15. *No Room for an Elephant! Short Story Anthology 2*. 2005. Dublin: The Educational Company of Ireland.
16. *Questions and Answers*. 2001. Dublin: The Educational Company of Ireland.
17. *The Spooky Castle*. 2001. Dublin: Folens Publishers.
18. *Trolls, Squirrels and Dragons*. 2001. Dublin: Carroll Education Limited.
19. *Trolls, Squirrels and Dragons Skills Book*. (Authors: Michael O'Reilly, Caroline Quinn). 2001. Dublin: Carroll Education Limited.
20. *Tyrannosaurus Sue*. 2001. Dublin: Carroll Education Limited.



## 4.5.4 Selection of Texts

### 4.5.4.1 Preliminary Analysis

In a preliminary analysis, texts were selected on the basis of the above-mentioned definition of the ‘other’. Thus, texts and images that displayed ethnic and cultural difference to the majority in North Rhine-Westphalia and Ireland respectively, in the sense of origin, skin colour, religion, language, traditions and customs were chosen. As a result three main categories emerged:

**Category A:** includes texts with a direct reference to Germany/ Ireland or German/ Irish society and texts without explicit reference, but which can be considered as applying to a German/ Irish context.

**Category B:** is the largest collection and comprises texts which focus on “the world”. Here, students learn about the different countries and cultures. These texts, although sometimes compared to Germany or Ireland respectively, will not be applied to a German/ Irish context as the ethnic and cultural ‘other’ is placed outside a German/ Irish context.

**Category C:** is quite general and consists of poems and songs, which discuss difference and promote such notions as tolerance and peace.

In order to give the reader an idea about the kind of texts that make up Categories B and C, two examples of such texts are given in Appendix A. The text entitled “*Wie andere Länder Weihnachten feiern*” [How other countries celebrate Christmas] (KUNTERBUNT Lesebuch 4, pp.180-181, Appendix A, p.I), where children from around the world talk about their Christmas traditions, is an example for Category B,

while the poem “*Du und ich*” [You and me] (Das Auer Lesebuch 3, p.11, Appendix A, p.II) is an example for Category C.

#### **4.5.4.2 Selection of Texts for the Analyses of Textbooks from North Rhine-Westphalia and Ireland**

Because this study focuses on representations of the ethnic and cultural ‘other’ *within* North Rhine-Westphalia and Ireland respectively and observes whether the representation of the ‘other’ in the texts reflects the social reality of each country, a second selection process excluded texts outside of the respective context, i.e., Categories B and C. Texts in Category A therefore form the subject of analysis.

Drawing on the studies by Höhne, Kunz and Radke, 2005 and Markom and Weinhäupl, 2007 (see Chapter 2 on Literature Review) as well as on the application of the above-mentioned processes of differentiation and predication enabled a sub-categorisation of Category A. Accordingly, the ethnic and cultural ‘other’, particularly in a German context, was found to be portrayed with certain recurring attributes. These recurring attributes mark the ethnic and cultural ‘other’ as such in the textbooks’ texts and images and form a discourse on the ethnic and cultural ‘other’. In contrast, this sub-categorisation did not apply to the textbooks examined for Ireland as they lacked sufficient data, as will become clear in Chapter 6.

The sub-categories that emerged are:

1. Origin: The ethnic and cultural ‘other’ can be identified as such due to a direct or indirect reference to an ethnic or cultural origin or background other than German.
2. Language: The ethnic and cultural ‘other’ is referred to as speaking a language other than German, is presented as speaking German imperfectly, is presumed to not understand German or a combination of these.
3. Skin Colour: The ethnic and cultural ‘other’ is presented or described as having a different skin colour to the majority of German society.

4. Religious Difference: The ethnic and cultural ‘other’ is presented as having a different belief/ religion than the German Christian majority.
5. Hostility: The ethnic and cultural ‘other’ is presented as experiencing hostility from members of the German majority.
6. Questions of Identity: The ethnic and cultural ‘other’s’ identity is directly or indirectly questioned in some texts, where biculturalism is presented as inconceivable by members of the German majority.
7. The ‘Other in Need: The ethnic and cultural ‘other’ is presented either as poor or as a victim in need of help.
8. Stereotypes: For this sub-category a common definition of a stereotype has been drawn up. A stereotype is “a preconceived and oversimplified idea of the characteristics which typify a person, situation, etc.; [and] an attitude based on such a preconception” (Oxford English Dictionary 1989). Markom and Weinhäupl 2007 (p.8) point out that stereotypes are often used to separate “we” and “they”. Furthermore, stereotypes are frequently associated with “*eine Aufwertung des “Wir” über eine Abwertung “Der Anderen”*” [An enhancement of the “we” over a degrading of “the others”] (ibid, p.8). Therefore, under this sub-category the ethnic and cultural ‘other’ is presented in association with stereotypes in texts and illustrations.
9. The Integrated ‘Other’: This category includes images and/or names, presuming to refer to the ethnic and cultural ‘other’ but

without any direct reference to ethnic or cultural origins in the text and/ or an illustration. Ethnic and cultural diversity are shown as a “normal” part of society.

As will become clear, these sub-categories apply to a great extent to the German analysis, as only Sub-category 9 (The Integrated ‘Other’) could be applied in the Irish case. Due to the lack of relevant texts, which include an ethnic or cultural ‘other’, no other patterns of representation emerged in the Irish context. Therefore the approach to the Irish analysis is slightly different. It does not contain types of representations. However, the texts examined for Ireland were found to contain a number of extracts from children’s literature. These were therefore analysed in reference to the original narratives. Furthermore, although some texts could be set in England, they could be applied to an Irish context and therefore have been included in the analysis.

When developing textbook content, publishers take the curriculum into account to ensure that the textbook content conforms to the instructions of the curriculum. Many of the textbooks examined in both contexts include texts that are extracts from popular children’s literature.

The analysis of extracts from these original stories has been possible in the Irish context. Although in both cases all texts have been examined for all representations of ‘otherness’ in a cultural/ ethnic sense by means of a preliminary analysis, the data available for the main analysis has been significantly different in the contexts of North Rhine-Westphalia and Ireland. While clear markers of representation could be identified in the case of North Rhine-Westphalia, a lack of data made this unfeasible in the Irish context. Therefore it has been decided to approach the extracts that have emerged in the Irish case in relation to the original narrative. Comparing the representation of the ethnic and cultural ‘other’ in the texts of the textbooks to the representation of the ‘other’ in the original children’s story, perhaps gives us more information about the Irish approach.

## **Texts Analysed: North Rhine-Westphalia (Germany)**

In the case of North Rhine-Westphalia in Germany 39 texts and/ or images were analysed:

From: *BAUSTEINE. Lesebuch 3*. 2004. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.

- “*Julia meldet sich*“ [Julia raises her hand] – page 13 (Irmela Brender)

From: *BAUSTEINE. Lesebuch 4*. 2005 Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.

- “*Dialog*” [dialogue] – page 42 (Nasrin Siege)
- “*Ben liebt Anna*” [Ben loves Anna] – pages 44-45 (Peter Härtling)
- „Emma wehrt sich“ [Emma defends herself] – pages 214-215 (Elisabeth Zöller)

From: *Das Auer Lesebuch 3*. Ausgabe N. 2004. Donauwörth: Auer Verlag GmbH.

- “*Neben mir ist noch Platz*” [There is a place next to me] – pages 100-101 (Paul Maar)

- “*Gökan hat Mut*” [Gökan has courage] – pages 82-83 (Irina Korschunow)
- “*Du und ich*” [You and me] – page 11 (Karlhans Frank)

From: *Das Auer Lesebuch 4*. Ausgabe N. 2005. Donauwörth: Auer Verlag GmbH.

- “*Warum gibt es eigentlich Ostern?*” [Why do we actually have Easter?] – page 118 (Tilde Michels)
- “*Wir sind fünf*” [We are five] – page 37 (Gina Ruck-Pauquet, Betina Gotzen-Beck)
- “*Wo Anna wohnt*” [Where Anna lives] – pages 34-36 (Peter Härtling)
- “*Lippels Traum*” [Lippel’s Dream] – pages 176-179 (Paul Maar)

From: *Das Lesebuch 3. Wir fischen Geschichten!* Ausgabe D. 2005. München, Düsseldorf, Stuttgart: Bayrischer Schulbuch Verlag GmbH.

- “*Spaziergänge mit Papa*” [Walks with Dad] – pages 30-34
- “*Soham und Issa*” [Soham and Issa] – page 29 (Elisabeth Reuter)

From: *Das Lesebuch 4. Hinein in die Geschichten!* 2003. München, Düsseldorf, Stuttgart: Bayrischer Schulbuch Verlag GmbH.

- “*Die Sache mit dem Bus*” [The Matter with the Bus] – pages 125-126
- “*Coco und Laila*” [Coco and Laila] – pages 24-27 (Ghazi Abdel-Qadir)
- “*Olgas Geschichte*” [Olga’s Story] – pages 32-33 (nach einem Zeitungsbericht von Corinna Emundts, Andreas Fintz und Stefan Willeke [based on a newspaper article by Corinna Emundts, Andreas Fintz and Stefan Willeke] )

From: *Jo-Jo. Lesebuch 4.* 1996. Berlin: Cornelsen Verlag.

- “*Jan kommt aus Deutschland*” [Jan is from Germany] – pages 68-71 (Nasrin Siege)

From: *KUNTERBUNT. Lesebuch 4.* 2004. Leipzig: Ernst Klett Grundschulverlag GmbH.

- “*Wie andere Länder Weihnachten feiern*” [How other countries celebrate Christmas] – pages 180-181 (Tilde Michels)

From: *Lesereise 3.* 2004. Berlin: Cornelsen Verlag. 2004

- “*Maria kommt aus Rumänien*” [Maria is from Romania] – page 124 (Renate Welsh)



- “*Der erste Traum*” [The first Dream] – pages 78-79 (Paul Maar)

From: *LolliPop. Lesebuch 3*. 2001. Berlin: Cornelsen Verlag.

- “*Picknick bei Aischa*” [Picnic with Aischa] – pages 148-149 (Paul Maar)
- “*Faschingshexe Nina*” [Carnival-Witch Nina] – pages 114-115 (Wilfried Metze)
- “*Katharina aus Russland*” [Katharina from Russia] – pages 72-73 (Sabine Hansen)
- “*Uwe findet sich zurecht*” [Uwe finds his way around] – pages 22- 23 (Karin Gündisch)

From: *PAPIERTIGER 3. Sprachlesebuch*. 2007. Braunschweig:

Bildungshaus Schulbuchverlage, Westermann Schroedel Diesterweg  
Schöningh Winklers GmbH.

- “*Gemeinsam leben*” [Living together] – page 188
- “*Fremde Sprachen klingen anders*” [Foreign languages sound different] – page 177 (Josef Reding)

From: *PAPIERTIGER 4. Sprachlesebuch*. 2007. Braunschweig:  
Bildungshaus Schulbuchverlage, Westermann Schroedel Diesterweg  
Schöningh Winklers GmbH.

- “*Vimala gehört zu uns*” [Vimala is one of us] – pages 184-187 (Petra Mönter)
- “*Gewalt auf Klassenfahrt*” [Violence on a School Outing] – page 183

From: *PiRi. Das Sprach-Lese-Buch 3*. 2004. Leipzig: Ernst Klett  
Grundschulverlag.

- “*Weihnachten und Zuckerfest*” [Christmas and Eid al-Fitr] - pages 166-167 (Sabine Trautmann)

From: *Primo 4. Lesebuch*. 2004. Braunschweig: Bildungshaus  
Schulbuchverlage Westermann Schroedel Diesterweg Schöningh  
Winklers GmbH.

- “*Die Flaschenpost: Lika und Bob*” [The Message in a Bottle: Lika and Bob] – pages 32-33 (Klaus Kordon)

From: *Pustelblume. Das Lesebuch 3*. 2005. Braunschweig: Bildungshaus  
Schulbuchverlage, Westermann Schroedel Diesterweg Schöningh  
Winklers GmbH.

- “*Wir stellen Lieblingsbücher vor*” [We introduce Favourite Books] – pages 84-85.

From: *Tintenklecks. Das Deutschbuch 3. Klasse*. 2005. Donauwörth: Auer Verlag GmbH.

- “*Vimala gehört zu uns*”<sup>13</sup> [Vimala is one of us] – pages 6-7 (Petra Mönter)

From: *Tintenklecks. Das Deutschbuch 4. Klasse*. 2005. Donauwörth: Auer Verlag GmbH.

- “*Christina – Freunde gibt es überall*” [Christina – Friends are everywhere] – pages 14-15 (Inge Meyer-Dietrich)

From: *Tipi. Lesebuch 3*. 2003. Berlin: Cornelsen Verlag.

- “*Warum kommen die Ausländer zu uns?*” [Why do the foreigners come to us?] – pages 90-91 (Manfred Mai)

From: *Überall ist Lesezeit 3. Lesebuch für die neue Grundschule in Bayern*. 2002. München: Oldenbourg Schulbuchverlag GmbH.

- “*Güneş*” – page 50 (Güneş)
- “*Es gibt ihn nicht!*” [He does not exist!] – pages 51-53 (Renate Welsh)

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<sup>13</sup> Some texts appear twice in different textbooks. However, in the analysis each text is clearly referenced.

From: *Überall ist Lesezeit 4. Lesebuch für Grundschulen*. Ausgabe D. 2004.  
München, Düsseldorf, Stuttgart: Oldenbourg Schulbuchverlag GmbH.

- “*Nein, danke*” [No, thank you] – pages 64-65 (Daxing Chen)
  
- “*Tante Wilma riecht nach Knoblauch*” [Aunt Wilma smells of Garlic] pages 58-60 (Gudrun Pausewang)
  
- “*Wer ist der Täter?*” [Who is the culprit?] – pages 83-85 (Erwin Moser)

## **Texts Analysed: Ireland**

In the case of Ireland ten texts have been analysed:

From: *Giants, Fishbones and Chocolate*. 2001. Dublin: Carroll Education Limited.

- “Girl in Goal” – pages 11-17 (Rob Childs)
- “The Caravan” – pages 22-25 (Michael Mullen)
- “Basia’s Birthday Present” – pages 18-21 (Robin Mellor)
- “Happy Birthday Dilroy!” – page 106 (John Agard)

From: *Bright Sparks Stories and Poetry*. 2001. Dublin: C J Fallon.

- “*I want to go home!*” – pages 170-181 (Margrit Cruickshank)

From: *The Spooky Castle*. 2001. Dublin: Folens Publishers.

- “*The Mummy’s Tomb*” – pages 77-82

From: *Blue Skies Matter of Fact*. 2001. Dublin: C J Fallon.

- “*Religions around the world*” – pages 78-83

From: *Trolls, Squirrels and Dragons*. 2001. Dublin: Carroll Education Limited.

- “*It’s not Fair! ... that I’m little*” – pages 46-49 (Bel Mooney)

From: *Blue Skies Stories and Poetry*. 2001. Dublin: C J Fallon.

- “*The wumpy choo*” – pages 62-69 (Anne Fine)
- “*Normal*” – pages 116-123 (Anne Fine)

Having described the methodologies applied as well as the corpus that has been selected for the purpose of this study, the next chapters will outline the analyses of the textbooks examined. It will start with an analysis of the textbooks from North Rhine-Westphalia and follow with those from Ireland.

## **Chapter 5**

### **Analysis of Textbooks from North Rhine-Westphalia**

## 5.1 Introduction

This chapter investigates how the ethnic and cultural ‘other’ is represented in a sample of textbooks from North Rhine-Westphalia. For this purpose, textbooks for the subject of German in third and fourth grade have been examined.

As has been outlined in Chapter 4, the ethnic and cultural ‘other’, represented in a German context in the textbooks examined for this study, can be classified into nine sub-categories. Through use of Thematic Discourse Analysis in the texts and images examined, eight of these sub-categories have been identified as markers or themes which appear in texts in association with the ethnic and cultural ‘other’. Accordingly, the ‘other’ is marked as such on account of origin, language, skin colour, religious difference, experience of hostility, questions of identity, as the ‘other’ in need or the ‘other’ as a stereotype. As outlined in Chapter 4 these themes are of structural similarity and emerge in more than one text. Thus, they form the discourse of the ethnic and cultural ‘other’. However, the ninth sub-category includes examples, where the ‘other’ is dealt with in an integrated way through use of a name or image and without the attribution of any specific marker.

The analysis is arranged according to sub-categories, based on the identified markers mentioned above and in Chapter 4. The texts analysed include stories, poems and didactic texts. For the purpose of this study, each text is referenced according to the book in which it appears. However, details on authors are given in Chapter 4, where each book and story used in this study has been listed. A copy of each text analysed appears in Appendix B. The texts in the Appendix appear in the order in which they were presented in Chapter 4. Those texts, which do not appear in the Appendix, were not granted copyright permission. As previously explained, these texts can be found by examiners in the books which accompany this dissertation. When a reference to an image is made, a copy of the image is included in the body of this analysis where possible. However, where a permission to use material from the textbooks examined in this study could not be obtained, an image could not be shown.



Because multiple themes run through some of the stories, these stories appear in more than one category. Furthermore, some stories emerge more than once in different textbooks. However, it is indicated in the analysis, what story is referred to.

## 5.2 Analysis of Textbooks Examined in North Rhine-Westphalia: Sub-Categories

### 5.2.1 Origin

The ethnic and cultural ‘other’ can be identified as such due to a direct or indirect reference to an ethnic or cultural origin or background which is not German. One of the most common ways of presenting the ‘other’ in the German textbooks is through naming his/ her ethnic or cultural origins within a text. Doing so separates the defined individual/s from mainstream society creating an immediate ‘we/them’ setting on the basis of their origin and excludes the possibility of the ‘other’ being bi-cultural or fully integrated. A direct reference to the origins of the ethnic and cultural ‘other’ in Germany/ a German context has been found in 22 texts.

In an extract from Paul Maar’s story, entitled “*Lippels Traum*” [Lippel’s Dream] (Das Auer Lesebuch 4, pp.176-179, Appendix B, p.XIV-XVI), the parents of a young boy named Lippel travel for a week to Vienna. While they are away, Lippel is being looked after by Mrs Jakob, who scolds him for reading his new book “*Die Erzählungen aus Tausendundein Nächten*” [Stories from a Thousand and One Arabian Nights], when he should be going to sleep instead. When Lippel goes to school, his teacher introduces two new students, namely Hamide and Arslan, to the class. When one girl asks “*Frau Klobe, sind das Ausländer?*” [Mrs Klobe, are these foreigners?] (ibid, p.177) the teacher replies: “*Sie sind Türken.*” [They are Turks.] (ibid). Hamide and Arslan become friends and are also part of Lippel’s Dream, which features a story from his new book “Tales of a Thousand and One Arabian Nights”. In the dream, Hamide and Arslan, who is renamed Asslan in the dream, play the role of a prince and princess from the Orient: “*Ich bin Prinz Asslam, der einzige Sohn des Königs und Thronerbe. Und das hier ist Prinzessin Hamide, meine jüngste Schwester*”, sagte Asslam würdevoll. “ [“I am prince Asslam, the only son of the king and heir. And this is princess Hamide, my youngest sister”, Asslam said in a dignified manner.] (ibid).

“*Die beiden türkischen Kinder*” [The two Turkish children] are also briefly referred to in “*Der erste Traum*” [The first Dream], which is also an extract from Paul Maar’s story “*Lippels Traum*” [Lippel’s Dream] and appears in the textbook *Lesereise 3* (2004, pp.78-79, see book).

Another boy, who is of Turkish origin, appears in the text “*Gökan hat Mut*” [Gökan has courage] (*Das Auer Lesebuch 3*, pp.82-83, Appendix B, p.VII-VIII). Here Gökan is introduced as part of the wider Turkish community in Germany:

*In unserer Stadt gibt es viele Türken. Ihre Kinder gehen mit uns in die Schule. Auch in meiner Klasse sind sechs; zwei Mädchen und vier Jungen. Einer von ihnen heißt Gökan, der hat mir von Anfang an gefallen. Ich hätte mich gern mal mit ihm unterhalten, über die Türkei und wie es dort ist. Aber Till hatte uns gesagt, dass wir nicht mit den Türken reden sollten. Und was Till sagte, taten wir auch* (ibid, p.82).

[In our city there are many Turks. Their children go to school with us. There are six in my class; two girls and four boys. One of them is called Gökan, I liked him from the start. I would have liked to talk to him, about Turkey and what it is like there. But Till had told us that we should not talk to the Turks. And we did what Till said.]

The introduction here separates the Turkish students from the majority of the presumably German students. In the story, Gökan stands up to Till, who is the class bully. When Till threatens to punish Gökan, the other children join Gökan’s side and defend him.

Direct reference to a Turkish woman is made in the story “*Es gibt ihn nicht!*” [He does not exist!] (*Überall ist Lesezeit 3*, pp.51-53, see book). Here, Moritz comes home one day complaining about Murat, who is disliked by everyone at school (ibid, p.52). Moritz tells his mother that Murat is “*total blöd*” [totally stupid] (ibid) because he does not know the date of his birthday, when he is asked about it by his teacher. Trying to explain why Murat might not know his birthday, Moritz’s mother says that people know the date of their birth here (Germany), but that this is not significant everywhere. She illustrates her point by means of an example and tells Moritz that when she gave birth to Moritz’s sister, Tina, a woman from Turkey shared a hospital room with her. “*Sie hat einen Buben bekommen, ihr zweites Kind.*

*Und als die Ärztin fragte, wann der Erste geboren wurde, sagte die Frau: "Als die Mandelbäume geblüht haben." "Den Tag hat sie nicht gewusst, aber dass die Mandelbäume geblüht haben, das hat sie gewusst."* [She had a boy, her second child. When the doctor asked when the first child was born, the lady said: "When the almond trees blossomed." She did not know the day, but she knew that it was when the almond trees blossomed.] (ibid, p.53). Understanding his mother's story and accepting his error about Murat, Moritz made an effort to get to know him and suggested that he could invite Murat home. While Murat's origins are not directly named in the story, they are implied through the mother's example of the Turkish lady in the hospital and by his name.

In "*Die Flaschenpost: Lika and Bob*" [The Message in a Bottle: Lika and Bob] (Primo 4, pp.32-33, Appendix B, p.XXV), the Turkish characters are associated with the service industry in Germany. The story takes place in Berlin and Lika has just moved to a new neighbourhood where she meets Bob. "*Seine Eltern waren Türken, ihnen gehörte die kleine Änderungsschneiderei an der Ecke Solinger Straße.*" [His parents were Turks, they owned the little alteration shop at the corner of Solinger Straße] (ibid, p.32).

Güneş<sup>14</sup> is another character of Turkish origin, who tells readers about her experience of Easter. In the text, entitled "*Warum gibt es eigentlich Ostern?*" [Why do we actually have Easter?] (Das Auer Lesebuch 4, p.118, Appendix B, p.IX), the reader is told that Güneş was six when she came to Germany and, although she speaks German at school, at home she speaks Turkish: "*Jetzt gehe ich schon 5 Jahre in die deutsche Schule, aber zu Hause sprechen wir immer Türkisch.*" [I am going to the German school for 5 years now, but at home we always speak Turkish.] (ibid). Furthermore, Güneş refers to her religion as follows: "*Damals, als wir ankamen, war gerade Ostern. Das ist für uns ein fremdes Fest, weil wir eine andere Religion haben. Wir sind Muslime.*" [It was Easter at the time when we arrived. This is a foreign celebration for us, because we have a different religion. We are Muslims.] (ibid).

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<sup>14</sup> This text also appears in *Überall ist Lesezeit* 3, page 50 under the title "Güneş".

Another perspective on Easter is given by Antonio in *“Warum gibt es eigentlich Ostern?”* [Why do we actually have Easter?] (Das Auer Lesebuch 4, p.118, Appendix B, p.IX). Antonio is from Italy and tells readers about his family’s Easter tradition: *“Als wir noch zu Hause in Sizilien waren, sind wir am Ostersonntag immer in die große Kathedrale in Palermo gegangen.”* [When we were at home in Sicily, we always went to the big cathedral in Palermo on Easter Sunday.] (ibid).

A newspaper article entitled *“Gewalt auf Klassenfahrt”* [Violence on a School Outing] (Papiertiger 4, p.183, Appendix B, p. XXIII) describes a verbal xenophobic attack on children while on a school outing. The victim is referred to as a *“Türkischer Schüler aus Kreuzberg”* [Turkish student from Kreuzberg] (ibid, p.183). Friedrichshain-Kreuzberg has traditionally been a multicultural district in Berlin. The multicultural diversity is reflected in the mix of students from the school in Kreuzberg: *“Die deutschen, arabischen und türkischen Kinder seien bei einem Spaziergang mit ausländerfeindlichen Parolen beschimpft worden”* [The German, Arab and Turkish children were verbally harassed with xenophobic slogans while taking a walk] (ibid, p.183).

A rather negative association with being Turkish is implied in *“Tante Wilma riecht nach Knoblauch”* [Aunt Wilma smells of Garlic] (Überall ist Lesezeit 4, pp.58-60, see book). When the owner of the house where Aunt Wilma lives sells the house, he asks her to move out. Because her contract says that she has a right to remain in the house until the end of her life, the landlord is unable to move her. However, the landlord has a plan for scaring Aunt Wilma out of the building by asking a Turkish family to move into a flat in the house:

*Da ließ sich der neue Hausbesitzer was einfallen, um die Tante aus dem Haus zu graulen. “Stell dir vor”, berichtete Tante Wilma meiner Großmutter bestürzt, “ins untere Stockwerk sind Türken eingezogen!” “Großartig”, sagte meine Großmutter. “Da kommt wieder Leben ins Haus.” “Du hörst mir ja gar nicht richtig zu!”, klagte Tante Wilma. “Es handelt sich um Türken! Um echte Türken! Eine Familie mit sechs oder sieben Kindern und das ganze Treppenhaus riecht schon nach Knoblauch. Wie soll ich mir den die Flöhe vom Leib halten? Und es sind nicht einmal Christen!”* (ibid, pp.58-59).

[Then the new landlord came up with an idea to scare the aunt out of the house. “Imagine”, reported a distraught Aunt Wilma to my grandmother, “Turks have moved in on the ground floor!” “Great”, said my grandmother. “The house will be brought to life again.” “You are not listening to me properly!”, complained Aunt Wilma. “I’m talking about Turks! About real Turks! A family with six or seven children and the whole corridor already smells of garlic. How can I keep the fleas at arm’s length? And they are not even Christians!”]

This passage is filled with negative stereotypes of Turkish people<sup>15</sup>. Here the ‘other’ is not simply identified by their ethnic and cultural origin, i.e., being Turkish, but they are also negatively characterised, as this part of the story basically claims that Turks have a negative effect on mainstream society, have lots of children, smell of garlic, have fleas and are not Christians.

Different ethnic and cultural origins are mentioned in the text “*Jan kommt aus Deutschland*” [Jan comes from Germany] (Jo-Jo 4, pp.68-71, see book). Jan, who is German, has been living in Tanzania. He speaks German and Kiswahili (ibid, p.68). When his father’s work as an aid worker in Tanzania comes to end, the family moves back to Germany. A promise Jan gave to his friend Abedi in Tanzania proves to be of great concern for him in Germany. He had told Abedi that he would invite him to Germany. “*Aber die Leute hier sagen, es gäbe zu viele Ausländer und diese sollten lieber zu Hause bleiben.*” [But the people here say that there are too many foreigners and they should stay home.”] (ibid, p.70). In reference to the ‘others’ in Jan’s class, the text states: “*In Jans neuer Klasse gibt es viele türkische Kinder und einen Jungen aus Kenia*” [In Jan’s new class there are many Turkish children and one boy from Kenya.] (ibid, p.71). This shows that the students in Jan’s class are of different origins. Jan became friends with the Kenyan boy, whose name is Paul.

In “*Vimala gehört zu uns*” [Vimala is one of us] (Papiertiger 4, pp.184-187, Appendix B, p.XXI-XXII) reference to Vimala’s origins is made as the reader is told that her parents are from India (ibid, p.184): “*Und sie erzählte uns, dass sie in Deutschland geboren wurde, dass ihre Eltern aber aus Indien kommen.*” [And she told us that she was born in Germany, but that her parents are from India.] (ibid, p.184).

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<sup>15</sup> The stereotypes mentioned at the beginning of the story are challenged later on when Aunt Wilma becomes quite happy living with the Turkish family. The challenging of those stereotypes will be discussed under “Stereotypes” in later analysis.

Vimala has dark skin. When her classmates meet her for the first time, they are astonished that she speaks German: *“Auch sie bestaunten Vimala. “Sie spricht deutsch”, warnte ich die anderen.”* [They too gazed at Vimala. “She speaks German”, I warned the others.] (ibid). The text describes Vimala’s first encounters with students in her new class as well as with the school. Her experiences with hostility from members of the majority and the help she received from class mates will be discussed under the sub-categories of Language, Skin Colour, Religious Difference, Hostility, Questions of Identity and the ‘Other’ in Need.

A girl from Poland appears in the text *“Ben liebt Anna”* (BAUSTEINE Lesebuch 4, pp.44-45, Appendix B, p.III). *“Anna war zu Beginn des vierten Schuljahres aus Polen neu in die Klasse gekommen.”* [Anna came new to the class from Poland at the beginning of the fourth school year.] (ibid, p.44). The text tells the story of Ben and his feelings for Anna as well as Anna’s first experiences within the new class, where she is met with hostility from some of her classmates. The same character emerges in the story *“Wo Anna wohnt”* [Where Anna lives] (Das Auer Lesebuch 4, pp.34-36, Appendix B, pp.XI-XIII). This text also mentions that Anna and her family come from Poland (ibid, p.35). Here we read how Ben follows Anna to her home, where he is introduced to her family. Anna tells Ben how her father has lost his work in Poland, *“weil wir nach Deutschland wollten”* [because we wanted to come to Germany] (ibid, p.35) and about her life there: *“In Katowice war es schön”* [It was nice in Katowice] (ibid, p.35).

In *“Maria kommt aus Rumänien”* [Maria is from Romania] (Lesereise 3, p.124, see book), the reader is aware of Maria’s origins from the start. Again, this text explores Maria’s first experiences in a new country: *“Der Boden unter ihren Füßen war anders als zu Hause. Die Leute redeten anders. Es roch anders. Alles war ihr fremd.”* [The ground under her feet was different to home. The people spoke differently. It smelled differently. Everything was foreign for her.] (ibid) When she tries to befriend some children, she is met with hostility: *“Maria lehnte in der Nische neben der Haustür und schaute zu. Sie hätte so gern mitgespielt. Aber die Kinder blickten an ihr vorbei. Ohne sie anzusehen fragte einer: “Was will die Rumänin?”*. [Maria leaned into the slot next to the door and looked on. She would have liked to

have played along. But the children looked past her. One of them asked without looking at her: “What does the Romanian want?”] (ibid).

Unlike Maria the character Uwe, from the story “*Uwe findet sich zurecht*” [Uwe finds his way around] (Lollipop Lesebuch 3, pp.22-23, see book), feels comfortable in the new country. Uwe is from Romania as well and the text explores Uwe’s rather positive experiences with students and the teacher at his new school as he receives lots of encouragement and praise. When, for example, the class has a language test returned, the teacher says: “*Ich freue mich besonders über Uwes Diktat. Er hat keinen Fehler gemacht.*” [I am especially happy with Uwe’s dictation. He did not make one mistake.] (ibid, p.22).

An exploration of stereotypes is presented in the text “*Wir sind fünf*” [We are five] (Das Auer Lesebuch 4, p.37, Appendix B, p.X). Here an unnamed boy is standing away from a group of four children. As the children discuss why the boy stands there, they also debate and challenge a number of stereotypes, which will be discussed later in the analysis. However, they refer to the boy in a pejorative language associating him with Italy: “*Der will zu uns, der Itaker.*” [He wants to come to us, the Eyetie<sup>16</sup>.] (ibid, p.37).

In a text entitled “*Warum kommen die Ausländer zu uns?*” [Why do the foreigners come to us?] (Tipi Lesebuch 4, pp.90-91, see book), students discuss the subject of migrants with their teacher after someone has written “*Ausländer raus!*” [Foreigners out!] (ibid, p.90) on the blackboard. Challenging the remark, the teacher explains that many migrants come to Germany because they might be poor or need to flee from war (ibid, p.90). Furthermore, she tells students about migrant workers from Italy, Greece, Spain, Portugal, Yugoslavia and Turkey who were needed when Germany experienced a shortage of workers in the nineteen sixties (ibid, p.90). Stefan, who is one of the students, tells the class about his origins: “*Mein Papa ist noch in Griechenland geboren, aber ich nicht, ich bin hier geboren.*” [My dad was still born in Greece, but not me, I was born here.] (ibid, p.91). His teacher replies to Stefan’s comment saying: “*Trotzdem bist du Grieche, also ein Ausländer.*” [You are

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<sup>16</sup> The German term ‘Itaker’, like ‘eyetie’ in English, is a pejorative term. It negatively refers to people from Italy (Lackamp 2000, p.6).



nevertheless Greek, that is, a foreigner.] (ibid). In an attempt to show how empty the class would be without the ethnic and cultural ‘others’ the teacher asks all children of a ‘foreign’ origin to leave the classroom (ibid). When nine students leave the room, the class seems empty and “*die anderen Kinder merken, dass ihnen die Freunde fehlen*” [the other children realise that they miss their friends] (ibid). The teacher then asks the children, who left the class to come back in.

The ethnic and cultural ‘other’ in “*Christina – Freunde gibt es überall*” [Christina – Friends are everywhere] (Tintenklecks 4, p.14, Appendix B, p.XXVIII) is Kenan “*aus dem ehemaligen Jugoslawien*” [from the former Yugoslavia] (ibid). In this story the reader is told about Kenan and his relationship with students in his new school from Christina’s perspective. Instead of Kenan, being the ‘other’ in the story, telling us about his feelings and experiences in the new school, the reader finds out about how Kenan is perceived by others. Some of the perceptions will be explored and discussed later on in this analysis (see sub-categories Language, Hostility and Stereotypes).

In the poem “*Dialog*” [Dialogue] by Nasrin Siege (BAUSTEINE Lesebuch 4, p.42, Appendix B, p.II) the ethnic and cultural ‘other’ was born in Hamburg (Germany) to an Iranian mother. As the title suggests, the poem is a dialogue between Character A, who represents the German majority and Character B, who represents ethnic and cultural minorities. The author Nasrin Siege was born in Iran and migrated to Germany when she was nine (Siege 2010). Her poem embodies a common conflict, which migrants and people with a migratory background in Germany face. Although born and raised in Germany, many are not accepted as part of German society (see for example Baur 2010 and Polat 2008) and are seen as different, often on the basis of physical features such as skin colour. This is confirmed in the poem, when Character B refers to her Iranian-born mother, Character A replies: “*Da haben wir’s!*” [Here we have it]. Character B asks: “*Was denn?*” [What?], while Character A states: “*Dass Du keine Deutsche bist!*” [That you are not German!] (BAUSTEINE Lesebuch 4, p.42).

The story about “*Coco und Laila*” [Coco and Laila] (Das Lesebuch 4, pp.24-27, see book) describes how the two friends collect money for a campaign to save old ponies

(ibid, p.25). This collection takes place in a block of flats, where Laila lives. The author Ghazi Abdel-Qadir, who is of Palestinian origin and lives in Germany (ibid, p.27), portrays Laila as the ethnic and cultural ‘other’ through attributes that can be associated with her Egyptian roots (ibid). For example, Coco’s first impressions in Laila’s room are described as follows:

*Sie kommt sich vor wie in einem orientalischen Palast. Es gibt kein Bett, keinen Schreibtisch, keine Regale und keinen Schrank. Auf einem mit bunten Teppichen bedeckten Podest liegt eine dicke, grüne Matratze, daneben zwei riesige runde Messingtablets, eins davon mit einer silbernen Teekanne und Gläsern. An der Gardinenstange hängen bunte Tücher und Bügel mit Lailas Klamotten (ibid, p.24).*

[She feels like she is in an oriental palace. There is no bed, no writing desk, no shelves and no cupboard. On a platform covered with colourful carpets is a thick, green mattress, beside it two huge round brass trays, one of them with a silver teapot and glasses. Colourful scarves and coat-hangers with Laila’s clothes hang on the curtain rail.]

Another passage in the text points to how Laila makes gestures while speaking to a neighbour: *“Zum ersten Mal fällt Coco auf, dass Laila mit den Händen redet. Sie schwenkt sie mal nach links, mal nach rechts und beschreibt riesige Bogen in der Luft.”* [Coco notices for the first time that Laila speaks with her hands. She swings them sometimes to the left and sometimes to the right and describes huge bows in the air.] (ibid, p.25). Body language and gestures are often culture-specific and have different meanings in different countries. Through the example of Laila, the author accentuates how using hand gestures while speaking may occur more intensely in Arab culture than in German culture. Differences between the two girls is a central theme in the story, which receives more attention in the questions following the text:

*Coco beobachtet Laila sehr genau. Was ist ihr dabei aufgefallen? Was ist dir an Coco aufgefallen? Zeigt in einer Pantomime, wie sich Laila und Coco unterscheiden. Sucht die Zeilen in der Geschichte, die beschreiben, wie sich Coco und Laila bewegen, wie sie mit anderen sprechen (ibid, p.27).*

[Coco observes Laila very closely. What did she notice? What did you notice about Coco? Show in a pantomime how Laila and Coco differ. Look for the lines in the story which describe how Coco and Laila move, how they speak to others.]

These questions are intended to discuss cultural difference, in particular in relation to gestures and non-verbal communication in German and, in this case, Egyptian culture.

Origin is also addressed in the text “*Gemeinsam leben*” [Living together] (Papiertiger 3, p.188, Appendix B, p.XIX). This text compares characteristics of an unnamed boy from Germany and Ahmet from Africa. These will be examined in more detail later on in the analysis in the sub-categories of Language and Skin colour).

In a story about a young girl’s experiences moving to Germany, the reader is already made aware of her origins in the story’s title “*Katharina aus Russland*” [Katharina from Russia] (Lollipop Lesebuch 3, pp.72-73, Appendix B, p.XVIII). Katharina tells us that she is from Saratow, “*eine Stadt in Russland*” [a city in Russia] (ibid, p.72). In the story she talks about her time in Russia and her new life in Germany. She remembers that she did not want to go to Germany at first: “*Ich wollte nicht weg, denn ich kannte Deutschland nicht.*” (I did not want to go because I did not know Germany) (ibid). In Germany she “*war immer alleine*” [was always alone] (ibid, p.73), she did not understand the German language. However, at the end of the text the reader is told that this has changed now as she can speak German as well as she speaks Russian (ibid).

Another character from Russia is Olga. She features in a text entitled “*Olgas Geschichte*” [Olga’s Story] (Das Lesebuch 4, pp.32-33, see book). “*Olga kommt aus Sibirien. Das ist in Russland.*” [Olga comes from Siberia. It is in Russia.] (ibid, p.32). She is of ethnic German descent. Similar to Katharina’s story, this text tells readers about Olga and her family’s life in Siberia as well as their experiences in Germany, where her parents are learning German as a new language and where they are met with questions of identity.

Having looked at the how the ethnic and cultural ‘other’ is marked as different by referring to a person’s origin, creating an immediate ‘we/ them’ setting and excluding the possibility of people being bi-cultural, the next sub-category will show how difference is created by referring to a person’s first language.

## 5.2.2 Language

Under this sub-category the ethnic and cultural ‘other’, is referred to as speaking a language other than German, is presented as speaking German imperfectly, is presumed to not understand German or a combination of these. Here certain references to language create and/ or emphasise the perceived difference of the ethnic and cultural ‘other’ in relation to the majority.

The complexity of language in relation to identity and its use as a measure of cultural affiliation is a theme in many texts. Many migrants, having grown up in different countries, naturally do not speak German as a first language when they arrive in Germany. Although most acquire the German language soon after, as it is a requirement for the naturalisation process (Beauftragte der Bundesregierung für Migration, Flüchtlinge, und Integration 2008, p.19), the inability to speak it fluently is often seen as a deficit. This shortcoming in turn is seen as one attribute which sets the ethnic and cultural ‘other’ apart from the majority. The theme of language has been identified in 17 texts<sup>17</sup>.

The text “*Gemeinsam leben*” [Living Together] (Papiertiger 3, p.188, Appendix B, p.XIX) illustrates this in the form of a comparison between a German boy and Ahmet from Africa. While the difference of origin has been stated in the first line of comparison, the second line affirms a parallel, as both are in third grade. The third line then states two positives as the boy living in Germany loves writing while Ahmet is good at playing football. The last line seeks to compare negatives. The boy from Germany states that he does not paint very well. The negative in relation to Ahmet relates to his German language deficiency: “*Er versteht noch schlecht Deutsch*” [His does not understand German well yet] (ibid, p.188).

The ‘other’ in “*Christina – Freunde gibt es überall*” [Christina – Friends are everywhere] (Tintenklecks 4. Klasse, p.14, Appendix B, p.XXVIII), an extract from a book of the same title by Inge Meyer-Dietrich, is Kenan. He is described as coming from the former Yugoslavia and barely able to speak German (ibid, p.14). His

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<sup>17</sup> The text “*Soham und Issa*” [Soham and Issa] (Das Lesebuch 3 D, p.29) appears twice under this sub-category as the theme of language emerged in two different contexts.

language weakness here is not just associated with his non-German roots, which set him apart from the majority in his class, but is also seen as a barrier between him and the other children: “*Deshalb wissen die Kinder manchmal nicht, wie sie sich mit Kenan unterhalten sollen*” [That’s why the children sometimes don’t know how to talk to Kenan] (ibid, p.14).

German is also seen to be an obstacle for Katharina, when she first came to Germany. In a text entitled “*Katharina aus Russland*” [Katharina from Russia] (Lollipop Lesebuch 3, pp.72-73, Appendix B, p.XVIII) she tells students about her experiences when moving from Russia to Germany. Although the children at school were friendly, she could not understand them and hence “*war immer alleine*” [was always alone] (ibid, p.73). She quickly learnt to understand German, but was anxious to speak it. However, Katharina can now speak German as well as she can speak Russian and can write it even better (ibid, p.73). Her German communication skills seem to have helped her in overcoming the barrier to her fellow students for she now loves going to school and refers to them and herself in an inclusive way using the plural pronoun ‘we’ as opposed to “*die anderen Kinder*” [the other children] (ibid, p.73) saying: “*Wir ärgern am liebsten die Jungen*” [We mostly love to pick on the boys] (ibid, p.73). A postcard written in Russian by Katharina to her grandmother accompanies the text, highlighting her first language. Katharina’s language learning is further highlighted in the comprehension section which follows the text. Students are asked what Katharina’s most important expressions were in her new language (German) (ibid, p.74).

Language deficiency is also a characteristic of Aischa as well, who appears in two extracts, “*Neben mir ist noch Platz*” [There is a place next to me] (Das Auer Lesebuch 3, pp.100-101, Appendix B, p.VI) and “*Picknick bei Aischa*” [Picnic with Aischa] (Lollipop Lesebuch 3, pp.148-149, see book). The first text tells the story of how Aischa became friends with Steffi, after she rescued Steffi, who had been locked up in the changing room of the gym. In the second extract Steffi is invited to a picnic with Aischa and her family. Aischa, whose family is from Lebanon (Lollipop Lesebuch 3, p.149), is given an active role conversing with her German friend Steffi. Although Aischa has learnt German very quickly, she still makes mistakes (Das Auer Lesebuch 3, p.100). Her imperfect communication skills are

displayed in both texts as part of her speech. She tells Steffi for example: *“Du seist meine beste Freundin”* [You being my best friend] (ibid, p.100). When Steffi corrects Aischa saying *“Du bist meine beste Freundin”* [You are my best friend] (ibid, p.100), she is presented as not understanding the correction but rather sees Steffi’s reply as a statement and therefore replies: *“Wirklich? Sehr schön. Ich freue”* [Really? Very nice. I happy] (ibid, p.100) omitting the reflexive pronoun ‘*mich*’, i.e., ‘*ich freue mich*’ [I am happy]. And when introducing her family to Steffi, Aischa omits the possessive pronoun ‘*meine*’: *“Das ist kleine Schwester Fatima und große Schwester Leila.”* [This is small sister Fatima and big sister Leila.] (Lollipop Lesebuch 3, p.148).

Similar to the representation of Aischa, in the text *“Soham und Issa”* [Soham and Issa] (Das Lesebuch 3 D, p.29, see book), an extract from Elisabeth Reuter’s book *“Soham. Eine Geschichte vom Fremdsein”*, the mother of the children Soham and Issa is characterised by her language skills. When Soham reminds her mother to speak German because she will not learn it properly otherwise (ibid, p.29) her mother replies: *“Ich habe Dämmerung im Kopf”* [My head has shut down] and *“Viel Arbeit. Kann nicht deutsch denken. Morgen wieder. Jetzt läuft, zum Spielen.”* [Lots of work. Cannot think German. Tomorrow again. Now go and play.] (ibid, p.29).

In an extract from Peter Härtling’s book *“Ben liebt Anna”* [Ben loves Anna] (BAUSTEINE Lesebuch 4, pp.44-45, Appendix B, p.III) the ethnic and cultural ‘other’ named Anna comes from Poland. She is met with hostility by her class-mate Katja: *“Die stinkt”, meinte sie, “und richtig schreiben kann sie auch nicht. Mit zehn kann die nicht einmal richtig schreiben”* [“She smells”, she said, “and she cannot write properly. At ten she can’t even write properly”] (ibid, p.44). Anna’s weakness in writing German is used here to emphasise her difference. However, another boy, named Bernhard, comments that Anna can perhaps write Polish (ibid, p.44).

In another extract taken from the same story, which appears under the title *“Wo Anna wohnt”* [Where Anna lives] in the Auer Lesebuch 4, Ben commends her for her German language skills, which she has learnt from her parents. Here he thinks that Anna can be proud of learning German from her mother and father (Auer Lesebuch 4, p.36, Appendix B, pp.XI-XIII).

Interest in the native tongue of the ‘other’ is shown in a text entitled “*Günèş*” (Überall ist Lesezeit 3, p.50, see book)<sup>18</sup>. Günèş, who was six when she came to Germany from Turkey, describes her experience of learning German. After initially having difficulties learning the new language, she now speaks it nearly as well as she can Turkish, which she speaks at home. Günèş tells the reader about her neighbour Marietta, who taught her the colours in German with the help of coloured Easter eggs. In this text, her native language, Turkish, seems to stand on an equal footing with German as Günèş in turn tells Marietta what the colours are called in Turkish.

In a similar way Özlem in “*Wir stellen Lieblingsbücher vor*” [We introduce Favourite Books] (Pusteblyume 3, pp. 84-85, see book) is shown to speak German and Turkish. In this text she tells readers about her favourite book “*Eine Geburtstagstorte für die Katze*” [A birthday cake for the cat] by Sven Nordqvist. She also says that she reads the Turkish language version of the book to her small sister. A picture showing Özlem accompanies the text (ibid, p.84), while an illustration shows a sample page of the Turkish version (ibid, p.85).

In “*Spaziergänge mit Papa*” [Walks with Dad] (Das Lesebuch 3, pp.30-34, see book), a father and his daughter are discussing the meaning and concept of difference when they encounter a group of tourists in their town. The tourists speak a non-European language which highlights their difference to the majority in the text:

*“Schau mal Papa, die Leute, die da an dem Brunnen stehen. Und was die für ein Geschrei machen. Verstehst Du, was sie sagen? “Nein, diese Sprache kenne ich auch nicht. Das ist, glaube ich, keine europäische Sprache. Die Leute kommen bestimmt von weit her”* (ibid, p.31).

[“Have a look Dad, the people who stand by the fountain. And what noise they make. Do you understand what they are saying?” “No, I don’t know this language. I do not think it is a European language. These people probably come from far away.”]

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<sup>18</sup> This text appears in two different textbooks: *Das Auer Lesebuch 4* and *Überall ist Lesezeit 3*. However, the text in *Das Auer Lesebuch 4* does not include the part where Günèş interacts with Marietta.

In the poem “*Fremde Sprachen klingen anders*” [Foreign languages sound different] (Papiertiger 3, p.177, Appendix B, p.XX), Carlo is learning German after approaching a local boy, who at first distanced himself from him because he could not understand him, for help: “*Hei! Ich jetzt eure Sprache lern! Du mir helfen? Bitte? Gern?*” [Hi! I now your language learn! You helping me? Please? Gladly?] (ibid, p.177). Carlo’s native tongue, Italian, is presented in the poem as an asset and an opportunity for the German boy, who learns Italian from Carlo.

In a number of texts there is an assumption of language deficiency on the part of the majority towards the ethnic and cultural ‘other’. Members of the majority are seen to presume that the ‘other’, who has previously been identified as different on grounds of physical appearance such as skin colour or traditional/ religious clothing, also lacks competency in German. With this presumption in mind they approach the ‘other’ speaking, for example, very slowly.

In “*Vimala gehört zu uns*” [Vimala is one of us] (Papiertiger 4, pp.184-187, Appendix B, p.XXI-XXII and Tintenklecks 3, pp.6-7, Appendix B, p.XXVI-XXVII), Vimala, who has been identified as the ‘other’ on the basis of her skin colour, is asked her name: “*Haallooo, wiiiee heißt duuu?*” [Heellooo, whaaaats your name?] (Tintenklecks 3, p.6). This question is followed by a justification for the manner of speech as the narrator explains that she asked “*langsam und deutlich, damit [Vimala sie] verstehen konnte*” [slowly and clearly, so that Vimala could understand her] (ibid, p.6). Vimala responded by saying that she can speak to her in a normal way since she is not stupid (ibid, p.6) and clarifies that she was born in Germany to Indian parents (ibid, p.6). As Vimala’s adequate German skills are confirmed, her response implies that people who have a need for slow and clear speech are stupid, whereas in fact this may help many, who are in the process of learning German as a new language.

Believing that the ethnic and cultural ‘other’ would understand better if he/she were spoken to in ‘incorrect’ German is another notion which is represented in “*Soham und Issa*” [Soham and Issa] (Das Lesebuch 3, p.29, see book). When Soham und Issa move to a new home their mother sends them to play in the local playground. There they are met with hostility and are told to go away. When Soham did not understand why she and her brother, Issa, were not allowed to play there a boy



named Markus tells her: “*Du können nix sprechen unsere Sprache?*” [You not can speaking our language] This is followed by Jule’s comment: “*Du mich nicht verstehen? Du blöd.*” [You not understand me? You stupid.] (ibid, p.29). The assumption of a language deficiency in relation to the ethnic and cultural ‘other’ is again challenged and rectified as Soham replies angrily: “*Warum sprichst du so komisch? Kannst du nicht richtig deutsch sprechen?*” [Why do you speak so strangely? Can’t you speak German properly?] (ibid, p.29).

Another text, where language expectations towards the ‘other’ are challenged, is “*Uwe findet sich zurecht*” [Uwe finds his way around] (Lollipop Lesebuch 3, pp.22-23, see book). Uwe, who is from Romania, is praised by his teacher: “*Ich freue mich besonders über Uwes Diktat. Er hat keinen Fehler gemacht. Das habe ich nicht erwartet, weil er ja aus einem anderen Land kommt, wo Deutsch eine Fremdsprache ist.*” [I am especially happy with Uwe’s dictation. He didn’t make one mistake. I didn’t expect that because he is from another country, where German is a foreign language.] (ibid, p.22). Apart from praising Uwe on his German language skills, she also shows an awareness of his first language.

Unlike Uwe, who already had a good command of German, Olga, in the text “*Olgas Geschichte*” [Olga’s Story] (Das Lesebuch 4, pp.32-33, see book), had to learn the language when she came to Germany (Das Lesebuch 4, p.32). Olga’s family are ethnic Germans who have resettled in Germany after living for several generations in Siberia. Olga’s success in learning German is highlighted as she is now able to help her parents with their language course (ibid, p32). Her first language is also mentioned in the text as she translates her father’s words from Russian to German for an interview with a newspaper reporter (ibid, p.33).

In “*Jan kommt aus Deutschland*” [Jan comes from Germany] (JO-JO Lesebuch 4, pp.68-71, see book) Paul, who was born in Germany but is of Kenyan origin, is referred to as speaking “*so gut Deutsch wie die anderen Kinder*” [German as well as the other children] (ibid, p.71). This comment is made just before the reader is told that Paul is sometimes faced with hostility in Germany on the basis of his skin colour (ibid, p.70). The reader therefore gets an impression that Jan cannot understand this, since Paul speaks perfect German and is “*mehr wie ein Deutscher*” [more like a German] (ibid, p.71).

And finally, Character B, in the poem “*Dialog*” [Dialogue] (BAUSTEINE Lesebuch 4, p.42, Appendix B, p.II), speaks “*so gut deutsch*” [German so well] even though his/her mother was born in Iran (ibid, p.1). Here, Character A cannot comprehend how someone with a migrant background is able to speak such good German and furthermore be a German:

A.: *Du redest so gut deutsch.  
Wo kommst Du denn her?*

B.: *Aus Hamburg.*

A.: *Wieso? Du siehst aber nicht so aus!*

B.: *Wie sehe ich denn aus?*

A.: *Na ja, so schwarzhaarig und dunkel ... (ibid, p.42)*

[ A.: You speak German so well.  
Where are you from?

B.: From Hamburg.

A.: How come? You do not look like it!

B.: How do I look like?

A.: Well, so black-haired and dark ...]

Character A implies that on the basis of the skin/ hair colour, Character B cannot be German and therefore does not expect him/ her to speak such good German.

Having explored how language can be applied as a marker to create and emphasise difference, the next sub-category shows in what way skin colour creates a “we/they” setting.

### 5.2.3 Skin Colour

The ethnic and cultural ‘other’ is presented or described as having a different skin colour to the majority of German society. Illustrations in textbooks often show people with different skin colours in an effort to portray ethnic and cultural diversity. If no reference in terms of ethnic and cultural origin is made in the texts which accompany these illustrations, they convey ethnic and cultural diversity as societal normality and part of everyday life (an example of this is given under the ninth sub-category which deals with the ‘included other’. However, emphasis on ethnic and cultural difference arises when an image showing a person with dark(er) skin colour directly corresponds to a text where a reference to a particular ethnic or cultural background is made. This combination has been found in ten texts.

An image in the text “*Gemeinsam leben*” [Living together] (Papiertiger 3, p.188, Appendix B, p.XIX), depicts Ahmet as a boy with dark skin (Image 1), while the text underneath mentions that “Ahmet kommt aus Africa” [Ahmet comes from Africa] (ibid, p.188). The text lists differences between a boy from Germany and Ahmet from Africa. As the illustration below shows, the difference is achieved through the attributive ‘Africa’. The message of difference is further emphasised through the predication of the image, which shows Ahmet as having dark skin and the reference in the text to his lack of language skills.

**Image 1**

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#### Gemeinsam leben



**Ich** lebe in Deutschland.  
**Ich** besuche die 3. Klasse.  
**Ich** schreibe besonders gern.  
**Ich** male nicht so gut.



**Ahmet** kommt aus Afrika.  
**Er** geht in die 3. Klasse.  
**Er** spielt prima Fußball.  
**Er** versteht noch schlecht Deutsch.

Source: Text: “Gemeinsam leben”, page 188, *PAPIERTIGER 3*. Sprachlesebuch. 2007. Braunschweig: Bildungshaus Schulbuchverlage, Westermann Schroedel Diesterweg Schöningh Winklers GmbH.

In a similar way, Güneş, who is described as Turkish-speaking Muslim in “*Warum gibt es eigentlich Ostern?*” [Why do we actually have Easter?] (Das Auer Lesebuch 4, p.118, Appendix B, p.IX) and “*Güneş*” (Überall ist Lesezeit 3, p.50, see book) as well as Gökan in “*Gökan hat Mut*” [Gökan has courage] (Das Auer Lesebuch 3, pp.82-83, Appendix B, p.VII-VIII), also of Turkish origin (see Image 2), the Egyptian girl Laila in “*Coco und Laila*” [Coco and Laila] (Das Lesebuch 4, pp.24-27, see book) and Italian-speaking Carlo in “*Fremde Sprachen klingen anders*” [Foreign languages sound different] (Papiertiger 3, p.177, Appendix B, p.XX) are shown as having darker skin colour, while their origins are specified within text.

## Image 2

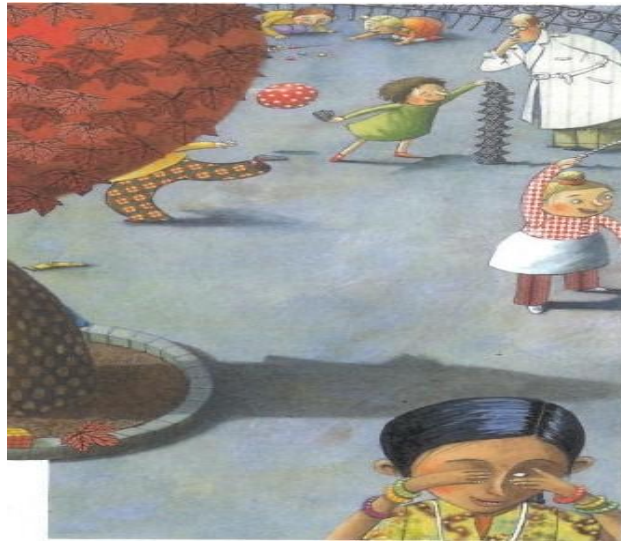


Source: Text: “*Gökan hat Mut*”, Irina Korschunow, p. 83, *Das Auer Lesebuch 3*, Ausgabe N. 2004. Donauwörth: Auer Verlag GmbH

In “*Faschingshexe Nina*” [Carnival-Witch Nina] (Lollipop Lesebuch 3, p.114, Appendix B, p.XVII) the character Tea is presented with a darker skin tone. Although no reference is made to Tea’s ethnic or cultural background, the text points out that “*sie lebt im Asylantenheim*” [she lives in an asylum seekers’ home] (ibid, p.114) and therefore is not a member of the German majority, i.e., she is an ethnic and cultural ‘other’.

Skin colour is not only used in reference to a particular ethnic or cultural background in imagery, but is also described in some texts. Vimala’s description of her “*sehr dunkle Haut*” [very dark skin] (Papiertiger 4, p.184, Appendix B, p.XXI-XXII) and Tintenklecks 3, p.6, Appendix B, p.XXVI-XXVII), for example, is confirmed in the images which accompany the text (Image 3).

### Image 3



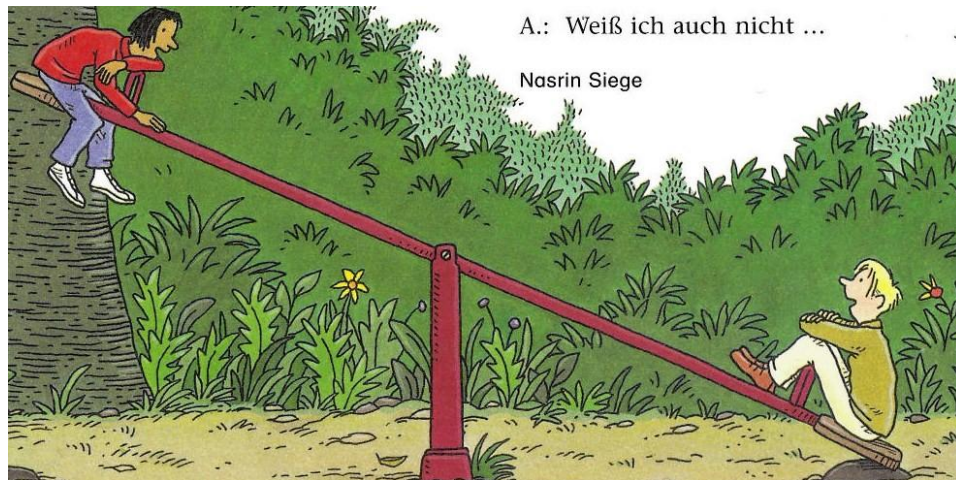
Source: Text: “Vimala gehört zu uns”, pages 184-187, *PAPIERTIGER 4*.  
Sprachlesebuch. 2007. Braunschweig: Westermann Schroedel  
Diesterweg Schöningh Winklers GmbH

Likewise, in “*Jan kommt aus Deutschland*” [Jan is from Germany] (Jo-Jo 4, pp.68-71, see book) the skin colour of his friend Paul, who is of Kenyan descent, is also mentioned in the text when Jan describes how an elderly man insulted Paul “*wegen seiner dunklen Hautfarbe*” [because of his dark skin colour] (ibid, p.71). An image underneath the text, showing Jan and Paul, confirms Paul’s darker skin colour (ibid, p.71).

Both texts, “*Vimala gehört zu uns*” [Vimala is one of us] (Papiertiger 4, pp.184-187, Appendix B, p.XXI-XXII) and “*Jan kommt aus Deutschland*” [Jan comes from Germany] (Jo-Jo 4, p.68-71, see book), explore the issue of discrimination on the basis of skin colour, which is discussed in the analysis in the section entitled “Hostility”. Therefore, it was probably necessary to highlight the skin colour in both instances.

Another character portrayed with darker skin in image and text is Character B (Image 4) in the “*Dialog*” [Dialogue] (BAUSTEINE Lesebuch 4, p.42, Appendix B, p.II). Character B is described by her dialogue partner Character A as “*so schwarzhaarig and dunkel ...*” [so black-haired and dark] (ibid, p.42).

## Image 4



Source: Text: "Dialog", page 42, *BAUSTEINE*. Lesebuch 4. 2005. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH.

Lastly, in a short story, entitled "*Wer ist der Täter?*" [Who is the culprit?] by the Austrian children's author Erwin Moser (*Überall ist Lesezeit* 4, pp.83-85, see book), one character is described as having dark skin, while the images that accompany the story confirm this fact. This story is about an elderly lady in a shopping centre lift, who misses her diamond brooch after the lift has been stuck for a short while. The people in the lift are described as follows:

*Ein beliebter Herr in dunklem Anzug, der eine dünne Zigarre rauchte; ein ungefähr zwanzigjähriges Mädchen mit dunkler Hautfarbe – offensichtlich eine Ausländerin; ein glatzköpfiger Mann mit Aktentasche, der sehr nervös wirkte; ein junger Mann in Jeans und mit Brille, der fortwährend Kaugummi kaute; ein alter Herr mit Schnurrbart, der sehr griesgrämig dreinschaute, und eine ältere Dame mit einem sonderbaren, auffälligen gelben Hut* (ibid, pp.83-84).

[A stout man in a dark suit, who smoked a thin cigar; a girl, aged about twenty, with a dark skin colour – obviously a foreigner; a bald man with a briefcase, who appeared to be very agitated; a young man in jeans and glasses, who continuously chewed chewing gum; an old man with moustache, who looked very cranky, and an elderly lady with a strange, bright yellow hat.]

The adverb “*offensichtlich*” can be read in two different ways. The first way could be in the sense of ‘clearly’, which would make the relationship between the girl with the dark skin colour and her label as “*Ausländerin*” [foreigner] an indisputable one i.e. the girl, aged about twenty, with dark skin colour is clearly a foreigner. If the adverb, however, is read as ‘apparently’ there is some room for speculation, which makes the phrase an assumption rather than fact. In any case, the emphasis on the girl’s skin colour and its association with the ethnic and cultural ‘other’ clearly creates a separation from the rest of the group. It is implied that she might not really belong there. Furthermore, no consideration is given to the possibility of her being German (Austrian).

In the examples given above, the visual illustration of characters with darker skin tone is always associated with their being the ethnic and cultural ‘other’ and this is affirmed as such through direct reference within the text.

### **5.2.4 Religious Difference**

The ethnic and cultural 'other' is sometimes presented as having a different belief/ religion than the German Christian majority. Therefore, skin colour is not the only means used to illustrate difference in textbooks. Reference to a particular religious group is made by the portrayal of characters wearing a defining form of religious dress. As it is the case with the portrayal of different skin colour, if no reference in terms of ethnic and cultural origin is made in the texts which accompany these illustrations, they convey ethnic and cultural diversity as societal normality and part of everyday life. References to religious difference in text and/ or images have been found in seven texts.



### 5.2.4.1 Religious Difference Portrayed in Texts

While religious symbols are used visually to portray difference, some texts directly address religious difference as well. In the story “*Warum gibt es eigentlich Ostern?*” [Why do we actually have Easter?] (Das Auer Lesebuch 4, p.118, Appendix B, p.IX), for example, Güneş tells the reader that even though she likes colourful Easter eggs, for her and her family Easter is “*ein fremdes Fest, weil [sie] eine andere Religion haben*” [is a foreign celebration because they have a different religion] (ibid). Furthermore, she clarifies that they are Muslims. The adjective ‘*fremd*’ directly accentuates difference between the Christian majority and the Muslim minority in Germany. When Güneş informs readers beforehand that she was six when she arrived in Germany and, although she speaks German at school, she always speaks Turkish at home with her family (ibid), an indirect link is established between her Turkish origins and the Muslim faith, i.e., Turkish people are also Muslims.

Religious difference is the central theme in “*Weihnachten und Zuckerfest*” [Christmas and Eid al-Fitr] (Piri 3, pp.166-167, Appendix B, p.XXIV) where both festivities are discussed and compared. When Hussein, who is a Muslim (ibid, p.166), asks his teacher why he should learn a Christmas poem when he does not celebrate Christmas his teacher admits: “*Darüber habe ich noch nie nachgedacht.*” [I have never thought about that before] (ibid, p.166). Subsequently the class discusses Islam and what festivities Muslims celebrate. While Dilara and Berkant explain Ramadan and the celebrations on Eid al-Fitr, the reader is told “*warum Dilara, Hussein, Kübra und all die anderen Kinder meiner Klasse, deren Eltern Moslems sind, nicht Weihnachten feiern: Sie haben eine andere Religion*” [why Dilara, Hussein, Kübra and all the other children in my class, whose parents are Muslims, do not celebrate Christmas: They have a different religion] (ibid, p.167).

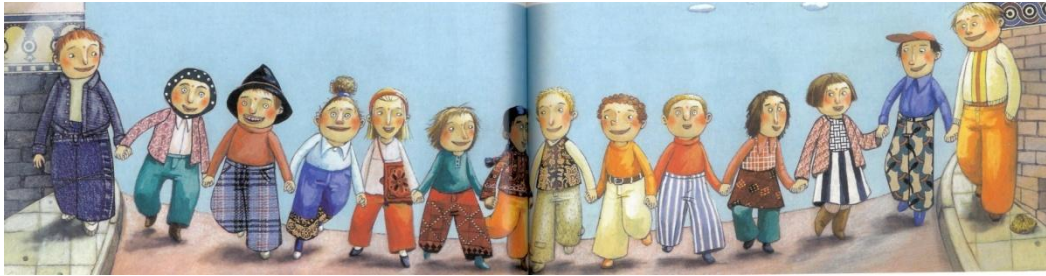
### 5.2.4.2 Religious Difference Portrayed in Visual Images

“*Spaziergänge mit Papa*” [Walks with Dad] (Das Lesebuch 3, pp.30-34, see book), examines the concept of difference through a dialogue-style narrative between a father and his daughter. An accompanying image shows a group of tourists are shown as wearing head scarves and skull caps indicating their Islamic background. Their ethnic and cultural difference is highlighted within the text as they are speaking a non-European language (ibid, p.31) and are seen as not fitting into a German context by both father and daughter: “*Die Leute kommen bestimmt von weit her. Wie Touristen, die zum Wandern hergekommen sind wie wir, sehen sie nicht aus.*” [These people probably come from far away. But they do not look like tourists, who, like us came here for walking.] (ibid). The daughter replies: “*Ich finde, sie passen nicht hier her.*” [I think they do not fit in here] (ibid).

Two female characters are illustrated as being Muslim in “*Picknick bei Aischa*” [Picnic with Aischa] (Lollipop Lesebuch 3, p.149, see book) as both women wear a headscarf. An indication of the family’s Lebanese origins is made in the text as Aischa refers to her aunt in Lebanon (Lollipop Lesebuch 3, p.149).

In an effort to show solidarity with Vimala, who has been discriminated against on the grounds of her ethnic and cultural origins at school, the images in “*Vimala gehört zu uns*” [Vimala is one of us] (Papiertiger 4, pp.184-187, Appendix B, p.XXI-XXII) portray her classmates as each wearing a tikka on their foreheads (ibid, pp.186-187). The tikka is mostly associated with Hinduism. Here, the religious reference in the picture (Image 5) acts as a predication to her Indian roots, which are mentioned in the text (ibid, p.184) in the way that the headscarf seems to be a supplement to the Turkish reference in the texts mentioned above. The students’ attention is drawn to this particular aspect of the image as one of the questions asks: “*Was seht ihr auf dem Bild, was im Text nicht erzählt wird?*” [What do you see in the picture that is not referred to in the text?] (ibid, p.187). The answer would be the wearing of the tikka, which is not mentioned in the text.

## Image 5



Source: Text: "Vimala gehört zu uns", pages 186-187, *PAPIERTIGER 4*.  
Sprachlesebuch. 2007. Braunschweig: Westermann Schroedel  
Diesterweg Schöningh Winklers GmbH

Similarly, in "*Soham und Issa*" [Soham and Issa] (Das Lesebuch 3, p.29, see book), the characters are introduced as having Persian names by a reference underneath the text: "Soham und Issa sind persische Vornamen (Issa=Jesus)" [Soham and Issa are Persian first names (Issa=Jesus)]. The text is accompanied by a picture of the two siblings with Soham wearing a head scarf, perhaps a reference to her Muslim family background.

### **5.2.4.3 Religious Difference portrayed in Text and Visual Images**

Furthermore, in “*Tante Wilma riecht nach Knoblauch*” [Aunt Wilma smells of Garlic] (Überall ist Lesezeit 4, pp.58-60, see book) a Turkish family moves into Aunt Wilma’s house. The visual images, representing parts of the story, also show the female members of the family wearing head scarves (ibid, pp.59-60), which defines them as Muslims. Additionally, the Turkish family is referred to within the text as not being Christians: “*Und es sind nicht einmal Christen!*” [And they are not even Christians!] (ibid, p.59).

### 5.2.5 Hostility

Under this sub-category the ethnic and cultural ‘other’ is presented in the textbooks examined as experiencing hostility from members of the German majority because of his/ her ethnic and cultural origin. As racial discrimination and xenophobia present a problem in many multicultural societies, some of these texts perhaps aim to raise awareness and to encourage critical discussion. Reference to the ethnic and cultural ‘other’ experiencing hostility in Germany/ German context has been detected in 13 texts.

In the text *“Vimala gehört zu uns”* [Vimala is one of us] (Papiertiger 4, pp.184-187, Appendix B, p.XXI-XXII) three older children are seen to like picking on the younger children, *“am liebsten aber die türkischen Kinder”* [but in particular on the Turkish children] (ibid, p.184). They also harass Vimala discriminating against her on grounds of her skin colour: *“Wie siehst du denn aus?”, riefen sie laut. “Bist du in einem Farbtopf gefallen?” Und sie lachten laut.* [What do you look like?, they shouted. Did you fall into a paint pot? And they laughed loudly.] (ibid, p.184). When Vimala and her classmates played in the playground in the afternoon, she experienced more abuse from Lea and her friends:

*“Hee, Ausländer haben hier nichts zu suchen!” Sie fanden das lustig. Wir wollten gerne ein bisschen schaukeln und hatten gar keine Lust wegzugehen. Da warfen sie Vimalas Jacke in die Luft. “Hol sie dir doch, du Neger”<sup>19</sup>!”, schrien sie und lachten* (ibid, p.185).

[“Hey! There is no room for foreigners here!” They found that funny. We wanted to play on the swing a little bit and did not feel like going. Then they threw Vimala’s jacket in the air. “Get it, you nigger!”, they shouted and laughed.]

The story ends with Vimala’s classmates taking a stand against Lea and her friends as the whole class protects her and accompanies Vimala to school, because: *“Wer sie wegen ihrer Hautfarbe ärgert, kriegt es mit uns zu tun.”* [Whoever picks on her because of her skin colour will have to deal with us.] (ibid, p.187). The text, which

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<sup>19</sup> This is a direct quote. The author is aware that the language used here and in the translation is very offensive.

appears in two different textbooks, is followed by comprehension exercises in both instances. However, none of the comprehension questions or tasks challenge or discuss the offensive language used against Vimala.

Kenan, who gets into a fight with a boy from school in “*Christina – Freunde gibt es überall*” [Christina – Friends are everywhere] (Tintenklecks 4, pp.14-15, Appendix B, p.XXVIII), also experiences hostility and verbal abuse: “*Tanz doch mal Zigeunerchen, los, komm!*” [Dance gypsy, go, come on!] and “*Warum hast du heute bloß deine Geige zu Hause gelassen?*” [Why did you leave your fiddle at home today then?] (ibid, p.14). The Sinti and Roma in Germany, for whom ‘*Zigeuner*’ is often used in a discriminative manner, reject the term (Duden, p.1141).

Consequently, because of its disparaging nature the term is not in use anymore. It is not explained whether Kenan is a member of the Sinti and Roma community, but the word is used offensively against Kenan who is of (former) Yugoslavian origin. The negative language used against Kenan remains uncontested as no reference is made in the comprehension section which follows the text. The fiddle here is dismissively associated with the traditional music of the Sinti and Roma.

Negative language also features in the text “*Wir sind fünf*” [We are five] (Das Auer Lesebuch 4, p.37, Appendix B, p.X). Here an unnamed boy from Italy is met with unfriendliness by some children: “*Warum der immer rumsteht!*”, sagte Ante. “*Ist doch klar*”, sagte Florian. “*Der will zu uns, der Itaker. Er trat einen Stein in die Richtung des fremden Jungen.*” [“Why does he always have to stand around!”, said Ante. “It’s obvious”, said Florian. “He wants to come to us, the Eyetie.” He kicked a stone in the direction of the foreign boy.] (ibid, p.37). As the boy grins and kicks the stone back, the children discuss different stereotypes and later befriend him. However, the use of the pejorative term “*Itaker*” [Eyetie], used for someone from Italy, remains unchallenged as it is not discussed in the text or in a comprehension section.

A list of hostilities towards the ethnic and cultural ‘other’ is made in the text “*Jan kommt aus Deutschland*” [Jan comes from Germany] (Jo-Jo 4, pp.68-71, see book) as Jan is worried about his experiences. The text states how people in Germany believe “*es gäbe zu viele Ausländer und diese sollten lieber zu Hause bleiben*”

[there are too many foreigners and they should stay at home] (ibid, p.70).

Furthermore, violence towards the ethnic and cultural ‘other’ is exposed:

*Vor einer Woche hat jemand mit schwarzer Farbe “Ausländer raus” auf die Schulhofmauer geschrieben. Und neulich ist ein Afrikaner von Jugendlichen irgendwo in Deutschland aus einer Straßenbahn geworfen und getötet worden. Und das nur, weil er schwarz war wie Abedi, sein Freund. In Jans neuer Klasse gibt es viele türkische Kinder und einen Jungen aus Kenia. “Mit Türken spiele ich nicht”, hat neulich eines der deutschen Kinder gesagt (ibid, pp.70-71).*

[One week ago someone wrote “foreigners out” in black on the wall of the schoolyard. And recently an African was killed somewhere in Germany because he was thrown out of a tram by youths. And only because he was black like Abedi, his friend. In Jan’s new class there are many Turkish children and one boy from Kenya. “I don’t play with Turks”, said one of the German children recently.]

The boy from Kenya is called Paul and is Jan’s friend. As has been mentioned before, he too has received hostile comments from an older man because of his darker skin colour.

Just as one of the students in Jan’s class is seen as not playing with Turkish children, Micha in “*Gökan hat Mut*” (Das Auer Lesebuch 3, pp.82-83, Appendix B, p.VII-VIII) is told by a boy in his class “*dass wir nicht mit den Türken reden sollten*” [that we should not talk to the Turks] (ibid, p.82).

The newspaper article style text “*Gewalt auf Klassenfahrt*” [Violence on a School Outing] (Papiertiger 4, p.183, Appendix B, p. XXIII) also focuses on aggression towards ‘others’ as German, Arabic and Turkish students are verbally harassed with “*ausländerfeindlichen Parolen*” [xenophobic slogans] by local youth (ibid, p.183) while on a school outing. As a result of a violent conflict, one of the Turkish students was slightly injured (ibid, p.183). The article is accompanied by a picture of protesters who march against racism and xenophobia. Two questions discuss the issue of xenophobia in Germany and make a link to Article 3 of the German Constitution. The content of Article 3, which deals with equality for all before the law, is displayed on the same page.

The slogan “*Ausländer raus!*”, which is commonly used by xenophobic groups against ethnic and cultural ‘others’, was also written on the blackboard in the classroom of the third grade shown in the text “*Warum kommen die Ausländer zu uns?*” [Why do the foreigners come to us?] (Tipi Lesebuch 4, pp.90-91, see book). Although one of the students wants to wipe it off, the teacher is shown to use this opportunity to challenge and discuss hostility against the ‘other’ and to explain possible reasons for immigration to Germany.

Hostility by Germans towards Turkish people is assumed to apply to the landlord in “*Tante Wilma riecht nach Knoblauch*” [Aunt Wilma smells of Garlic] (Überall ist Lesezeit, pp.58-60, see book), when he asks Turkish people to move into the building of flats in order to scare Aunt Wilma out of the house. Being Turkish in this context has negative associations, which are confirmed by Aunt Wilma who at first rejects the idea and reacts with resentment implying that they have too many children, smell of garlic and have fleas (ibid, p.59). Throughout the story Aunt Wilma’s opinion changes considerably in a positive way as she gets to know the family.

Negative associations with Romanian origins also arise in the story “*Maria kommt aus Rumänien*” [Maria comes from Romania] (Lesereise 3, p.124, see book). When Maria watches some children play in the yard in front of her new house, she is approached by one of them who asks: “*Was will die Rumänin?*” [What does the Romanian want?] (ibid, p.124). When Maria replied that she was not a Romanian, the boy said: “*Aber du kommst doch von dort, gib’s zu!*” [But you come from there, admit it!], whereupon Maria answered “yes” (ibid, p.124). When the children laughed, Maria retreated to her flat.

Like Maria, “*Soham und Issa*” [Soham and Issa] (Das Lesebuch 3, p.29, see book) also encounter hostility from Jule and Markus in the local playground. After Markus tells Jule about his father’s opinion, that “*wir schon genug Ausländer hier haben*” [we already have enough foreigners here] (ibid, p.29), he angrily turns to Soham and Issa: “*Geh runter von der Schaukel! Das ist unser Spielplatz! Ihr habt hier nichts zu suchen!*” [Get off the swing! This is our playground! You have no business here!] (ibid, p.29). Although Soham understands what Markus says, she does not



understand why she is not allowed to play there. Markus, thinking that Soham does not understand, asks in mocking manner: *“Du können nix sprechen unsere Sprache?”* and *“Du mich nicht verstehen? Du blöd?”* [You not can speaking our language? You not understanding me? You stupid?] (ibid, p.29). Although Markus’s ridicule is contested by Soham, who asks him why he speaks in a strange way and whether he cannot speak proper German (ibid, p.29), the behaviour towards Soham and Issa is not addressed as no comprehension accompanies the text.

As mentioned before, in the text *“Ben liebt Anna”* [Ben loves Anna] (BAUSTEINE Lesebuch 4, pp.44-45, Appendix B, p.III), Anna receives a negative reception, especially from Katja, because of her Polish origins:

*Katja fand Anna ekelhaft. “Die stinkt”, meinte sie, “und richtig schreiben kann sie auch nicht. Mit zehn kann die nicht einmal richtig schreiben.” Bernhard sagte: “Die kann vielleicht polnisch schreiben.” “Die ist überhaupt eine Polin und keine Deutsche”, sagte Katja. “Wahrscheinlich hat die in Polen nicht bleiben dürfen”, meinte Bernhard. “Wegen Dauerstinken”, sagte Katja (ibid, p.44).*

[Katja found Anna disgusting. “She stinks”, she said, “and she also can’t write properly. She can’t even write properly at the age of ten.” Bernhard said: “Maybe she can write Polish.” “Anyway she is a Pole and not a German”, said Katja. “She probably wasn’t allowed to stay in Poland”, declared Bernhard. “Because of stinking all the time”, said Katja.]

Ben defends Anna by telling Katja that she stinks herself (ibid, p.44). Although the class teacher in the story also reminds the children not to be mean to Anna (ibid, p.44) the negative language used against her remains unchallenged as no comprehension questions are posed to discuss this further.

When Ben and Anna talk about the living situation of Anna’s family in Germany in a different text entitled *“Wo Anna wohnt”* [Where Anna lives] (Das Auer Lesebuch 4, pp.34-36, Appendix B, pp.XI-XIII), Anna tells Ben that her father will earn money soon again so that they can afford to live in a better place. Furthermore, she says that he was not able to get work in Poland because the family intended to move to Germany. She then adds that in Germany he cannot get work *“weil wir aus Polen*

*gekommen sind*” [because we came from Poland] (ibid, p.35), implying hostility from German employers towards the ethnic and cultural ‘other’.

In “*Olgas Geschichte*” [Olga’s Story] (Das Lesebuch 4, pp.32-33, see book), Olga’s father describes his experience of hostility as an ethnic German in Siberia and Germany: “*In Siberien waren wir immer die Fremden, die Feinde. Aber auch hier in Deutschland gibt es Leute, die uns Angst machen wollen. Für die sind wir die Russen.*” [In Siberia we were always the foreigners, the enemies. But there are also people here in Germany, who want to scare us. For them we are the Russians.] (ibid, p.33).

The texts under this sub-category highlight some of the hostility that ethnic and cultural ‘others’ can face in Germany. This raises awareness and opens up grounds for critical discussion. However, the texts shown above are rarely challenged by didactical questions in the textbooks. Therefore, for example, negative language is not denounced.

## 5.2.6 Questions of Identity

Under this sub-category the ethnic and cultural ‘other’s’ identity is directly or indirectly questioned in some texts, where biculturality is presented as inconceivable by members of the German majority. A lack of acceptance and acknowledgement of people growing up with more than one culture (Fritzsche 2006) is reflected, especially in the case where the ‘other’ looks different from members of the majority of society. *“Durch ihr anderes Aussehen werden sie von ihrer Umgebung als nicht-deutsch kategorisiert und entsprechend behandelt.”* [Because of their different appearance they are categorised as non-German by their environment and treated accordingly] (Wenzler-Creme 2005, p.26). This has in part been seen in the sub-categories above, in particular where the ethnic and cultural ‘other’ is portrayed as having a different skin colour or religion in a text and/ or an image. Questions of identity arise in seven texts.

In *“Olgas Geschichte” [Olga’s Story]* (Das Lesebuch 4, pp.32-33, see book), even though Olga’s family had lived in Siberia for decades, they always thought of themselves as ethnic Germans but had to hide this fact: *“Und wenn man dort sagt, dass man Deutscher ist, wird man überall angefeindet. Wir haben es immer verheimlicht.”* [And if you say there that you are German you receive a hostile reception. We never mentioned this.] (ibid, p.33). However, in Germany many people do not recognise them as part of German society and instead see them as Russians: *“In Siberien waren wir immer die Fremden, die Feinde. Aber auch hier in Deutschland gibt es Leute, die uns Angst machen wollen. Für die sind wir die Russen.”* [In Siberia we were always the foreigners, the enemies. But there are also people here in Germany, who want to scare us. For them we are the Russians.] (ibid, p.33). Olga’s family is therefore seen to be faced with complex questions of identity. Because *Aussiedler* [ethnic Germans] have been living outside of Germany for generations, many *“haben nur wenig Bindung zur deutschen Sprache und Kultur”* [have only a loose bond to the German language and culture] (Schneider 2005). Therefore, while they are fully recognised as Germans by the German government, they are often not accepted as such by members of the German majority.

When the teacher in “*Warum kommen die Ausländer zu uns?*” [Why do the foreigners come to us?] (Tipi Lesebuch 4, pp.90-91, see book) explains how migrant workers from Italy, Greece, Spain, Portugal, Yugoslavia and Turkey were joined by their families in Germany, a student named Stefan says that his father was born in Greece but he was born Germany. The teacher answers: “*Trotzdem bist du Grieche, also ein Ausländer*” [Nevertheless you are Greek, thus a foreigner] (ibid, p.91). Here the teacher’s insistence seems to rule out any possibility that Stefan might also consider himself German, i.e., to be bi-cultural and have two identities, since his family has been living in Germany for quite a long time, he speaks German and was born in Germany.

In “*Lippels Traum*” [Lippel’s Dream] (Das Auer Lesebuch 4, pp.176-179, Appendix B, p.XIV-XVI) the teacher, Mrs Klobe, makes a similar statement. When Hamide and Arslan are introduced to the class as two new students to the class, Elvira asks: “*Frau Klobe, sind das Ausländer?*” [Mrs Klobe, are they foreigners?] whereupon the teacher replies: “*Sie sind Türken. Arslan ist in der Türkei zur Welt gekommen. Hamide ist hier geboren, wie ihr auch*” [They are Turks. Arslan was born in Turkey. Hamide was born here, like yourselves] (ibid, p.177). While it might well be the case that they are Turkish, they might also have acquired German nationality or consider themselves to be German or to have two identities, especially since Hamide was born here. However, the teacher excludes this possibility quite quickly when she states that they are Turks.

A reluctance to accept the ‘other’ as part of German society is displayed in the poem “*Dialog*” [Dialogue] (BAUSTEINE Lesebuch 4, p.42, Appendix B, p.II). Even though Character B speaks good German and was born in Hamburg just like her father, she is “*keine Deutsche*” [not a German] according to Character A, because she does not look like one, as she is “*so schwarzhaarig und dunkel*” [so black-haired and dark], and because her mother comes from Iran (ibid, p.42). Here, Character B hesitates in accepting Character A as German on the basis of her physical features.

A.: *Du redest so gut deutsch.  
Wo kommst Du denn her?*

B.: *Aus Hamburg.*

A.: *Wieso? Du siehst aber nicht so aus!*

B.: *Wie sehe ich denn aus?*

A.: *Na ja, so schwarzhaarig und dunkel ...*

B.: *Wo bist Du den geboren?*

A.: *In Hamburg.*

[...]

B.: *Deine Mutter?*

A.: *Im Iran.*

B.: *Da haben wir 's!*

A.: *Was denn?*

B.: *Dass Du keine Deutsche bist! (ibid, p.42)*

[ A.: You speak very good German.  
Where are you from?

B.: From Hamburg.

A.: How come, you do not look like it!

B.: How do I look like?

A.: Well, so black-haired and dark ...

B.: Where were you born?

A.: In Hamburg.

[...]

B.: Your mother?

A.: In Iran.

B.: Here we have it!

A.: Have what?

B.: That you are not German!]

The presumption that someone with a darker skin colour cannot be a German is further presented in the text *“Wer ist der Täter?”* [Who is the culprit?] (Überall ist Lesezeit 4, pp.83-85, see book). As mentioned before, the text describes people, who are stuck in a shopping centre lift, because one of them allegedly stole a diamond brooch from an elderly lady. One of the people is described as *“ein ungefähr zwanzigjähriges Mädchen mit dunkler Hautfarbe – offensichtlich eine Ausländerin”* [a girl, aged about twenty, with dark skin colour – obviously a foreigner] (ibid, p.83). The addition of ‘obviously a foreigner’ eliminates the possibility that someone with dark skin colour could be a member of the German majority and conveys to readers the message that people with dark skin colour are not Germans.

In *“Jan kommt aus Deutschland”* [Jan comes from Germany] (Jo-Jo 4, pp.68-71, see book) Jan’s friend Paul is described as being from Kenya, as being born in Germany and as speaking German as well as the other children (ibid, p.71). Furthermore Paul is said to be *“mehr wie ein Deutscher”* [more like a German] (ibid). Although he is like a German, presumably because he is at home in Germany, he is not accepted by the German majority and experiences harassment because of his dark skin: *“Einmal hat ein älterer Mann Paul auf dem Schulweg wegen seiner dunklen Haut angemacht.”* [Once an older man harassed Paul on the way to school because of his dark skin] (ibid).

When Vimala, in *“Vimala gehört zu uns”* [Vimala is one of us] (Tintenklecks 3, pp.6-7, Appendix B, p.XXVI-XXVII), comes new into class she causes some amazement amongst her fellow students: *“Zuerst waren wir ganz schön verblüfft. Die ‘Neue’ sah einfach anders aus, als wir es gewöhnt waren. Sie hatte sehr dunkle Haut.”* [At first we were quite baffled. The “new” girl just looked so different to what we were used to. She had very dark skin] (ibid, p.6)<sup>20</sup>. The students then find out that she speaks German and was born in Germany, but her parents are from India. Vimala’s official status is not mentioned. However, Lea and her friends are calling Vimala a foreigner as part of their hostility towards her, which is not challenged in the text. Again, although Vimala was born in Germany, speaks

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<sup>20</sup> The amazement towards Vimala on part of the students quoted here does not appear in *“Vimala gehört zu uns”* [Vimala is one of us] in the textbook Papiertiger 4. However, both texts in Papiertiger 4 (p.184) and Tintenklecks 3 (p.6) mention that students marvelled at Vimala.

German and most likely is at home in Germany, she is met with amazement on one side and hostility on the other side, because her skin colour does not 'fit in' with the general definition of what it seems to be German or part of German society.

### 5.2.7 The ‘Other’ in Need

Another frequent presentation of the ethnic and cultural ‘other’ is as an individual in need. The ‘other’ here is portrayed as either being economically poor and living in poor conditions or as a victim of abuse and hostility. Because the ‘other’ as a victim of hostility has been referred to above, only those who are shown as receiving help and those living in poor living conditions will be mentioned here. Reference to the ethnic and cultural ‘other’ being in need is made in nine texts.

The Turkish residents, who move into Aunt Wilma’s house in the text “*Tante Wilma riecht nach Knoblauch*” [Aunt Wilma smells of Garlic] (Überall ist Lesezeit 4, pp.58-60, see book) are presented as in need of donations when Aunt Wilma buys “*ein halbes Dutzend Kinderpudelmützen*” [half a dozen childrens’ bobble hats] and organises an old pushchair for them (ibid, p.59) Furthermore, she helps the Turkish children with their homework and will give Mustafa piano lessons. (ibid, p.60).

In “*Faschingshexe Nina*” [Carnival-Witch Nina] (Lollipop Lesebuch 3, pp.114-115, Appendix B, p.XVII) the character Tea arrives in class crying because she does not have a costume for the school carnival. The reasons for Tea not having a costume are described in the text as follows: “*Sie lebt im Asylantenheim und die Eltern haben kein Geld.*” [She lives in an asylum seekers’ home and the parents do not have money] (ibid, p.114). Although Tea is not the only child in the story who does not have a costume, she is the only one where the absence of a costume is related to her parents’ origin and status. Because her parents are asylum seekers in Germany, they are shown not to be able to afford a costume for their daughter. However, a girl named Nina empathises with Tea and organises a princess costume for her. With regard to the use of the pejorative word “*Asylantenheim*”<sup>21</sup> [asylum seekers’ home], there is no comprehension section following the text and therefore the term remains unchallenged.

Living conditions as an expression for poverty are described in the text “*Wo Anna wohnt*” [Where Anna lives] (Das Auer Lesebuch 4, pp.34-36, Appendix B, pp.XI-

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<sup>21</sup> “Asylant” is a pejorative term and therefore generally not used (DWDS). A more appropriate term for ‘asylum seeker’ would be “Asylbewerber”.



XIII). Here Ben asks Anna, who is originally from Poland, where she lives. When Anna answers, Ben stumbles: “*Aber -. Ben sprach nicht weiter. Anna brachte den Satz, den er nicht aussprechen wollte, zu Ende: Da sind die Barackenwohnungen. Da wohnen wir nicht mehr lang. Papa hat schon einen Antrag gestellt. Und er verdient bald wieder.*” [But -. Ben did not continue to speak. Anna finished the sentence, which he did not want to pronounce: They are the barracks flats. We will not live there for long. Dad has already made an application. And he will earn soon again.] (ibid, p.35). Additionally, the text mentions that the barracks, which “*sah schrecklich alt aus*” [looked terribly old] (ibid, p.35), housed at least five children<sup>22</sup> who sleep in one room and their parents, who sleep in the kitchen (ibid, p.35). Presumably Anna’s father has filed an application to be re-housed. Her father’s unemployment, which Anna touches upon indirectly, is also an aspect shown to be contributing to the family’s overall situation.

Aischa, in “*Neben mir ist noch Platz*” [There is a place next to me] (Das Auer Lesebuch 3, pp.100-101, Appendix B, p.VI), is living in a similar situation to Tea. However, the words describing her home in this text are carefully selected: “*Sie lebt in dem alten Haus, das früher ein Gasthof war und in dem jetzt die Leute wohnen, die aus dem Ausland kommen wie Aischa.*” [She lives in the old house, which was a guesthouse before, and where the people like Aischa from foreign countries now live] (ibid, p.100). Apart from the reference to the old house where Aischa lives, no comment is made with regard to her economic status.

The ethnic and cultural ‘other’ in “*Maria kommt aus Rumänien*” [Maria is from Romania] (Lesereise 3, p.124, see book) is also described as living “*im ersten Stock eines alten Hauses*” [in the first floor of an old house] (ibid, p.124). Although this does not necessarily give the reader any information about Maria’s financial situation, the reference has been included in this part of the analysis because the ethnic and cultural ‘other’ is often associated with living in an old house.

Furthermore, the house of the Egyptian girl, Laila, in the text “*Coco und Laila*” (Das Lesebuch 4, pp.24-27, see book) is described in the following rather negative way:

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<sup>22</sup> The text mentions that Anna has six siblings, but two of them attend a boarding school where they learn German (Das Auer Lesebuch 4, p.36).

“Coco holt erst einmal tief Luft, ehe sie die Stufen zur Eingangstür erklimmt. Im Treppenhaus ist es eng, dunkel und muffig.” [Coco first takes a deep breath before she climbs up the stairs to the entrance door. It is cramped, dark and musty] (ibid, p.24).

In “*Warum kommen die Ausländer zu uns?*” [Why do the foreigners come to us?] (Tipi Lesebuch 4, pp.90-91, see book) the teacher, Mrs Kimmig, refers to some reasons, why migrants might come to Germany for help: “*Ich glaube, weil ihre Länder ganz arm sind und die Menschen nicht genug zu essen haben oder weil dort Krieg ist.*” [I believe because their countries are very poor and the people don’t have enough to eat or because there is a war there] (ibid, p.90). Her answer is balanced as she also portrays Germany as being in need of workers due to a shortage of labour in the 1950s and 1960s: “*Vor ungefähr 50 Jahren fehlten in Deutschland viele Arbeitskräfte. Damals holte man Männer aus Italien, Griechenland, Spanien, Portugal, Jugoslawien und der Türkei. Diese Männer nannte man Gastarbeiter.*” [About 50 years ago Germany was in need of labour. At that time men from Italy, Greece, Spain, Portugal and Yugoslavia were recruited. These men were called ‘guest workers’.] (ibid). The teacher’s answer furthermore shows an awareness of migrant terminology as she refers to the term ‘guest worker’ in the past tense.

Reasons for migrants seeking assistance in Germany are also given in “*Spaziergänge mit Papa*” [Walks with Dad] (Das Lesebuch 3, pp.30-34, see book) where father and daughter discuss the concept of being ‘*fremd*’ [foreign]. Here the father addresses the topic of political asylum seekers and refugees in Germany and says that many people try and help them: “*Sie werden in ihrer Heimat verfolgt, nur weil sie mit der Politik in ihrem Land nicht einverstanden sind oder weil sie einer anderen Religion angehören. Oder weil dort Krieg ist.*” [They are persecuted in their country, just because they do not agree with the politics in their country or because they are members of another religion. Or because there is a war.] (ibid, p.32).

As mentioned in the Sub-category ‘Hostility’, Vimala, in “*Vimala gehört zu uns*” [Vimala is one of us] (Papiertiger 4, pp.184-187, Appendix B, p.XXI-XXII)<sup>23</sup>, is one

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<sup>23</sup> In the textbook Tintenklecks 3 pp.6-7, where this text also appears, the text only mentions that the class is making a plan to help Vimala. However, it does not mention the details of the plan.

of the migrant victims, who experiences abuse from those who see her as enemy because of her ethnic and cultural origins. When she is harassed by Lea and her friends, as they threw her jacket into the air and said: "*Hol sie dir doch, du Neger!*" [Get it, you nigger!] (ibid, p.185), Vimala is afraid to go to school. However, her classmates make a plan to help her. And so everyday some of the students from the fourth grade accompany and protect Vimala on her way to school. While the empathetic behaviour of her fellow class mates is favourable, Vimala's role in the text is that of someone weak needing protection. The actual problem of hostility towards the ethnic and cultural 'other' however, remains unchallenged and unresolved.

## 5.2.8 Stereotypes

For this category the study has drawn on common definitions of stereotype. As described in Chapter 4, a stereotype is “a preconceived and oversimplified idea of the characteristics which typify a person, situation, etc.; [and] an attitude based on such a preconception” (Oxford English Dictionary 1989). One of the functions of stereotypes is the “*Erzeugung des “Eigenen” in Abgrenzung zum “Fremden”*” [production of the “self” in separation from the “foreign” (“other”)] (Markom and Weinhäupl 2007, p.8). “*Eine Aufwertung des “Wir” über eine Abwertung “Der Anderen”*” [An enhancement of the “we” over a degrading of “the others”] (ibid, p.8) is frequently associated with the use of stereotypes. Therefore, under this sub-category the ethnic and cultural ‘other’ is presented in association with stereotypes in texts and illustrations. Seven texts have been analysed under this sub-category.

Stereotypes of Turkish people are reflected in “*Tante Wilma riecht nach Knoblauch*” [Aunt Wilma smells of Garlic] (Überall ist Lesezeit 4, pp.58-60, see book). When Aunt Wilma complains about a Turkish family moving into her block of flats she says: “*Es handelt sich um Türken! Eine Familie mit sechs oder sieben Kindern und das ganze Treppenhaus riecht schon nach Knoblauch. Wie soll ich mir denn die Flöhe vom Leib halten? Und es sind nicht einmal Christen.*” [It is about Turks! About real Turks! A family with six or seven children and the whole corridor smells of garlic already. How should I keep the fleas at arm’s length? And they are not even Christians!] (ibid, pp.58-59). Here the text associates four stereotypes with the Turkish community. According to Aunt Wilma, Turkish people have many children, smell of garlic, are dirty and are not Christians. Furthermore, Aunt Wilma refers to them as “*primitive Nachbarn*” [primitive neighbours] (ibid, p.59). However, the stereotypes mentioned by Aunt Wilma at the beginning of the text are challenged later on, when she gets to know the Turkish family. When asked about her initial prejudice she replies: “*Die Leute sind sehr sauber.*” [The people are very clean] and “*Mancher, der sich einbildet ein Christ zu sein, könnte von denen noch eine Menge lernen. Immer diese dummen Vorurteile!*” [Someone, who fancies himself as Christian, could still learn a lot from them. Always these stupid

prejudices!] (ibid, p.60). Although the stereotypes mentioned are challenged in the story, there is no comprehension section following the text discussing these.

The ethnic and cultural ‘other’ is often stereotypically portrayed as having large families. In “*Wo Anna wohnt*” [Where Anna lives] (Das Auer Lesebuch 4, pp.34-36, Appendix B, pp.XI-XIII) Anna’s Polish family is also presented as large when Ben asks: “*Wie viel Geschwister hast Du?*” [How many siblings do you have?] (ibid, p.36). Anna replies that she has six siblings, four of whom live at home and two are attending a boarding school to learn German (ibid, p.36).

Aischa’s family size is also commented on by Steffi in “*Picknick bei Aischa*” [Picknick with Aischa] (Lollipop Lesebuch 3, pp.148-149, see book) when she compares Aischa’s family to her own much smaller one: “*Seid ihr aber viele!*” [You are indeed many!] (ibid, p.148). Apart from the issue of family size, this story includes a number of other stereotypes in relation to the ethnic and cultural other. When the family and Steffi are having their picnic, Steffi “darf sich von allem als erste nehmen” [is allowed to be the first to take some food] (ibid, p.149) because she is a guest. “*Dann werden die Männer bedient, zuletzt kommen die Mädchen an die Reihe. Steffi kriegt als einzige Orangensaft eingeschenkt, die anderen Mädchen trinken Wasser.*” [Then the men are served, lastly it is the girls’ turn. Steffi is the only one to get orange juice, the other girls drink water.] (ibid, p.149). Through the ritual of eating, the author suggests that the Lebanese/Arab women are inferior to the Lebanese/ Arab men of the family. He points out that the men are served, while Steffi and presumably the other girls take their food themselves. Furthermore, a certain hierarchy is emphasised here through the adverbs ‘first’ and ‘lastly’. The guest receives her food first, then the men of the family and lastly the women. Although it does not mention whether the men drink orange juice as well, a point is made that the girls drink water, while Steffi is allowed orange juice. Gender hierarchies are further suggested when the girls are going for a walk and Aischa’s brother, Jussuf, tells them only to walk where they can be seen by him. Steffi tells Aischa: “*Dein Bruder spielt sich ganz schön auf! Das mit den Männern und Frauen bei euch finde ich sowieso doof...*” Aischa guckt erstaunt. “*Was ist doof?*”, fragt sie. “*Bei euch kriegen die Männer immer zuerst*”, erklärt Steffi.” [“Your brother is acting up quite a lot! Anyway, I find all that going-on with the men and women in

your family silly ...” Aischa looks astonished. “What is silly?”, she asks. “In your family the men always get things first”, explains Steffi.] (ibid, p.149). Aischa takes Steffi’s comment light-heartedly and jokes that it is okay since there are only two men in her family. She then goes to and says that with her aunt in Lebanon the girls hardly get anything because she has five sons (ibid, p.149). However, Aischa’s answer does not counter Steffi’s comment, but rather confirms it. Steffi thinks it is unfair and says: “*Bei uns werden immer zuerst die Frauen bedient.*” [Here the women are always served first.] (ibid, p. 149). Challenging Steffi’s comments Aischa replies laughing: “*Aha. Und das ist gerecht, ich verstehe.*” [Aha. And that’s fair, I understand.] (ibid, p.149). The stereotype of the submissive woman is further associated with Muslim women as a picture accompanies the text whereby two of the women wear head scarves. The illustration also shows the afore-mentioned hierarchy with the men walking in front of the women on their way to the picnic.

Gender relations are also a theme in the story “*Die Sache mit dem Bus*” [The Matter with the Bus] (Das Lesebuch 4, pp.125-126, see book). This story is presumably set in a Turkish family as the character’s names ‘Gül’ and ‘Murat’ are not normally used in a German context and suggest a Turkish background. It is Gül’s duty to clear the breakfast table every morning before going to catch the bus to school. Her brother, Murat, however holds her up by drinking his tea quite slowly. As a result, she nearly was struck by the school bus when rushing to catch it one morning. The next morning Murat tells her: “*Tisch abräumen!*” [Clear the table!] (ibid, p.126). When Gül replies that he should do that himself, Murat says: “*Tischabräumen ist Frauensache!*” [Clearing the table is women’s business] (ibid, p.126). Challenging his remark, Gül then answers with a sharp ‘no’. The fact that this story is taking place presumably in a Turkish family, associates the stereotype of the dominant male with the Turkish people.

Rather negative connotations are made with regard to people from the former Yugoslavia in “*Christina – Freunde gibt es überall*” [Christina – Friends are everywhere] (Tintenklecks 4, p.14, Appendix B, p.XXVIII). The ethnic and cultural ‘other’ Kenan, who is of (former) Yugoslavian origin, is described as follows: “*Kenan klaut nicht. Jedenfalls ist noch keinem etwas weggekommen, seit er da ist. Über drei Monate schon. Christina versteckt schon längst nichts mehr vor ihm in*

*ihrer Schultasche.*” [Kenan does not steal. At least no one is missing anything since he is here. More than three months already. Christina no longer hides anything from him in her school bag] (ibid, p.14). Although not directly stated, this passage strongly implies that people from the former Yugoslavia might steal and that Kenan is perhaps only an exception. While the author appears to praise Kenan on the surface, the implications between the lines could be quite harmful. This passage is not discussed in the questions that follow the text.

Common stereotypes are mocked and challenged in “*Wir sind fünf*” [We are five] (Das Auer Lesebuch 4, p.37, Appendix B, p.X). Here a group of four children name and discuss stereotypes before approaching the ethnic and cultural ‘other’ from Italy to join them. For example, Mali says that Italians play the guitar, sing and eat pasta (ibid, p.37). This is later challenged as the group decides that they do a whole lot more and Florian asserts that Italians also cut their toe nails, read poems and have sore throats (ibid, p.37). This is discussed in a similar way with regard to stereotypes about the English, Americans and Russians.

In “*Nein, danke*” [No, thank you] (Überall ist Lesezeit, pp.64-65, see book) a migrant describes his experiences with cultural conventions and stereotypes in Germany. When he is invited for dinner with a German family he arrives early: “*Die Deutschen legen sehr viel Wert auf Pünktlichkeit.*” [The Germans attach great importance to punctuality] (ibid, p.64). However, when he arrives the family panics as the dinner is not ready. When they finally eat, the migrant guest quite likes the food. However, because it is part of his cultural norm not to accept more food and only a little dessert, the family thinks that he did not enjoy their food and the migrant goes back home hungry. This story challenges the stereotypes of Germans valuing punctuality while at the same time showing the ethnic and cultural ‘other’ as somebody who is trying to conform to German culture.

## 5.2.9 The Integrated ‘Other’

This category includes images and/or names, presuming to refer to the ethnic and cultural ‘other’ but without any direct reference to ethnic or cultural origins in the text and/ or an illustration. Ethnic and cultural diversity are shown as accepted and a ‘normal’ part of society. The textbooks examined for North Rhine-Westphalia include numerous images, where the ethnic and cultural ‘other’ is included in images without referring to any ethnic or cultural background. Two examples from many are given here to illustrate this point.

In the text “*Emma wehrt sich*” [Emma defends herself] (Bausteine Lesebuch 4, pp.214-215, Appendix B, pp.IV-V), the central theme is that of peer groups at school. Here Emma is picked on by Eva and her gang. A name of Turkish origin is mentioned in the text, when Eva’s gang members are described: “*Zu der Gang gehören Moritz, Christoph, Feliz, Stefan, Philipp, Franziska und Justus. Neuerdings ist auch Ögüt dabei, den haben sie gerade aufgenommen.*” [The gang members are Moritz, Christoph, Feliz, Stefan, Philipp, Franziska und Justus. Ögüt has joined them, they admitted him recently.] (ibid, p.214). Although it can be presumed on the basis of his name that Ögüt has a Turkish background, no reference to this ethnic or cultural origin is made in the text. Furthermore, the text is accompanied by two illustrations, showing the children of the story (Image 6). At least two of the children displayed have a darker skin colour. However, the accompanying text does not make any reference to their origins.

**Images 6**

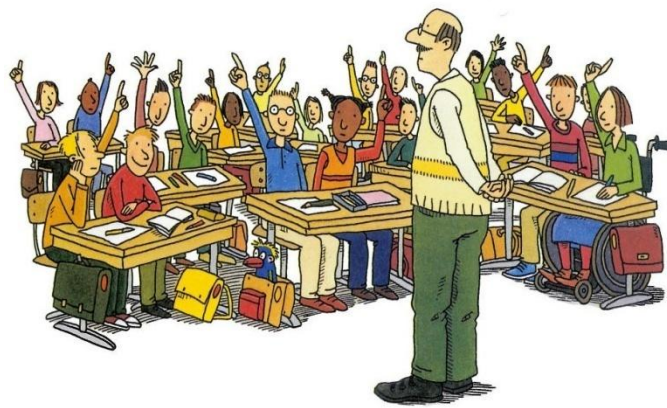


Source: Text: “Emma wehrt sich” (Elisabeth Zöllner), pages 214-215, *BAUSTEINE*. Lesebuch 4. 2005 Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH



In “*Julia meldet sich*” [Julia raises her hand] (Bausteine Lesebuch 3, p.13, Appendix B, p.I) the children in a class all raise their hands after not understanding what the teacher tried to impart. This short text is accompanied by an illustration displaying this scene. The teacher stands in front of his students, who raise their hands. The students are of different skin colour and one child is in a wheelchair. Again no reference is made to any of the students’ ethnic or cultural origin, and an image of diversity as normality in society is conveyed.

**Image 7**



Source: Text: “Julia meldet sich” (Irmela Brender), page 13, *BAUSTEINE*.  
Lesebuch 4. 2005. Braunschweig: Bildungshaus Schulbuchverlage  
Westermann Schroedel Diesterweg Schöningh Winklers GmbH.

### 5.3 Summary

The analysis of textbooks in North Rhine-Westphalia reflects a range of representations of the ethnic and cultural ‘other’ in texts and illustrations. Texts range from those which clearly set the migrant apart, i.e., texts under the sub-categories Origin, Language, Skin Colour, Religious Difference, Hostility, Questions of Identity, The ‘Other’ in Need and Stereotypes, to those which show him or her as integrated into society, such as the texts under The Integrated ‘Other’.

As the ethnic and cultural ‘other’ is sometimes associated to more than one theme, some texts appear on several occasions under different sub-categories.

Members of the Turkish community feature most, with seven texts referring to an ethnic or cultural ‘other’ with a Turkish migrant background, followed by characters with a background from Italy, Romania, Kenya, India, Poland, Greece, Iran, Egypt, Russia, Africa and the former Yugoslavia.

The experiences of the individual characters in Germany/ German context are presented as being widespread as well. Even characters from the same country are shown to face different challenges. For example, while Uwe from Romania is presented as having a positive experience in Germany, Maria, who comes from the same country, is shown to be confronted with hostility from members of the German majority.

Nonetheless, despite the variety of positive and negative experiences that are represented in the texts, recurring patterns of presentation, according to certain markers which define the ethnic and cultural ‘other’ as being different from the majority in Germany, have emerged. Accordingly, the ‘other’ is associated with a different origin, with speaking a different language, with a different skin colour and/or religion, with experiencing hostility, with being in need, with being stereotyped and with facing issues of identity. Therefore, the approach used to represent the ethnic and cultural ‘other’ in the textbooks of North Rhine-Westphalia is often rather explicit and direct, clearly detaching the ‘other’ from the majority in Germany. However, as Sub-Category 9 indicates, numerous representations conveying

diversity as a 'normal' part of German society, also exist alongside the explicit approach.

It has also been seen how attempts are made to put cultures in an equal footing. Güneş, for example, teaches Marietta the colours in Turkish while she learns them in German from Marietta (Überall ist Lesezeit 3, p.50). And Aunt Wilma, after getting to know her Turkish neighbours, says that people could learn from them (Überall ist Lesezeit 4, pp.58-60).

Having explored how the ethnic and cultural 'other' is represented in the textbooks examined in North Rhine-Westphalia, the next chapter will look at the portrayal of the 'other' in the textbooks examined in Ireland which contrasts the approach found in this analysis.

## **Chapter 6**

### **Analysis of Textbooks from Ireland**

## 6.1 Introduction

Having looked at the analysis of German textbooks in North Rhine-Westphalia, this chapter investigates how the ethnic and cultural ‘other’ is represented in a sample of Irish textbooks. For this purpose, textbooks for the subject of English in third and fourth grade have been examined. The analysis focuses on the representation of the ‘other’ in Ireland and/ or in an Irish context. When examining these textbooks, the categorisation which had been established as a result of the preliminary analysis (see the Chapter 4 on Methodology), and subsequently applied in the German context, was used. However, due to a lack of data, only the ninth sub-category of The Integrated ‘Other’ has emerged in more than one text. Whilst, for example, the text “Religions Around the World” (Blue Skies Matter of Fact, pp.78-83, see book) does fit to the sub-category of Religious Difference, it is the only text referring to the theme of religious diversity. Thus, a recurrence of patterns or themes which is crucial in order to identify characteristics or labels of a certain discourse (see also Chapter 4 on Methodology), i.e., in this case the discourse of the ethnic and cultural ‘other’, could not be detected and a categorisation was not applied.

Nevertheless, as a result of the preliminary analysis the ethnic and cultural ‘other’ was identified in nine texts which are set in Ireland or could be applied to an Irish context. Because many of the nine texts are extracts which were taken from popular children’s stories, it was decided that these texts will be analysed in reference to the original children’s stories. Therefore, in the case of the textbooks for Ireland, this study will analyse how the ethnic and cultural ‘other’ is represented in the textbooks examined and how the ‘other’ is portrayed in the original children’s stories. This perhaps gives us more information about the Irish approach to the representation of the ethnic and cultural ‘other’ in textbooks.

The texts analysed in the Irish case include short stories, extracts from popular children’s stories, poems and informational texts. A copy of each text analysed from the textbooks for Ireland appears in Appendix C. The texts in the Appendix appear in the order in which they were presented in Chapter 4. Those texts, which do not appear in the Appendix, were not granted copyright permission. As previously

explained, these texts can be found by examiners in the books which accompany this dissertation. When a reference to an image is made, a copy of the image is included in the body of this analysis where possible. However, where a permission to use material from the textbooks examined in this study could not be obtained, an image could not be shown. The original children's stories are not included in the Appendix. References for these are provided in the Bibliography. The extracts in the textbooks from Ireland read exactly the same as the original children's stories in all cases.

## 6.2 “The Caravan”

The first text, entitled “The Caravan” (Giants, Fishbones and Chocolate, pp.22-25, Appendix C, p.VIII-IX) is an extract from a story of the same name by the Irish author Michael Mullen. The story is set in Ireland and describes Mrs Carney’s escape by caravan from a “ruthless money lender” in Dublin to “a happier life in the West of Ireland” (ibid, p.22). The caravan is often associated with the travelling community in Ireland as a symbol of their unique lifestyle, their home and their means of transport, although “for many Travellers the trailer and the house have taken over” (Pavee Point 2005-2006c, p.8). The heroines of this story are from the settled community but adapt to the Traveller lifestyle with the caravan as their temporary home for their journey from Dublin to Galway.

Mullen’s original story, as the title suggests, revolves around Travellers’ lives. The nomadic lifestyle is set against the poor existence in a Dublin housing estate which was home to the Carneys and where “poverty was as deep in their minds as the cold in their bones” (Mullen 1990, p.1). Drawing a romantic and melancholic picture of Travellers’ lives with “cosy warm” horse-drawn caravans (ibid, p.18) under “heavens sparkled with stars” (ibid, p.32) and meals cooked over an open fire (ibid, p.39), Mullen does not fall short in depicting modern reality as well, illustrating for the reader some of the difficulties Travellers face today. The fact that they don’t travel as much anymore, for example, threatens their way of life as they “are lodged [...] on the side of the roads with no decent water and no place to hang clothes. And any night [they] could be shifted by the guards.” (ibid, p.19) Maintaining the travelling lifestyle has become increasingly difficult not least because of the lack of halting sites. In this regard, the Travellers Association, Pavee Point, criticises “the Government’s failure to provide Travellers permanent and transient halting sites” as “currently, camping on private or public land is [a] punishable” criminal offence (Pavee Point 2005-2006b), and suggests that “an assimilationist approach prevails [as] ‘settling’ Travellers in houses remains a priority for local authorities” (ibid).

In the original story, Mullen at times confronts and counteracts common stereotypes against members of the Travelling community. Mrs Carney's first encounter with a Traveller woman for example is described as follows:

She had a fear of the itinerants. Perhaps the woman's caravan was filthy. Perhaps the woman's hands were dirty and carried germs. But it was a cosy warm place compared to her own house. There were pictures on the walls, good plates on display and delicate curtains to draw across the small windows against the night. The space was small. She sat down and the woman made a cup of tea (Mullen 1990, p.18).

As the Carneys adopted the Traveller lifestyle they were thought of as Travellers throughout their journey. This "gave them a sharp insight into the lives of the itinerants" (ibid, p.75) as they experienced prejudice at first hand. However, unchallenged negative stereotypes in the story prevail when for instance the greedy John Derrick was burgled one night and accuses the Carney family of the crime, thinking that they were Travellers: "Thieves. I know you. Filthy and unwashed." (ibid, p.76). It echoes the negative prejudice that still exists in society today where Travellers are often thought of as "dirty [and] thieving" (Morris, p.215). John Derrick threatened them with a gun and they are only saved when "a squad car passed that way" (ibid, p.78). When Mrs Carney informed the guard that she "wish[es] to press charges" (ibid, p.78) he was surprised about the way in which she spoke, i.e. with a "fine accent" (ibid, p.78). It is explained that "The guard decided that he must act. He was impressed by this woman who possessed both dignity and intelligence" (ibid, p.79). It seems that the positive attributes of being well-spoken and having dignity and intelligence are given to Mrs Carney because she is perhaps not a Traveller and therefore should be helped to overcome this serious situation. The sentence describing the guard's surprise that Mrs Carney, whom he expected to be a Traveller, had "dignity and intelligence" raises a number of questions. Would a 'real' Traveller have been helped by the police in the same way? Would the police even have sided with John Derrick? Does the author imply that being well-spoken and having "dignity and intelligence" is not expected of Travellers?



In any case, Michael Mullen's story centres on many aspects of Traveller life and their relationship with the settled community. Yet, the extract chosen for the textbook does not reflect any of the issues mentioned above but focuses on adventure, suspense and action instead, as it describes the Carneys' escape from the "Shark". The only direct reference to the Travelling Community in the chosen extract is made in connection with the build of the caravan. When Mrs Carney and her children flee from the moneylender they land in the river Shannon and are afraid of sinking. However, the caravan does not sink because it "had been well sealed by the travellers" (Giants, Fishbones and Chocolate, p.24). Although Travellers are mentioned only once in the textbook extract, they are portrayed in a positive way as being skilled craftsmen. More attention is given in the accompanying skills book where students are encouraged to find out more about the Travelling Community "by talking to a Traveller or by contacting a Traveller Association" (Giants, Fishbones and Chocolate Skills Book, p.30).

### 6.3 “I Want To Go Home!”

Another story placed in Ireland and containing an ethnic and cultural ‘other’ is an extract from Margrit Cruickshank’s story *Liza’s Lamb* entitled “I want to go home!” (Bright Sparks Stories and Poetry, pp.170-181, see book). Shane Walsh, a seven-year old boy, is treated for a sore leg by ‘Doctor Azid’ (ibid, p.180) in a country hospital before travelling on for treatment in a Dublin children’s hospital. Although his name suggests perhaps Asian origin, no reference is made to the doctor’s ethnic or cultural background in the extract. He is therefore represented as a normal part of Irish society just like the Doctor O’Sullivan also referred to in the story (ibid, p.177).

Attention is drawn to the doctor’s name in the comprehension section which follows the story when students are asked: “What was the name of the doctor at the hospital?” (ibid, p.182). The question’s main purpose is probably to test the students’ attention to detail as the comprehension heading “Tale and Detail” (ibid, p.182) suggests. However, it is also possible that this question is asked to encourage a discussion about work migrants in Ireland and their valuable contribution to Irish society, linking his non-Irish name and his profession as a doctor.

While the only reference to diversity in the textbook extract is the doctor’s name, his features are described in the original story as follows: “He had dark skin, coal-black hair and a little black moustache which twitched when he smiled. He looked kind, though” (Cruickshank, p.15). The adverbial “though” here implies that kindness is not expected from a person with ‘dark’ features, and creates a sense of this doctor being an exception. Further on in the story, in the Dublin children’s hospital another doctor “with dark hair who looked like Doctor Azid at the hospital back home” (ibid, p.38) emerges. He also appears to be friendly as he “winked at Shane” (ibid). This doctor presumably comes from a similar background as Doctor Azid.

The text in the textbook is accompanied by images of hospital life with patients, nurses, doctors and visitors. One of the nurses and a family appear to have darker skin colour. The inclusion of the migrant doctor and the illustrations reflect today’s

reality in Irish hospitals where many of the staff are migrants because “the health services have depended on the skills of immigrants” (Fanning 2007, p.2) especially.

## 6.4 “Religions Around The World”

Religious diversity within Irish society is touched on in “Religions around the world” (Blue Skies Matter of Fact, pp.78-83, see book). This is an informative text introducing students to Christianity, Judaism, Islam, Buddhism and Hinduism. After the general introduction of each religion, students are told about the different religious communities in Ireland as a result of immigration:

Christianity is the main, but by no means the only, religion in Ireland. There are also thriving Jewish and Muslim communities. As more and more people come from different parts of the world to live in Ireland, they will bring their religions with them (ibid, p.83).

Although Buddhism and Hinduism feature in the introduction, no reference is made to these two religions as being practised in Ireland.

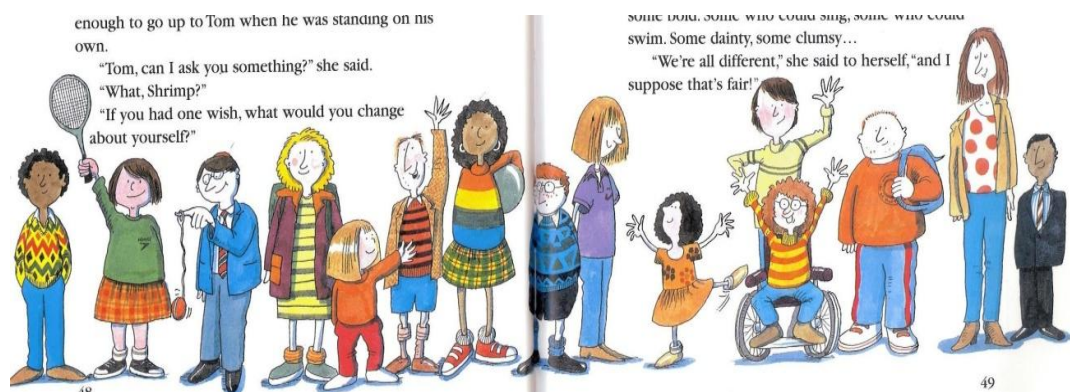
The comprehension section that follows puts emphasis on religious individuality by asking the students for example to “talk about religious practices [they] know” (ibid, p.84), to “write a paragraph about [their] religion” and to “name some of the important celebrations of [their] religion” (ibid, p.85). The educational text, coupled with the exercises, could be the basis for an interfaith dialogue which could help students to learn more about each other. Furthermore, it reflects the religious diversity in Ireland.

## 6.5 “It’s Not Fair! ... That I’m Little”

In the text “It’s not Fair! ... that I’m little” (Trolls, Squirrels and Dragons, pp.46-49, Appendix C, p.XVI-XVII), Kitty is being teased and laughed at by Tom for being small. When Kitty complained to her mum that she did not think it was fair for her to be small, her mum said that “most people have got something about themselves they would like to change” (Trolls, Squirrels and Dragons, p.48). Kitty decided to find out what the children in her school did not like about themselves and discovered that all children were different. “Some tall, some small. Some fat, some thin. Some dark, some fair. Some shy, some bold. Some who could sing, some who could swim. Some dainty, some clumsy ...” (ibid, p.49).

The central theme of the story is difference, with an emphasis on physical features, personal characters and abilities. However the adjectives ‘dark’ and ‘fair’ can be interpreted in two ways as in the colour of someone’s hair or the colour of someone’s skin. If the latter is meant it perhaps refers to the ethnicity of some children in a general sense. Because it is mentioned along other differences that make us different from one another and not set against one big majority, it does not appear in an excluding way. The children are not presented as being separate from the majority of society. This point is further confirmed by the illustration below the text (Image 8).

Image 8



Source: “It’s not Fair! ... that I’m little“. *Trolls, Squirrels and Dragons*. Dublin: Carroll Education Limited. pp.48-49.

The image which accompanies the story explores ethnic and cultural diversity as well as physical difference, as it shows children with different skin colours, a boy wearing a skull cap which is associated with Judaism, a child in a wheelchair, small children and tall children. The image is further discussed in the Skills Book which asks students to “look at the pictures [and guess] what the story might be about” (Trolls, Squirrels and Dragons Skills Book, p.62).

## 6.6 “Basia’s Birthday Present”

The story of “Basia’s Birthday Present” (Giants, Fishbones and Chocolate, pp.18-21, Appendix C, p.X-XI), which focuses on the subject of refugees and the hardship they often face, draws attention to an another kind of ethnic and cultural ‘other’. In this story Basia, her mother and her grandmother are in transition somewhere between their country of origin and the country they intend to travel to. They are very poor, suffering from cold and hunger and therefore cannot afford a birthday present for Basia “until [they] reach another land” (ibid, p.18). After seeing Basia weeping and sad, her grandmother reminded her that they “are not the worst-off refugees” (ibid, p.19) as another refugee family just had a new baby which they needed to support additionally. Feeling empathy towards the baby, Basia made a doll of straw and sacking and offered the doll to the new baby as a present. Basia experienced the joy of giving and felt happy afterwards.

The family described here is presumably from Poland as a note at the beginning of the story tells the reader that Basia is a Polish name (ibid, p.18). Although the story does not mention any specific time or place the matter of refugees is linked to Ireland in the accompanying skills book where students are asked to consider refugees living in Ireland. This is an example of the story being applied in an Irish context. One question draws attention to the terminology of ‘refugees’ and invites students to think about the reasons behind somebody becoming a refugee: “This is a story about people who have been forced to leave their own country to look for a new home. Do you know what such groups are called? Why might people have to leave their own country?” (Giants, Fishbones and Chocolate Skills Book, p.23).

Another question directs students to empathise with refugees as they are asked to identify with the situation of being a refugee. It reads: “Imagine you and your family were refugees in a foreign country. How would you like to be treated? We have many refugees in Ireland. How should we treat them? Have a class discussion.” (ibid, p.23). This kind of questioning and discussion can help students to develop positive attitudes towards refugees as they are asked to put themselves in the situation of refugees. In other words, it is more likely that students would want to be

treated well if they were refugees and therefore would agree that refugees living in Ireland should be shown respect. This story gives young readers a chance to explore the theme of refugees while the methods of questioning might influence their views in a positive way.

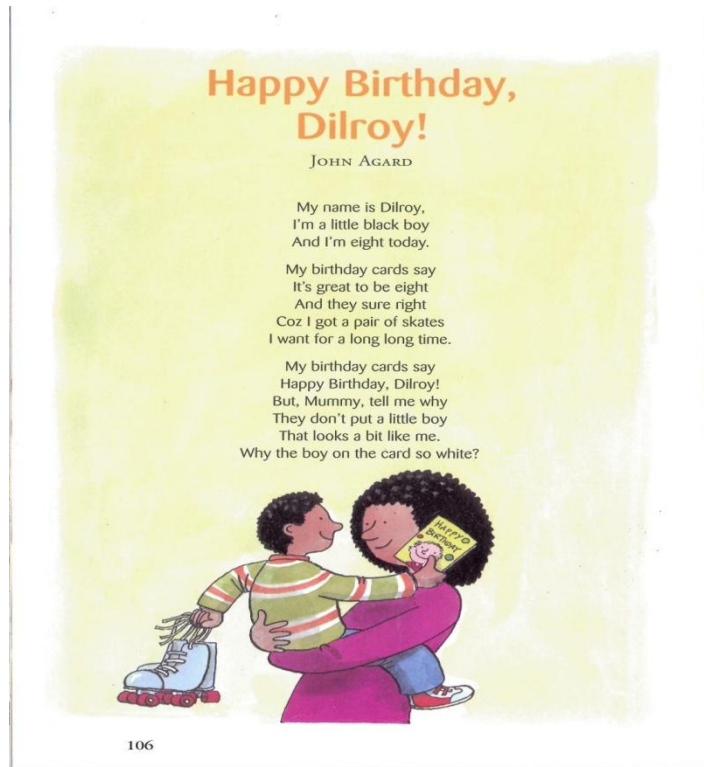


## 6.7 “Happy Birthday, Dilroy!”

The lack of adequate representation of ethnic and cultural diversity in mainstream print media and other everyday texts is discussed in a poem entitled “Happy Birthday, Dilroy!” by John Agard (*Giants, Fishbones and Chocolate*, p.106, Appendix C, p.XII). Dilroy, “a little black boy” is eight and receives a birthday card which says “it’s great to be eight”. But Dilroy questions his mother as to “why they don’t put a little boy that looks a bit like [him]. Why the boy on the card so white?” (ibid). Dilroy feels that the birthday card does not represent him because the boy on the card does not have the same skin colour as he. His observation encourages discussion and critical thinking. However, it also implies that children like him, i.e., who have a dark skin colour, although part of Irish society, are not accepted as such in representations of that society like those, for example, made by the media.

An illustration of a mother with dark skin holding a boy in her arms accompanies the poem. In the picture, the boy is holding his skates which he received for his birthday in one hand and the birthday card in question with a white boy on it in the other hand (Image 9).

## Image 9



Source: "Happy Birthday, Dilroy!" by John Agard. *Giants, Fishbones and Chocolate*. 2001. Dublin: Carroll Education Limited. p.106.

## 6.8 “The wumpy choo”

In “The wumpy choo” (Blue Skies Stories and Poetry, pp.62-69, see book), an extract from Anne Fine’s story *Bills New Frock*, ethnic and cultural diversity is mainly represented through images showing children with different skin colour and a girl with traditional Asian clothing in a school playground. In this extract “Bill Simpson [who] wakes up one morning to discover he’s a girl” (ibid, p.62) volunteers to kick “a football straight through the cloakroom window” (ibid, p.65). Bill, being a girl and wearing a pink dress, received some strange looks by Talilah who warned him to be careful about his dress (ibid, p.65).

Talilah in the extract in the textbook could be identified as the girl who is wearing traditional Asian clothes in the accompanying image. However, this is not confirmed in the extract.

Although the extract in the textbook does not mention Talilah’s features, she is described in Anne Fine’s story as wearing “a bright red satin salwar kameez” (Fine, p.10). However, the description of her dress is mentioned alongside the description of what the other characters in the story wear: “Flora was wearing trousers and a blue blouse. Kirst and Nick were both wearing jeans and a shirt. Philip was wearing corduroy slacks and a red jumper, and Talilah wore a bright red satin salwar kameez.” (ibid). Therefore, Talilah’s dress, which perhaps suggests Indian origins, is mentioned within the wider description of the characters’ clothing. It does not stand alone against the majority and thus does not separate Talilah from the others. Wearing a “salwar kameez” comes across as normal as wearing a “red jumper”. Even if this description of the original story had been included in the extract, a normality of an ethnic and culturally diverse Irish society would have still been conveyed.

Other names mentioned in the extract are Astrid and Leila which might also suggest a different ethnic or cultural background (Blue Skies Stories and Poetry, p.64). Astrid, Leila and Talilah are shown to be part of everyday school life and are not marked as “different” in any way.

## 6.9 “Normal”

In “Normal” (Blue Skies Stories and Poetry, pp.116-123, see book) Penny, Mark and Marigold are bullied by Barry Hunter until Celeste helps everyone. Here a shopkeeper named “Mr Hamid” (ibid, p.117) is mentioned in relation to Penny who likes to buy sweets in his shop. His name also suggests an ethnically and culturally different background and reflects the diversity within the retail sector. The illustrations that accompany this extract include children with different skin colours and a teacher who has dark skin as well.

In the original story, *The Angel of Nitshill Road*, Celeste is described as having “gold hair [that] shimmered” (Fine 2007b, p.10) and was “gleaming bright” (ibid, p.8). Furthermore, a picture in the original story confirms this description and shows Celeste with fair skin (ibid, p.11). However, in the extract in the textbook she is portrayed as having dark hair and dark skin (Blue Skies Stories and Poetry, p.120). This suggests perhaps a conscious choice on part of the publisher to portray ethnic and cultural diversity in the textbook for students.

## **6.10 Normality of Diversity in Images**

Ethnic and cultural diversity is often presented through images only, without any reference being made in the text extracts, conveying the idea that diversity is a normality in Irish society today. The visual demonstration of difference is mostly realised through the focus on skin colour or traditional clothing as seen in the examples of Talilah in and the boy wearing a skull cap above. Two further examples of ethnic and cultural diversity within images are given here.

### 6.10.1 “The Mummy’s Tomb”

“The Mummy’s Tomb” (The Spooky Castle, pp.78-82, Appendix C, p.XIII-XV) is a short story set in a Dublin museum. When Michael visits “the *Treasures of Egypt* Exhibition” (ibid, p.79) he finds a little mummy opening his eyes and running around before he helps her to go back to her tomb. Within the story there is no reference to the ethnic or cultural ‘other’. However, the images which accompany the story show many characters from diverse backgrounds. The people portrayed are a mixture of fair and dark-skinned people (Image 10).

**Image 10**



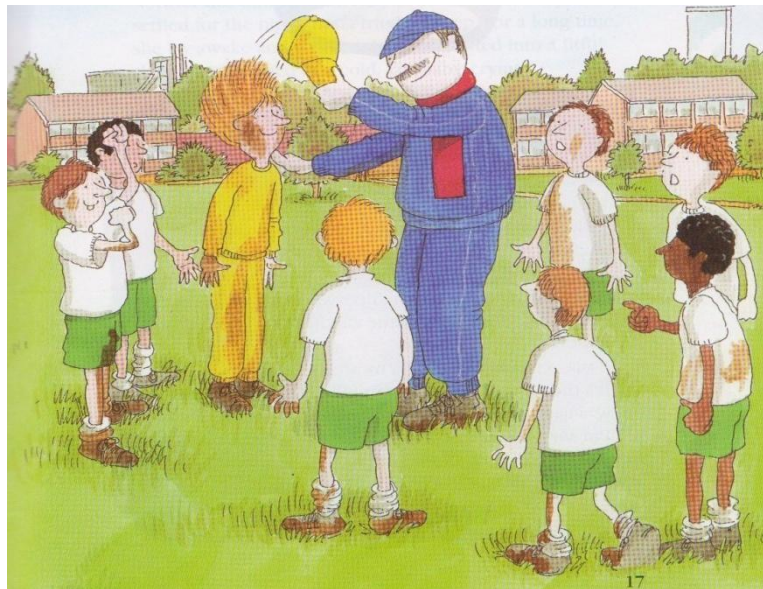
Source: Image from “The Mummy’s Tomb”. *The Spooky Castle*. 2001. Dublin: Folens Publishers. p80.

The overall presentation of this story including the illustrations, conveys ethnic and cultural diversity as a normal part of Irish society.

## 6.10.2 “Girl in Goal”

In the story “Girl in Goal” by Rob Childs (*Giants, Fishbones and Chocolate* 2001, pp.11-17, Appendix C, pp.I-VII) Samantha wanted to play football with the boys at school only to be told by them to “Clear off” (ibid, p.11). However, one of the boys invites Samantha to come and play in the school’s football team where she proves to everyone how well she can play. This story is accompanied by three illustrations which display the ethnic and cultural diversity at the school in the story showing some children as having a dark skin colour. Below is one of the images to give an example.

**Image 11**



Source: “Girl in Goal” by Rob Childs. *Giants, Fishbones and Chocolate* 2001. Dublin: Carroll Education Limited. p.17.

## 6.12 Summary

The analysis of the texts in the Irish case show that the ethnic and cultural ‘other’ is mainly presented implicitly through images and/ or names which perhaps suggest an ethnic or cultural background other than that of the majority society. Only in two instances is a direct reference made to the ethnic and cultural ‘other’. In the poem “Happy Birthday Dilroy!” (Giants, Fishbones and Chocolate, p.106, Appendix C, p.XII), Dilroy is referred to as having dark skin and in “Basia’s Birthday Present” (Giants, Fishbones and Chocolate, pp.18-21, Appendix C, p.X-XI), the reader is told that Basia’s name is of Polish origin. The analysis in relation to the original source stories has furthermore shown that some original stories include a direct reference by which the ethnic and cultural ‘other’ can be identified as such. For example, while Michael Mullen’s original story “The Caravan” (Mullen 1990) contains a number of direct references to the Traveller community in Ireland including stereotypical descriptions, the extract chosen for the textbook only includes one which relates to the build of the caravan. Similarly, in the extract “I want to go home!” (Bright Sparks Stories and Poetry, pp.170-181, see book) only the name of Doctor Azid suggests an ethnic and cultural background different to that of the majority. However, in the original story his physical features are described. Interestingly, at least one extract suggests, that the publisher consciously included ethnic and cultural diversity by including images of a dark- skinned child in the textbook since in the original story that child is described as having “gold hair” (Fine 2007b, p.10).

In conclusion, even though textbook readers are directly made aware of ethnic and cultural diversity in a very few instances within a text and/ or an image and/ or through a question relating to the text, the prevalent approach to representing the ethnic and cultural ‘other’ in the Irish textbooks examined is one which is integrative in nature and which conveys ethnic and cultural diversity to be a societal normality.



## **Chapter 7**

### **Comparison of Analyses**

## **7.1 Introduction**

In Chapters 5 and 6 the question of how the ethnic and cultural ‘other’ is portrayed in textbooks, in the case of North Rhine-Westphalia and Ireland respectively, has been explored. It is therefore appropriate now to compare the findings of both analyses and to establish any similarities and/ or differences of representation between both contexts.

## 7.2 Similarities in Representation

As the analyses show, the ethnic and cultural ‘other’ has been represented in both the textbooks examined in North Rhine-Westphalia and Ireland. Therefore the ethnic and cultural diversity of both societies, demonstrated in Chapter 1, is reflected.

In Chapter 4 of this study, three main categories of representation were identified as a result of the preliminary analysis. Accordingly, in Category A the ethnic and cultural ‘other’ is presented within the context of the respective country while in Category B the ‘other’ is presented outside of that context. Category C includes general songs and poems discussing difference and promoting such notions as tolerance and peace. The analyses have shown that all categories are represented in both contexts. However, as this study focuses on the ethnic and cultural ‘other’ within the context of North Rhine-Westphalia and Ireland, Category A has been the main focus for the sequel of the study. Using a combination of CDA, TDA and categorisation techniques, outlined in the studies reviewed, the analysis of texts selected for Category A, particularly in the case of North Rhine-Westphalia, consequently identified nine sub-categories based on the manner of representation of the ethnic and cultural ‘other’ in the examined texts (see Chapter 4).

The nine sub-categories are: 1. Origin, 2. Language, 3. Skin Colour, 4. Religious Difference, 5. Hostility, 6. Questions of Identity, 7. The ‘Other’ in Need, 8. Stereotypes and 9. The Integrated ‘Other’.

In the case of North Rhine-Westphalia texts have emerged under all nine categories. Although a small number of texts were identified under the third, fourth, seventh and ninth sub-category in the case of Ireland, the number of texts was not sufficient for a categorisation.

In both cases texts that show empathy towards the ethnic and cultural ‘other’ were identified. For example, in the case of North Rhine-Westphalia, Nina, in “*Faschingshexe Nina*” [Carnival-Witch Nina] (Lollipop Lesebuch 3, pp.114-115, Appendix B, p.XVII) shows empathy to the ethnic and cultural ‘other’ Tea, who does not have a costume for the carnival celebrations as her parents are poor (ibid, p.114). Similarly in the Irish case, the story of “Basia’s Birthday Present” (Giants,

Fishbones and Chocolate, pp.18-21, Appendix C, p.X-XI)” evokes empathy from readers towards refugees, particularly when readers are invited to think about the reasons behind somebody becoming a refugee (Giants, Fishbones and Chocolate Skills Book, p.23).

Furthermore, images and/or names, presuming to refer to the ethnic and cultural ‘other’ but without any direct reference to ethnic or cultural origins in the text and/or an illustration, were identified in many texts and illustrations in both contexts. These show the ethnic and cultural ‘other’ as accepted and a “normal” part of society.

### **7.3 Differences of Representation**

Having established the similarities in representation above, this section will explore the differences in relation to the portrayal of the ethnic and cultural ‘other’ in the texts examined for North Rhine-Westphalia and Ireland.

### 7.3.1 Approach to Representation – North Rhine-Westphalia

The main difference identified in the representation of the ethnic and cultural ‘other’ is the approach. As a result of the analyses it can be said, that the approach used to represent the ‘other’ in North Rhine-Westphalia is often explicit in the sense that difference between the German majority and the ethnic and cultural minority is overtly constructed within a text. This construction of difference is sometimes further emphasised through accompanying images.

As the analysis has shown, in this explicit approach, difference is constructed through directly referring to the origin, language, skin colour, culture or tradition of an ethnic and cultural ‘other’. The main function of such a reference is to distinguish between the ethnic and cultural ‘other’ and the majority in North Rhine-Westphalia thereby creating a setting of “we” and “they”.

Furthermore, as a result of analysing the texts certain themes have appeared, which characterise the representation of the ethnic and cultural ‘other’ in the textbooks examined for North Rhine-Westphalia. Accordingly, the ethnic and cultural ‘other’ in the texts/ and images is often presented as such by referral to their country of origin, as speaking German imperfectly, as presumed to not understand German, as having a different skin colour to the majority, as having a different religious belief to the majority, as experiencing hostility from the majority, as having issues of identity, as being in need or with reference to stereotypes. In some texts the ethnic and cultural ‘other’ is marked by a combination of these. Although, some texts include positive references to the ‘other’, as for example in the story of “*Katharina aus Russland*” [Katharina from Russia] (Lollipop Lesebuch 3, pp.72-73, Appendix B, p.XVIII), whereby the ‘other’ is seen to successfully learn the German language and is presented as fully integrated at the end of her story, or whereby Uwe in “*Uwe findet sich zurecht*” [Uwe finds his way around] (Lollipop Lesebuch 3, pp.22-23, see book), is seen to receive praise for his German language skills from his new teacher, many texts portray the ‘other’ in a negative sense under the recurring themes outlined.

Apart from the explicit representation of the ethnic and cultural ‘other’ in the textbooks examined in North Rhine-Westphalia, under Sub-category 9, many texts and images were seen to display ethnic and cultural diversity without explicitly referring to any particular country of origin, language, skin colour, culture or tradition. As the example of “*Julia meldet sich*” [Julia raises her hand] (Bausteine Lesebuch 3, p.13, Appendix B, p.I) shows the ‘other’ is presented as “normal” in society and is not set apart from the majority under this sub-category.

### 7.3.2 Approach to Representation – Ireland

In contrast to the approach to representation taken in North Rhine-Westphalia, the approach to presenting the ethnic and cultural ‘other’ in textbooks examined in the Irish context, is implicit with most texts implying diversity rather than openly stating it. Here the ‘other’ is mainly represented in texts through the inclusion of names that are not typical for Ireland, and/ or images that reflect diversity without having a reference point to any particular ethnic or cultural background. As mentioned earlier, although in a small number of texts, a reference is made to a country of origin, an ethnic background and religious diversity, a categorisation according to themes, like in the case of North Rhine-Westphalia, was not possible.

Many of the texts that emerged in the case of Ireland were extracts from popular children’s stories. Therefore a brief analysis of the original children’s stories was carried out in addition to the analysis of extracts that appear in the textbooks examined for Ireland for the purpose of establishing more information about the Irish approach in relation to the representation of the ethnic and cultural ‘other’.

Interestingly, it shows that although references, which differentiate the ethnic and cultural ‘other’ from the Irish majority, were available in the original children’s stories, they have not been included in the extracts that appear in the textbooks examined in Ireland. Furthermore, in one instance the characteristic of the main character appear to be different in the textbook extract to the characteristics presented in the original children’s story. While in the original story, *The Angel of Nitshill Road*, Celeste is described as having “gold hair [that] shimmered” (Fine 2007b, p.10) and was “gleaming bright” (ibid, p.8), she is portrayed as having dark hair and dark skin (Blue Skies Stories and Poetry, p.120, see book) in the textbook extract. This suggests that the textbook publisher perhaps consciously changed the appearance of Celeste in order to portray ethnic and cultural diversity in the textbook.

Having explored the main similarities and differences, the concluding chapter speculates on possible reasons for the different approaches used, explores possible implications and identifies areas for further research.



## **Chapter 8**

### **Conclusions, Implications and Recommendations**

## **8.1 Introduction**

In relation to the research questions of this study as outlined in Chapter 1, it has been shown that ethnic and cultural diversity is an integral part of both societies in North Rhine-Westphalia and Ireland. Furthermore, the relationship between textbooks as a medium of transferring knowledge as well as norms and values has been explored. In Chapter 2 the framework of this study has been set in relation to the science of textbooks research and other relevant studies that have been conducted, while in Chapter 3 the official educational stance of North Rhine-Westphalia and Ireland respectively in relation to ethnic and cultural diversity has been explored. Chapter 4 explains the methodologies applied and details the resources used for this study. How the ethnic and cultural 'other' has been represented in the textbooks examined in both contexts has been outlined in Chapters 5 and 6, while Chapter 7 summarised the similarities as well as the differences. It is therefore appropriate now to draw conclusions, examine the implications of findings and identify areas which merit further exploration.

## 8.2 Conclusions, Implications and Recommendations

Using a combination of CDA and TDA and considering the normative functions of textbooks, this study has established that the ethnic and cultural ‘other’ is presented in the textbooks examined in each case as well as how the ‘other’ is portrayed.

Accordingly, two main approaches were identified in relation to the representation of the ethnic and cultural ‘other’. While in both cases many texts have emerged which show the image of the ethnic and cultural ‘other’ as integrated and not standing out in any particular way, a number of texts were seen to clearly set the migrant apart from the majority in the context of North Rhine-Westphalia. These texts portray the ‘other’ explicitly. Here, a direct reference is made to origin, language, skin colour, religion, culture or tradition creating an immediate ‘we/ they’ setting and thus separating the ethnic and cultural ‘other’ from the majority in North Rhine-Westphalia.

This differentiation between ethnic and cultural minorities and the German majority has also been the main finding in earlier studies. For example Höhne, Kunz and Radke (2005, p.598), concluded that the ethnic and cultural ‘other’ is “*durchgängig als eigene Gruppe beschrieben [...], die der ‘nationalen deutschen Gemeinschaft’ gegenüber gestellt wird*” [consistently described as a separate group, in contrast to that of the ‘national German community’], while, for example, Radkau (2004) in her study “*Vom Umgang mit Verschiedenheit und Vielfalt. Befunde aus deutschen und US-amerikanischen Schulbüchern*” [The Handling of Difference and Diversity. Findings from German and US-American textbooks] for example points out that this separation is achieved as the ‘others’ are referred to as “*ausländische Mitbürger*” [foreign fellow citizens] as opposed to “*Bürger*” (ibid, p.307).

As described in Chapter 7, the overt reference made to the ethnic and cultural ‘other’ can be positive or negative. For example, a positive reference is made, when the ‘other’ is presented as successful as in the case of Katharina (Lollipop Lesebuch 3, pp.72-74, Appendix B, p.XVIII) or Uwe (Lollipop Lesebuch 3, pp.22-23, see book). Negative references include for example the presentation of Kenan from the (former Yugoslavia) in “*Christina – Freunde gibt es überall*” [Christina – Friends are

everywhere] (Tintenklecks 4. Klasse, p.14, Appendix B, p.XXVIII), where people from the (former) Yugoslavia are portrayed as thieves: “*Kenan klaut nicht. Jedenfalls ist noch keinem etwas weggekommen, seit er da ist. Über drei Monate schon. Christina versteckt schon längst nichts mehr vor ihm in ihrer Schultasche.*” [Kenan does not steal. At least no one is missing anything, since he is here. More than three months already. Christina no longer hides anything from him in her school bag] (ibid, p.14).

While the positive representation of the ethnic and cultural ‘other’ is welcomed, the negative and explicit representation creates a division between minorities and the majority. In many cases, this explicit representation in textbooks perhaps is intended to make students aware of problems that exist in multicultural societies as often the negative is stated first and then is followed by a positive. For example, in “*Tante Wilma riecht nach Knoblauch*” [Aunt Wilma smells of Garlic] (Überall ist Lesezeit 4, pp.58-60, see book) prejudice towards the Turkish family is stated early in the text. The Turkish family is referred to as having many children, smelling of garlic and being unclean (ibid, pp. 58-59). However, the text closes with the counteraction of this prejudice as Aunt Wilma says: “*Immer diese dummen Vorurteile!*” [Always these stupid prejudices!] (ibid, p.60). Therefore the texts sometimes deal with the problems of prejudice and xenophobia and then show some kind of remedy.

While some negatives are dealt with, the above-mentioned example of Kenan shows, that others are left unchallenged. Thus, it is questionable whether the explicit address of xenophobia and prejudice is productive in tackling these issues or whether this just reinforces them. Because most texts associated with such statements (see especially subcategories on hostility and stereotypes in Chapter 5), do not challenge or discuss these through, for example, exercises or questions after the text, the potential to reinforce prejudice may exist.

Considering that the textbook is a medium of transferring “the political and social norms of a society” (Schissler 1989-90, in Pingel 2009, p.7), the explicit and often negative approach to represent ethnic and cultural minorities in the textbooks examined for North Rhine-Westphalia reflects certain norms that exist in German society. It therefore could be argued that this reflects certain realities and is done “to maintain and reproduce the status quo” (Wodak, de Cillia, Reisigl and Liebhart

1999, p.8) of German society. There is a danger that students learn this kind of approach of dealing with the ethnic and cultural ‘other’ as ‘truth’ (Foucault 1980, in Plant 2001, p.103) and therefore do not see it in any way as negative.

With regard to the social reality, as explained in Chapter 1, the ethnic and cultural ‘other’ in the textbooks examined are mainly from Turkey, which confirms, “*daß die türkische Minderheit als die prototypischen Fremden zur Darstellung kommen*” (Höhne, Kunz and Radke 2005, p.601). However, the Turkish community is the biggest minority in North Rhine-Westphalia (see Chapter 1) and therefore the representation reflects the social reality in that sense. Other countries that are represented in textbooks include Italy, Greece, Egypt, Poland, Rumania and the (former) Yugoslavia. Although many people from western-European countries, such as the Dutch community reside in North Rhine-Westphalia (see Graph 3), the question arises as to why they might not be represented. Perhaps this suggests a bias towards groups that are perceived “foreign”.

The explicit approach to the presentation of ethnic and cultural diversity has not been identified in the case of Ireland. Here the approach is implicit, whereby the ‘other’ is presented as a “normal” part of society, by including, for example, names that are not usually used in Ireland in texts and images that portray diversity without a reference point in the text. As a result, the ethnic and cultural ‘other’ is not set apart from the majority. This approach portrays the ‘other’ as an integrated part of Irish society and therefore avoids labels and stereotypes. Furthermore, there is a suggestion that textbook publishers in Ireland consciously seek to represent the ethnic and cultural ‘other’ (see Chapter 6.9, p.147) in textbooks. However, this approach does not necessarily allow for engagement with the challenges of interculturalism in society, such as prejudice, which under the aspects of intercultural education need to be addressed.

Furthermore, it has to be said that the representation of the ethnic and cultural ‘other’ in an Irish context is rather sparse and results in an under-representation of the ethnic and cultural reality. The lack of representation could therefore also imply a shying away from the issues faced in an intercultural Ireland. Or it could simply be the case

that publishers of schoolbooks in Ireland are not yet ready to fully implement the intercultural education policies and it is therefore a matter of catching up.

The question arises as to what approach is the ‘right one’. While under the explicit approach, seen in North Rhine-Westphalia, challenges of interculturalism can be addressed there is also a danger that prejudice is reinforced. In contrast, although the implicit approach, which was seen in the Irish context, presents ethnic and cultural diversity as a “normal” part of society, it does not address the real challenges that exist.

In this regard Höhne, Kunz and Radke (2005, pp.22-23) point to the dilemma and limitations of the textbook as an educational medium representing the challenges of ethnic and cultural diversity:

*Die Darstellung des “Fremden”, des kulturell anderen, muss die Unterscheidung nach Haut- oder Haarfarbe, Physiognomie oder Mentalität erst aufrufen, um dann vor ihrem Gebrauch zu warnen. Oder: Nationale oder ethnische Stereotype müssen wiederholt werden, bevor man sie als solche kennzeichnen und moralisch ablehnen kann. Damit aber werden sie aktualisiert und bleiben im Umlauf.*

[For the representation of the “foreigner”, the cultural other, the distinction in skin and hair colour, physiognomy or mentality has to be described first, in order to then caution about its use afterwards. Or: National or ethnic stereotypes have to be repeated, before they can be identified as such and morally rejected. However, in so doing they are updated and remain in use.]

Therefore the representation of the ethnic and cultural ‘other’ in textbooks is complex and has its limitations. Perhaps addressing prejudice and stereotypes didactically in every case through critical questions and discussions in the textbook could help raise awareness as well as offer solutions.

As this study has identified two different approaches of representing the ethnic and cultural ‘other’ in primary school textbooks from North Rhine-Westphalia and Ireland, the question arises as to why both contexts reveal such different approaches. Are the cultural norms with regard to dealing with ethnic and cultural minorities different in North Rhine-Westphalia to those in Ireland? Does the explicit approach

identified in the case of North Rhine-Westphalia, which often includes negative representations of the ethnic and cultural ‘other’, imply German society in general resists ethnic and cultural diversity? Does it suggest that German society deals in a “eher ablehnenden als umarmenden” [rather rejecting than embracing] (Flam 2007, p.7) way with ethnic and cultural diversity? Does the implicit representation of the ethnic and cultural ‘other’ that exists alongside the explicit approach in the textbooks for North Rhine-Westphalia suggest, that they are two opposing views on ethnic and cultural diversity in German society, i.e., one fraction sees the ethnic and cultural ‘other’ as part of German society while the other fraction resists this view? On the other hand, does the implicit approach, detected in the case of Ireland, suggests that Irish society prefers to ignore problems that exist in an ethnically and culturally diverse society? Or is ethnic and cultural diversity simply seen as “normal”?

How do we account for these different approaches in North Rhine-Westphalia and Ireland? Do these representations relate to wider macro structures in society? In order to answer these questions it would be interesting to compare the representations identified in this study to other media discourses in both countries. In so doing it is perhaps possible to establish whether similar approaches with regard to the representation of the ethnic and cultural ‘other’ were used.

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### Wie andere Länder Weihnachten feiern

#### Antonio aus Italien erzählt

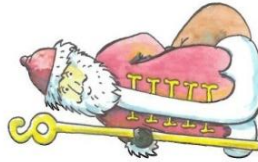
Zu Weihnachten stellen wir eine Krippe mit wertvollen, handgeschnitzten Figuren auf. Die Geschenke bringt bei uns die gute Hexe Befana. Sie kommt aber erst am 6. Januar. „Frohe Weihnachten“ heißt auf Italienisch: „Buon Natale“.



**BUON NATALE**

#### Lidia aus Polen erzählt

Am 24. Dezember sitzt unsere ganze Familie zusammen. Der Großvater holt eine große Oblate. Jeder bricht sich ein Stück davon ab. Der Tisch ist mit einer weißen, festlichen Decke geschmückt, unter der Heu liegt. Darauf stehen bunte Speisen: Rote-Beete-Suppe, Steinpilzsuppe, getrocknetes Obst und verschiedene Fisch. Fleisch dürfen wir an diesem Abend nicht essen. Nach dem Mahl bringt der Gwiazdor, unser Weihnachtsmann, die Geschenke. Frohe Weihnacht auf Polnisch heißt: „Bozego Narodzenia“. Pünktlich um Mitternacht holen wir das Heu unter der Tischdecke hervor und verteilen es an die Tiere im Stall.



**Wesołych Świąt Bożego Narodzenia**

#### Maarten aus Holland erzählt

In Holland wird der Nikolaustag richtig gefeiert. Dann beschenken sich die Menschen und jeder schreibt jedem ein kleines Gedicht. Nikolaus heißt bei uns Sinterclaas und kommt mit dem Schiff gefahren. Er ist der Schutzpatron der Seeleute.



#### Nana aus Griechenland erzählt

Weihnachten ziehen wir Kinder singend von Haus zu Haus. Das nennen wir Kalanda. Und die Leute schicken uns Feigen, Rosinen und süßes Gebäck. Eine Weihnachtsbaum gibt es ganz selten. Nur sehr reiche Familien oder Familien, die mal in Deutschland gewesen haben, lassen sich einen Tannenbaum von weit her schicken. Die Geschenke gibt es am 31. Dezember, das ist der Tag des heiligen Basilus.

**CHOBIM TOA**

#### Boris aus Russland erzählt

In der Weihnachtszeit finden bei uns in der Schule große Feste statt. Unser Weihnachtsmann heißt Väterchen Frost und wir erwarten ihn ganz aufgeregt. Einen Tannenbaum mit Kerzen hat man in Russland selten. Aber den älteren Leuten wie meiner Großmutter, der Babuschka, ist er aus früherer Zeit noch gut bekannt. Da zogen auch die Weihnachtslieder mit dem Schlitten durch die Straßen. Sie wurden von dem Mädchen Kolyada, das ganz weiß gekleidet war, angeführt.



#### José aus Spanien erzählt

Weihnachten ist bei uns ein lärmendes, fröhliches Fest. Am Weihnachtsabend gibt es ein großes Feuerwerk. Wir essen, trinken und tanzen die ganze Nacht und machen mit Tambourin und Pauken viel Krach. Den Christbaum kennen die Spanier erst seit wenigen Jahren. Für viele Familien ist er zu teuer, denn Tannenbäume wachsen nur im hohen Gebirge. Am Weihnachtsabend werden wir Kinder bescheiden beschenkt.



Tilde Michels

From: *Das Auer Lesebuch 3. Ausgabe N. 2004. Donauwörth: Auer Verlag GmbH.*

“Du und ich” [You and me] – page 11 (Karlhans Frank) (insert in analyses)

### Du und ich

Du bist anders als ich,  
ich bin anders als du.  
Gehen wir aufeinander zu,  
schauen uns an,  
erzählen uns dann,

was du gut kannst, was ich nicht kann,  
was ich so treibe, was du so machst,  
worüber du weinst, worüber du lachst,  
ob du Angst spürst bei Nacht,  
welche Sorgen ich trag',  
welche Wünsche du hast,  
welche Farben ich mag,  
was traurig mich stimmt,  
was Freude mir bringt,  
wie wer was bei euch kocht,  
wer was wie bei uns singt ...

Und plötzlich erkennen wir  
– waren wir blind? –,  
dass wir innen uns  
außerst ähnlich sind.

Karlhans Frank



**From:** BAUSTEINE. Lesebuch 3. 2004. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg  
Schöningh Winklers GmbH. Illustrated by Svenja Doering, Karoline Kehr, Dieter Konsek, Hildegard Müller, Axel Scheffler,  
Dunja Schnabel, Angelika Schuberg-Ahrens, Philip Waechter, Hubert Warter und Claudia de Weck

“Julia meldet sich” [Julia raises her hand] – page 13 (Irmela Brender)

### Julia meldet sich

Herr Lober schreibt Zahlen an die Tafel. Die Kinder schreiben die Zahlen ab. Herr Lober dreht sich um und fragt: „Alles klar?“ Die Kinder nicken und versuchen geschickt auszusehen. Vielen ist gar nichts klar. Sie fragen dann daheim ihre Mutter.

<sup>5</sup> Heute meldet sich Julia. „Ja, Julia?“ „Mir ist gar nichts klar“, sagt Julia. „Können Sie das noch mal erklären?“  
Herr Lober staunt. „Ich habe doch ...“ Er macht den Satz nicht fertig. „Ist noch jemand da, der das nicht verstanden hat?“

<sup>10</sup> Helga hebt die Hand, dann Gabi. Dann Tim. Dann sind alle Hände oben, bis auf die Hand von Jan. Jan ist ein guter Rechner. Ihm ist wirklich alles klar. Herr Lober räuspert sich. „Also ...“, fängt er an. Und dann erklärt er die Rechenaufgaben ganz langsam noch mal, bis alle Kinder nicken.

Irmela Brender

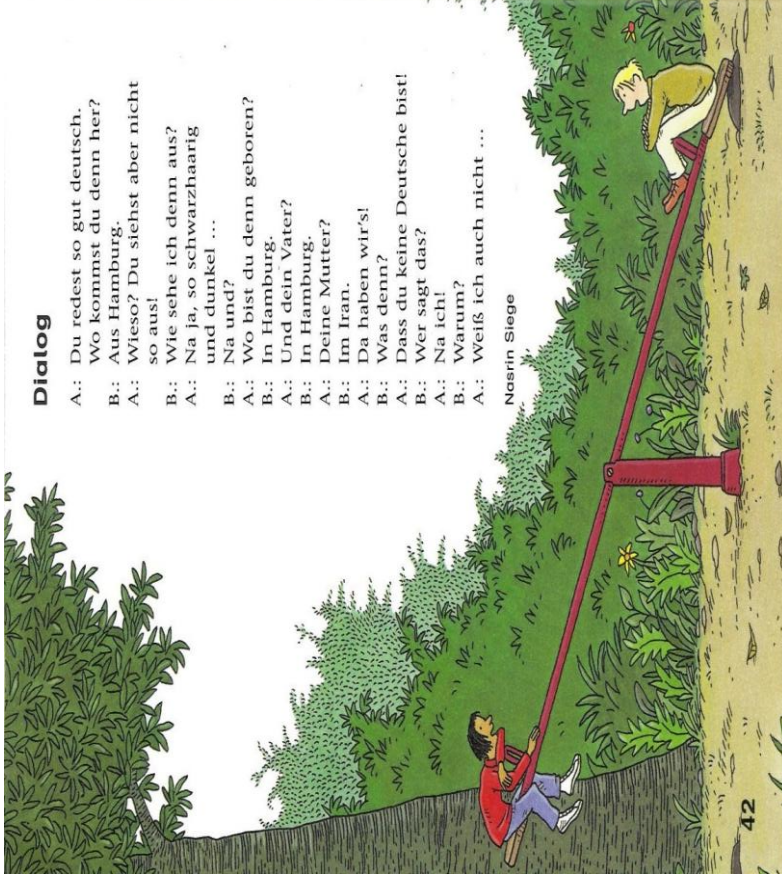




From:

**BAUSTEINE.** Lesebuch 4. 2005. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg  
Schöningh Winklers GmbH. Illustrated by Karoline Kehr, Hildegard Müller, Axel Scheffler, Dunja Schnabel, Angelika  
Schuberg-Ahrens, Hermien Stellmacher, Dirk Tonn, Philip Waechter und Huber Warter

“Dialog” [dialogue] – page 42 (Nasrin Siege)



**Dialog**

A.: Du redest so gut deutsch.  
Wo kommst du denn her?  
B.: Aus Hamburg.  
A.: Wieso? Du siehst aber nicht  
so aus!  
B.: Wie sehe ich denn aus?  
A.: Na ja, so schwarzhaarig  
und dunkel ...  
B.: Na und?  
A.: Wo bist du denn geboren?  
B.: In Hamburg.  
A.: Und dein Vater?  
B.: In Hamburg.  
A.: Deine Mutter?  
B.: Im Iran.  
A.: Da haben wir's!  
B.: Was denn?  
A.: Dass du keine Deutsche bist!  
B.: Wer sagt das?  
A.: Na ich!  
B.: Warum?  
A.: Weiß ich auch nicht ...

Nasrin Siege

42



**Ben liebt Anna**



Anna war zu Beginn des vierten Schuljahrs aus Polen neu in die Klasse gekommen. Ben fand, Anna passe nicht in die Klasse. Er musterte sie. Da hob sie den Kopf und guckte ihn an. Er fuhr richtig zusammen. Sie hatte riesige braune Augen, die waren ungeheuer traurig. Solche Augen hatte er noch nie gesehen. Er wusste auch nicht, wie er darauf kam, sie traurig zu finden. Er sah nicht mehr hin.

In den nächsten Tagen kümmerte sich niemand um Anna. Herr Seibmann mahnte die Klasse nicht gemein zu sein. „Wenn Anna wenigstens mal heulen würde“, dachte Ben. Das tat sie nicht. Katja fand Anna ekelhaft. „Die stinkt“, meinte sie, „und richtig schreiben kann sie auch nicht. Mit zehn kann die nicht einmal richtig schreiben.“ Bernhard sagte: „Die kann vielleicht polnisch schreiben.“ „Die ist überhaupt eine Polin und keine Deutsche“, sagte Katja. „Wahrscheinlich hat die in Polen nicht bleiben dürfen“, meinte Bernhard. „Wegen Dauerstinken“, sagte Katja. Das war Ben zu viel. Er packte Katja am Arm: „Hör bloß auf. Du stinkst doch selber.“ Katja riss sich los und schrie so laut, dass es alle in der Klasse hören konnten: „Der verteidigt Anna. Ben liebt Anna!“

Ben macht Hausaufgaben. Aber sie kommen ihm noch schwerer als sonst vor. Wahrscheinlich weil in seinem Kopf ganz andere Gedanken sind. Er kann nicht rechnen, weil er an Anna denken muss. Das ärgert ihn. Aber immer wieder fällt ihm Anna ein. Er möchte eigentlich gar nicht an sie denken. Es wäre ihm sogar lieber, er könnte richtig in Mathe loslegen. Sonst gar nichts. Als Holger kommt, ist Ben noch nicht einmal mit der ersten Aufgabe fertig. Holger ist Bens älterer Bruder. Ben findet ihn prima. Holger hilft ihm gern. Nun fällt Ben auch wieder ein, wie die Rechnungen gehen. Sie sind gar nicht so schwierig. Bloß wenn Anna und Mathe in seinem Kopf durcheinander gehn, klappt es nicht. Nachdem sie fertig sind, fragt Ben leise: „Du, Holger, sag

mal, wie is'n das, wenn man verknallt ist?“ Holger, der gerade in sein Zimmer gehen will, bleibt stehn, kommt zurück, macht es spannend. Nach einer Weile sagt er: „Piept's bei dir, Zwerg?“ Holger nennt ihn immer dann Zwerg, wenn er sein Alter ausspielen kann. Ben presst die Lippen zusammen. Holger merkt, dass er einen Fehler gemacht hat, und legt seine Hand auf Bens 40 Schulter. „War nicht so gemeint. Richtig verknallt?“, fragte er.

Ben nickt. Er kann nichts mehr sagen. Holger würde doch nur spotten. „Kenn ich sie?“, fragt Holger. „Nein!“ Ben schreit bei- 45 nahe. „Also“, sagt Holger, wenn man verknallt ist, dann denkt man dauernd an das Mädchen. Und es ist so, als ob man Bauchweh hat. Wirklich.“

Peter Härtling



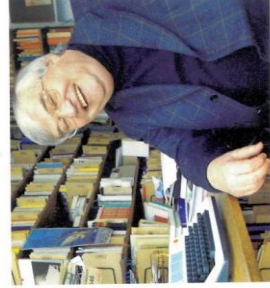
Peter Härtling hat noch viele Bücher geschrieben: „Oma“, „Das war der Hirbel“, „Fränze“, „Mit Clara sind wir sechs“, „Krücke“, „Theo haut ab“, „Alter John“, „Lena auf dem Dach“, „Jakob hinter der blauen Tür“.

Frage an Peter Härtling: „Was empfehlen Sie Kindern, die Bücher schreiben wollen?“

„Neben der Lust an der Sprache und der notwendigen Fantasie vor allem Ausdauer, Geduld und Neugier auf Menschen.“

Frage: „Was wünschen Sie Kindern, wenn sie groß sind?“

„Frieden. Dass unsere Erde bewohnbar bleibt. Dass die Menschen es mehr und mehr lernen voneinander zu lernen und miteinander umzugehen.“



### **Emma wehrt sich**

Eva und ihre Gang nennen sich „die Raubritter“, weil sie sich so supercool vorkommen. Zu der Gang gehören Moritz, Christoph, Felix, Stefan, Philipp, Franziska und Justus. Neuerdings ist auch Ögüt dabei, den haben sie gerade aufgenommen. Eva ist die Königin. Und Philipp ist ihr engster Vertrauensmann, vielleicht zusammen mit Justus.

Dabei hatte alles ganz langsam angefangen. Nein, das stimmt gar nicht. Wie der Blitz war es gekommen. Nämlich als Eva in die Klasse kam. Sie kam rein und kommandierte. Nein, das stimmt auch wieder nicht. Zwei Tage war sie still und dann spielte sie sich auf. Sie warf ihre langen blonden Haare zurück – und wie von selbst standen Philipp, Christoph und Felix hinter ihr, später auch die anderen.



Eva sieht gut aus. Wenn sie ihre blonden Haare nach hinten wirft – wie eine Königin! Und einer Königin folgt man, die kann man bewundern – und das tun sie. Und das tut gut. Meinen sie.

Als Erste war Emma dran gewesen. Danach Dorothee, Töfky, alle. Und alle einzeln. Es war von Anfang an das gleiche Spiel, als sei es eingeübt. Immer nehmen sie sich nur eine vor. Immer war Emma allein, wenn sie Eva den Fuß küssen musste. Allein, al-

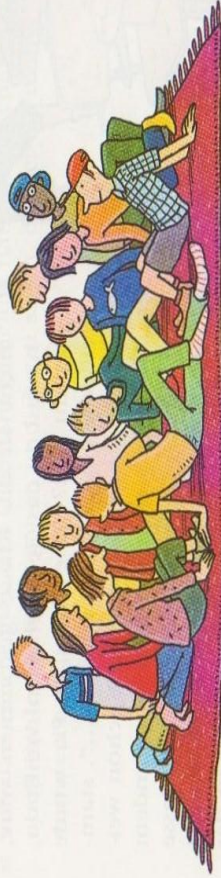


lein, allein. Und Dorothee war auch allein. Und Töfty auch. Nur vor Klara hat Eva Angst, weil die große Brüder auf der Schule hat.

Wenn Dorothee nachmittags zu Emma kam, sprachen sie nicht darüber. Sie spielten, lachten, redeten. Endlich waren sie ohne Eva. Ohne Angst. Deswegen sagte wohl keiner was. Aber einmal, als Emma zu Hause darüber nachdachte, da schrie sie plötzlich: „Nein, nein, nein! Ich mach das nicht mehr mit! Warum lassen wir uns das alle bieten? Warum sind wir alle allein?“ Und sie stampfte mit dem Fuß auf. Sie sprang auf und wollte den Telefonhörer nehmen und die anderen anrufen und allen sagen: „Wir müssen uns zusammantun. Einer allein geht nicht.“ Da fiel ihr ein: Sie hatte noch nicht einmal die Telefonnummern. Nur die von Dorothee und Klara. Also ließ sie Zettel in der Klasse herumgehen, lud die anderen zu sich ein.

Und die anderen waren gekommen. Alle. Als hätten sie darauf gewartet. Aber selber etwas gemacht hatte keiner. „Und damit rechnen die anderen ja“, sagte Emma. Und seitdem trafen sie sich. Bei Emma. Das war gut.

Elisabeth Zöllner



Wie Emma sich zur Wehr setzt, erfährst du in dem Buch „Ich knall ihr eine! Emma wehrt sich.“ von Elisabeth Zöllner.



“Neben mir ist noch Platz” [There is a place next to me] – pages 100-101 (Paul Maar)

Neben mir ist noch Platz

Steffi und Aischa sind Freundinnen.  
 „Du seist meine beste Freundin“,  
 sagt Aischa zu Steffi.  
 „Du bist meine beste Freundin“,  
 verbessert Steffi sie.  
 Aischa hat zwar sehr schnell  
 Deutsch gelernt,  
 aber Fehler macht sie immer noch.  
 „Wirklich? Sehr schön. Ich freue“,  
 sagt Aischa.



Sie hat nicht bemerkt, dass Steffi sie  
 nur verbessern wollte.  
 „Du bist meine einzige“, sagt sie und  
 legt ihren Arm um Steffis Schultern.  
 „Meine beste und einzige Freundin.“  
 Das ist bei Steffi anders.  
 Sie hat viele Freundinnen und keine  
 beste.

Mal geht sie mit Ulta schwimmen,  
 20 mal spielt sie mit Karin im Hof  
 Federball, mit Christine übt sie für  
 den Flötenunterricht und mit Sandra  
 geht sie immer ins Eiscafé Venezia.  
 Das gehört nämlich Sandras Onkel  
 25 Giovanni.  
 Sandra darf dort umsonst Eis essen  
 und Steffi bekommt für nur einen  
 Euro drei Eiskugeln.  
 Weil sie Sandras Freundin ist.  
 30 Mit Aischa geht Steffi morgens in die  
 Schule und mittags von der Schule  
 nach Hause.  
 Aischa wohnt in Steffis Straße.  
 Nicht in einem Einfamilienhaus wie  
 35 Steffi und ihre Eltern.  
 Sie lebt in dem alten Haus, das  
 früher ein Gasthof war und in dem  
 jetzt die Leute wohnen, die aus dem  
 Ausland kommen wie Aischa.

40 Früher ist Steffi mit Marie-Luise und  
 Roland von der Schule nach Hause  
 gegangen.  
 Damals hat Aischa auch schon in  
 Steffis Straße gewohnt.

45 Aber die drei haben sie kaum  
 beachtet, wenn sie hinter ihnen  
 hertrötete.  
 Naja, damals war Aischa auch noch  
 ganz neu in der Klasse und sprach  
 50 kaum Deutsch.

Aber nach der Sache mit der Turn-  
 halle wurde das anders.  
 Vor drei Wochen war Steffi nämlich  
 im Umkleideraum eingeschlossen,  
 55 und keiner hat es gemerkt, nur  
 Aischa. Nach der Turnstunde hatte  
 Steffi wieder mal sehr lange  
 gebraucht mit dem Umziehen, die  
 anderen waren längst fertig. Und  
 60 dann musste sie auch noch aufs  
 Klo. Frau Wegemann, die Lehrerin,  
 hatte wohl geglaubt, dass alle  
 draußen seien, hatte den Umkleide-  
 raum abgeschlossen und war nach  
 65 Hause gefahren.

Marie-Luise und Roland hatten  
 nichts davon mitgekriegt.  
 Die hatten gar nicht auf Steffi  
 gewartet. Sie hatten wohl gedacht,  
 70 Steffi wäre heute mal allein gegang-  
 en. Oder es war ihnen einfach  
 egal.

Nur Aischa hatte gemerkt, dass  
 Steffi noch fehlte, war zur Turnhalle  
 75 zurückgegangen und hatte gehört,  
 wie Steffi gegen die verschlossene  
 Tür hämmerte.  
 Sie war gleich zur Frau des Haus-  
 meisters gerannt und hatte  
 80 Bescheid gesagt.  
 Herr Midlowsky, der Hausmeister,  
 hatte Steffi dann befreit.



An diesem Tag ist Steffi zum ersten  
 Mal zusammen mit Aischa von der  
 85 Schule nach Hause gegangen.

Text: Paul Maar  
 Bild: Verena Bathhaus



“Gökan hat Mut” [Gökan has courage] – pages 82-83 (Irina Korschunow)

**Gökan hat Mut**

Ich heiße Micha. In unserer Stadt gibt es viele Türken.  
Ihre Kinder gehen mit uns in die Schule.  
Auch in meiner Klasse sind sechs; zwei Mädchen und vier Jungen.  
Einer von ihnen heißt Gökan, der hat mir von Anfang an gefallen.  
5 Ich hätte mich gern mal mit ihm unterhalten, über die Türkei und wie es  
dort ist.  
Aber Till hatte uns gesagt, dass wir nicht mit den Türken reden sollten.  
Und was Till sagte, taten wir auch.

10 Till hat sich eine ganze Zeit lang in unserer Klasse als der große Boss  
aufgeführt.  
Er kann am besten Fußball spielen und am besten laufen.  
Die größte Klappe hat er auch, und wenn er sich mit irgendwem prügelt,  
gewinnt er immer.  
15 Wir hatten alle Angst vor ihm. Bloß deshalb habe ich nicht mit Gökan  
gesprachen.

Dabei konnte ich Till eigentlich nie leiden. Wie der den Daniel gequält hat!  
Er stellte ihm ein Bein oder zog ihm den Stuhl weg oder versteckte seine  
Schultasche.  
Jeden Tag fiel ihm etwas anderes ein. Daniel ist klein und hat überhaupt  
20 keine Muskeln.  
Krank ist er auch dauernd. So einen zu ärgern, das finde ich gemein.



Aber jetzt ist es damit vorbei. Jetzt hat Till endlich eins draufgekriegt und darüber bin ich froh.

Am vorigen Donnerstag hatte er nämlich Kracher mit in die Schule gebracht. Unser Lehrer war krank. Wir hatten Herrn Klotz als Vertretung und der versteht keinen Spaß.

„Lass das sein mit den Krachern“, hatten wir Till gewarnt. Doch er fing trotzdem an zu ballern.

„Wer war das?“, hat Herr Klotz gerülpelt. Keiner meldete sich und Herr Klotz sagte: „Na gut, dann könnt ihr heute Nachmittag Schreiben üben. Bis morgen schreibt ihr alle die Geschichte ab, die wir eben gelesen haben.“

Draußen lag so schöner Rodelschnee. Und nun sollten wir diese blöde Geschichte abschreiben. Wir sahen Till an und waren froh, als er den Finger hob. Aber da sagte er: „Daniel hat es gemacht.“



Der spinnt wohl, dachte ich, und die anderen dachten sicher das Gleiche. Es wurde ganz still in der Klasse. Nur Daniel fing an zu heulen. Und auf einmal rief Gökan: „Daniel war's nicht. Das war ein anderer!“

„Das kann ich mir schon denken“, sagte Herr Klotz. „Also, Till, wer war's? Du etwa?“

Till wurde puterrot. Er schwieg. „Ja oder nein?“, donnerte Herr Klotz. „Weiß nicht“, murmelte Till. Aber es nützte ihm nichts. Er bekam eine riesige Strafarbeit und platzte beinahe vor Wut.

Gleich nach der Stunde wollte er auf Gökan losgehen. Da haben Max, Fabian, Sven und ich Till festgehalten und jetzt muss er kuschen, der Feigling. Mit dem will niemand mehr etwas zu tun haben. Aber mit Gökan möchte ich bald mal richtig reden.

Irina Korschunow

*Auch Till gehört bald wieder dazu. Wie könnte die Geschichte weitergehen?*



“*Warum gibt es eigentlich Ostern?*” [Why do we actually have Easter?] – page 118 (Tilde Michels)

**Warum gibt es eigentlich Ostern?**

An dem verlängerten Wochenende, das dem ersten Vollmond nach Frühlingsanfang folgt, gedenken die Christen der Kreuzigung und Auferstehung Jesu. Auch wenn es heutzutage zu Weihnachten mehr Geschenke gibt – Ostern ist seit über 1700 Jahren das wichtigste Fest im Kirchenkalender. Das Wort „Ostern“ geht wahrscheinlich zurück auf eine germanische Frühlings- und Fruchtbarkeitsgöttin namens Eostrae, zu deren Ehren in dieser Zeit ein Fest gefeiert wurde.

**Kinder erzählen von Ostern**



Als wir noch zu Hause in Sizilien waren, sind wir am Ostersonntag immer in die große Kathedrale in Palermo gegangen. Das Schönste daran war, dass nach der Messe auf dem Platz vor der Kathedrale viele, viele Hundert Tauben freigelassen wurden. Wenn die Leute aus der Kirche kamen, wurden die Körbe geöffnet, und die Tauben flogen in einer großen Wolke auf.  
Bei uns hat auch jede Familie zum Frühstück eine Taube aus Kuchenteig. Von der muss jeder ein Stück essen. Meine Mutter hat die Kuchenform mit nach Deutschland gebracht. Sie hat gesagt, ohne Taube ist das kein richtiges Ostern, weil die Taube ein Symbol für den Frieden ist.



Ich war sechs, als wir nach Deutschland kamen. Jetzt gehe ich schon fünf Jahre in die deutsche Schule, aber zu Hause sprechen wir immer Türkisch. Deutsch war zuerst furchtbar schwer für mich, ich habe die Leute immer angeschaut und kein Wort verstanden. Aber jetzt spreche ich Deutsch fast so gut wie Türkisch. Damals, als wir ankamen, war gerade Ostern. Das ist für uns ein fremdes Fest, weil wir eine andere Religion haben. Wir sind Muslime. Aber die bunten Osterer haben mir gleich gefallen. Die Frau, die nebenan wohnt, war von Anfang an nett zu uns. Ihre Tochter ist ungefähr so alt wie ich. Sie heißt Marietta. Am Ostersonntag brachte mir Marietta ein Körbchen mit bunten Eiern, und sie hat mir auf Deutsch die Farben beigebracht. Ich habe Marietta dann gesagt, wie sie auf Türkisch heißen: rot = kırmızı, blau = mavi, gelb = sarı, grün = yeşil. Da hat Marietta gemerkt, wie schwer eine fremde Sprache ist.

Antonio (10 Jahre)

Güneş (11 Jahre)

Tilde Michels

Wir sind fünf

„Warum der immer rumsteht!“, sagte Ante.  
„Ist doch klar“, sagte Florian. „Der will zu uns, der Itaker.“  
Er trat einen Stein in die Richtung des fremden Jungen. Der grinste und schoss den Stein zurück.

5 „Ne“, sagte Florian. „Wir sind vier. Das genügt.“  
„Und ausgerechnet so 'n Plüschauge“, sagte Mali.  
„Ich finde, er sieht süß aus“, sagte Susanne.  
„Die ist in ihn verknallt“, sagte Ante. „Das kann ja heiter werden.“  
Susanne wurde rot.

10 „Italiener spielen Gitarre und singen dazu“, sagte Mali.  
„Die andere Zeit essen sie Nudeln.“



„Und Engländer?“, sagte Susanne.  
„Die trinken Tee“, sagte Florian. „Sie denken sich höfliche Sätze aus und gehen zum Fußball.“

15 Ante lachte. „Und Amerikaner kauen Kaugummi. Sie fahren große Autos und machen sich kalte Drinks.“



„Russen spielen Balalaika“, sagte Susanne.  
„Sie besaufen sich mit Wodka und tanzen.“  
20 So 'n Quatsch!“, sagte sie.

„Na ja, die tun alle auch noch ein paar andere Dinge“, sagte Florian.  
„Weiche denn?“, fragte Mali.  
„Wahrscheinlich ähnliche wie wir“, sagte Susanne.

25 „Die Italiener schneiden sich die Fußnägel, sie lesen Gedichte und haben Halsschmerzen“, sagte Florian.  
Mali lachte.

„Und die Engländer klettern auf Bäume, bohren sich in der Nase und küssen einander“, sagte Ante.

30 „Die Amerikaner streicheln siamesische Katzen, sie machen Federzeichnungen und träumen schlecht“, sagte Susanne.

„Und die Russen“, sagte Mali, „die Russen erzählten ihren Kindern Märchen, sie fahren Motorrad und häkeln sich Mützen.“



Eine Weite sagten sie gar nichts. Dann gingen sie langsam zu dem Jungen rüber.  
35 Was machte es schon, dass sie nun fünf waren?

Text: Gina Ruck-Pauquet  
Bild: Betina Gotzen-Beck

## “Wo Anna wohnt” [Where Anna lives] – pages 34-36 (Peter Härtling)

### Wo Anna wohnt

Werken fiel aus. So hatten sie zwei Stunden früher frei. Ben rannte aus der Schule. Er wollte draußen auf Anna warten. Er versteckte sich im Eingang zur Bäckerei.

Anna kam nicht. Sie trödelte mal wieder. Dafür entdeckte ihn Jens, der sich in der Bäckerei Brauseherzen und Gummibärchen kaufen wollte. Er war das größte Schleckermaul der Klasse. Hau ab, sagte Ben.

Warum denn?, fragte Jens.

Du hast ja einen Knacks, sagte Jens gut und verzog sich in den Laden. Wenn

Anna jetzt kam, konnte Jens sehen, dass er auf sie gewartet hatte.

Anna tauchte tatsächlich auf. Sie ging allein auf der anderen Straßenseite und konnte Ben nicht sehen. Das war gut. Nur musste Jens noch aus dem Laden. Vorher konnte Ben Anna nicht nachlaufen. Die alte Bäckerin brauchte ewig, die Brauseherzen in die Tüte zu zählen. Endlich klingelte die Ladentür und Jens stand hinter ihm.

Los, hau ab. Ben gab Jens einen Stoß, dass er beinahe die drei Stufen hinuntergefallen wäre.

Jens verzog sich. Ben sah ihm nach. Er fing an zu zählen. Bei zwanzig musste er auf jeden Fall losrennen, sonst würde er



Anna nicht mehr einholen. Er wusste nicht, wo sie wohnte und welchen Weg sie ging.

Zwanzig! Er spürte und sah Anna eben noch um die Ecke biegen.

Als er sie fast erreicht hatte, blieb er stehn. Er kriegte kaum Atem. Außen dem hatte er plötzlich Angst. Anna könnte ihn für böd halten und weg-schicken. Sie könnte ihn sogar aus-lachen. Manchmal war sie ganz schön schnippisch.

Er ging ihr langsam nach und hielt Abstand zu ihr. Wenn sie sich um-drehen würde, wäre es gut.

Sie dachte gar nicht dran, Sie ging sogar ein bisschen schneller. Vielleicht hatte sie doch mitbekommen, dass er sie verlaigte.

Er gab sich einen Ruck. Los, Ben! Mit ein paar Laufschriffen war er neben ihr.

Hallo, Anna!  
Das ist doch gar nicht dein Nachhause-weg, sagte sie.





Sie tat so, als hätte sie schon die ganze Zeit gewusst, dass er ihr nachkommt. Nein.

60 **Willst du ein bisschen mitgehen?**, fragte sie. Sie redete oft wie eine Erwachsene. Das war ihm gleich am ersten Tag aufgefallen.

65 Ja, Wo wohnst du denn?  
**Am Kleiberweg.**  
Aber –, Ben sprach nicht weiter. Anna brachte den Satz, den er nicht aussprechen wollte, zu Ende: Da sind die Barackenwohnungen. Da wohnen wir. Nicht mehr lang, Papa hat schon einen Antrag gestellt. Und er verdient bald wieder.

70 Hat er nicht immer verdient?  
In Polen schon nicht mehr, weil wir nach Deutschland wollten. Und hier nicht, weil wir aus Polen gekommen sind. Ich weiß nicht.

75 Das ist aber doof von den Leuten. Von welchen Leuten?  
Die deinem Vater keine Arbeit gegeben haben.

80 **Papa sagt immer: Mit uns Kleinen kann man es ja machen.**  
Darauf konnte Ben keine Antwort geben. Er musste mal mit Vater reden, der so was wie Annas Vater nie sagte. Aber bei dem war es ja auch anders. War es schön in Kattowitz?

90 Ben sprach den Namen der Stadt vor-sichtig aus: Ka-t-to-witz.

Er wusste ja nicht, ob er ihn richtig verstanden hatte.  
Und Mutter hatte von Städtin in Polen bestimmt keine richtige Ahnung.

95 Anna fragte: **In Katowice?**  
Da war also noch ein e dran, dachte Ben.

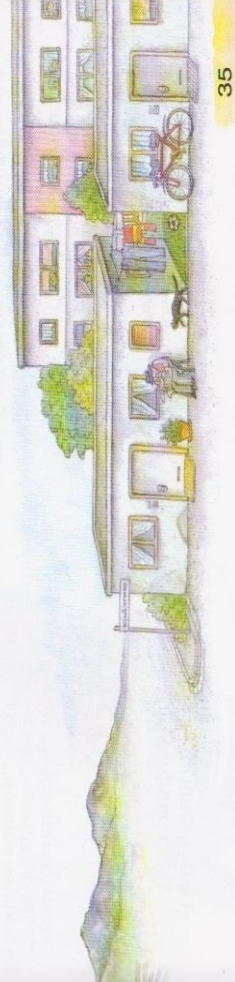
100 In Katowice war es schön, erzählte Anna. Wir hatten es gar nicht so weit in die Berge und bei den Gruben konnten wir spielen.  
Naja, Kohlengruben. Wo man tief aus der Erde Kohle herausholt. Kennst du das nicht?

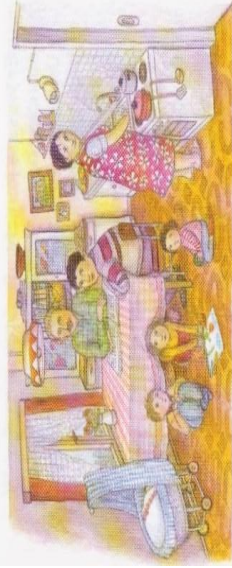
105 Doch, ich weiß schon. Also, Da war mein Papa Gruben-schlosser. Jeden Tag ist er hinunter-gefahren. Er fand das toll und er fragte sich, wie tief man Löcher in die Erde bohren kann.

110 Anna erzählte von ihren Freundinnen in Katowice, Sonja und Maria. Dabei kriegte sie rote Backen.  
Ben sah sie von der Seite an. Er fand sie schön und ganz anders als die anderen Mädchen, die er kannte.

115 **Kommst du mit rein?**, fragte sie ihn, als sie vor der Baracke standen. Die sah schrecklich alt aus.  
Er schüttelte den Kopf.  
**Aber ich will dich vorstellen.** Sie sagte es wieder wie eine Große. Sie nahm ihn bei der Hand. Es war das erste Mal.

125





Ihre Hand war heiß und klebrig. Dann zog sie ihn hinter sich her.

Gleich hinter der Tür war die Küche. Oder das Wohnzimmer. Und darin hielten sich eine Menge Menschen auf.

Auf den ersten Blick sah Ben zwei Männer, eine Frau, drei Kinder. Dann entdeckte er in einem Boilerwagen noch ein winziges Baby. Es war sehr warm in der Stube und roch nach

135 Essen.

**Wer ist das?**, fragte die Frau. Sie war sicher Annas Mutter. Auch sie sah ein bisschen fremd aus.

**Mein Freund. Er heißt Ben.** Sie hatte gesagt: Mein Freund.

Ben ging auf die Frau zu und gab ihr die Hand. Dann begrüßte er die beiden Männer und einer, der riesengroß war und beinahe gelbe, kurz geschnittene Haare hatte, sagte:

**Ich bin Annas Papa.**

Der andere war ein Freund von Annas Papa, auch ein Mann aus Polen.

Die Kinder musterten ihn neugierig. Sie zogen sich in eine Ecke der kleinen Stube zurück und wisperten miteinander.

**Willst du mit uns essen?**

Vielen Dank, aber meine Mutter weiß gar nicht, wo ich bin. Ich muss nach Hause.

**Schade**, sagte Annas Mutter.

Ihre Stimme fand er besonders schön. Anna brachte ihn raus.

36

**Draußen fragte er:** Wo schläfst du? Wir haben noch ein Zimmer, sagte sie. Da schlafen wir Kinder, nur Vater und Mutter schlafen in der Küche.

**Wie viel Geschwister hast du?**, fragte er. **Sechs**, sagte sie. Vier hast du gesehen und die beiden Großen sind auf einer Heimschule, damit sie Deutsch lernen.

**Hast du auch so Deutsch gelernt?** **Ich hab es für mich gelernt, von Mama und Papa**, erklärte Anna.

Sie musste darauf sehr stolz sein. Ben fand, dass sie da auch Recht hatte.

Er rannte den ganzen Heimweg. Tausend Gedanken gingen durch seinen Kopf.

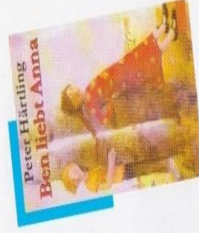
Dass Anna ihn einen Freund genannt hatte. Dass man so gelbe Haare haben konnte wie Annas Vater. Dass es Kato-  
170 vice heißt.

Dass die Anna so geschickt ist. Dass die zu siebt in einem Zimmer schlafen müssen. Dass es immer auf die kleinen Leute geht. Dass er Vater unbedingt fragen musste, warum Annas Vater erst keine Arbeit gekriegt hat.

Mutter war schon da. Sie arbeitete im Garten vorm Haus.

**Warum kommst du so spät?**, fragte sie. **Ich hab Anna nach Hause gebracht**, sagte er. Mutter nickte und fragte nicht weiter. Das enttäuschte ihn.

Peter Härtling



[www.stuttgart.de/chilias](http://www.stuttgart.de/chilias)  
(Autoren A–Z: Härtling, Peter)  
[www.haertling.de](http://www.haertling.de)





## “Lippels Traum” [Lippel’s dream] – pages 176-179 (Paul Maar)

### Paul Maar: Lippels Traum

#### Traum? Wirklichkeit? Wirklichkeitstraum? Traumwirklichkeit?

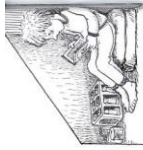
In Wirklichkeit heißt Lippel eigentlich Philipp. Er mag drei Dinge besonders: Sammelbilder, eingemachtes Obst und Bücher. Zu der Zeit, von der im Buch die Rede ist, beschließen seine Eltern, für eine Woche nach Wien zu reisen – ohne Lippel. Das findet er empörend. Aber die Eltern fahren trotzdem. Für Lippel soll Frau Jakob sorgen. Aber bereits am ersten Tag ohne die Eltern gibt es mit ihr Krach. Das kam so: Die Eltern hatten eine Tafel Schokolade und ein Buch für ihn versteckt – „Die Erzählungen aus Tausendundein Nächten“. Lippel begann gleich zu lesen, allerdings in einem geheimen Leseversteck unter der Treppe.

„Hier sitzt du! Was machst du denn hier? Ich suche dich im ganzen Haus. Ich dachte schon ...“ Jetzt erst entdeckte sie das Buch in Lippels Hand. „Das – das – also, das ist wirklich der Gipfel!“, sagte sie erschüttert. „Jetzt verstehe ich alles. Du hast das Buch weggenommen und dich hier versteckt. So eine Frechheit! Gib das Buch her!“, befahl Frau Jakob. „Sofort ins Bett, auf der Stelle!“ „Das sag ich dir. Dieses Buch wirst du nicht wiederssehen, bis deine Eltern kommen“, versprach sie düster. „Die sollen damit machen, was sie wollen. Aber von mir bekommst du es nie mehr. Keine Sekunde!“ Damit schloss sie die Tür und lies Lippel allein. Lippel lag in seinem Bett und fühlte sich elend. Dabei hätte er zu gerne gewusst, wie die Geschichte vom stummen Prinzen weiterging! Lippel nahm sich vor, die Geschichte einfach weiterzuträumen. Das ging vielleicht, wenn er bis zum Einschlafen nur an nichts anderes dachte. Aber das war gar nicht so einfach. Dauern schoben sich andere Gedanken dazwischen: An Frau Jakob, an seine Eltern, an die beiden Neuen in der Klasse. Und unversehens war er eingeschlafen.

Der morgenländische Palast sah ganz so aus, wie es sich Lippel beim Lesen vorgestellt hatte. Neben dem König stand eine Frau. Sie war in grüne Gewänder gehüllt, und wenn sie redete, sah man, dass ihre oberen Zähne etwas nach vorne standen. Das war nicht die Königin. Lippel wusste es sofort, als er sie sah. Es war die Tante des Prinzen, die Witwe des Bruders des Königs.

Die Tante hatte lange Jahre gehofft, dass ihr Sohn der Nachtfolger des Königs werden und seine Schätze erben würde. Deshalb war sie so böse, als dem König schließlich doch ein Sohn geboren wurde, und hasste den Prinzen aus tiefstem Herzen. Sie entwendete das Lieblingsbuch des Königs und versteckte es heimlich unter dem Kopfkissen des Prinzen.

Als nun der König am Nachmittag mit dem Regieren fertig war und sich wie jeden Tag auf dem Diwan ausstreckte, ein Stückchen Schokolade aus dem Goldpapier wickelte, es genüsslich in den Mund schob und nun nach seinem Buch greifen wollte, um zu lesen, da war das Buch verschwunden.



#### Traum? Wirklichkeit? Wirklichkeitstraum? Traumwirklichkeit?

Als Lippel am Montag, den ersten Tag ohne Eltern, in die Schule kam, wurden zwei neue Mitschüler vorgestellt: Hamide und Arslan. Hamide schenkte ihm ein türkisches Bombon. Lippel fand es aufregend, zwei türkische Freunde zu bekommen.



Frau Klöbe schaute in die Klasse und wartete, bis alle ruhig waren, und sagte: „Hier sind zwei neue Mitschüler. Sie sind Geschwister. Sie gehen ab jetzt in eure Klasse.“

Sie legte dem Jungen die Hand auf die Schulter, und er blickte zu ihr hoch. „Das ist Arslan“, sagte sie dabei. Der Junge nickte. „Und das ist Hamide.“ Auch das Mädchen nickte, schaute aber immer noch zu Boden.

„Jetzt müssen wir noch einen Platz für die beiden finden“, sagte Frau Klöbe und guckte suchend in die Klasse. „Philipp, du sitzt allein am Tisch. Wenn du ganz nach rechts rückst, hat Arslan neben dir Platz. Hamide setzt sich dann daneben, so kann sie ihm übersetzen, wenn er etwas nicht ganz versteht.“ Während die beiden sich zu Lippel setzten, meldete sich Elvira und fragte neugierig: „Frau Klöbe, sind das Ausländer?“

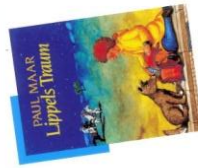
„Sie sind Türken. Arslan ist in der Türkei zur Welt gekommen. Hamide ist hier geboren, wie ihr auch“, sagte Frau Klöbe.

Eigentlich können wir es ihr ja sagen, meinte Lippel. „Sie wird uns bestimmt nicht an die Wächter verraten.“ „Was sagen?“, fragte die Wirtin. „Ich bin Prinz Aslam, der einzige Sohn des Königs und Thronerbe. Und das hier ist Prinzessin Hamide, meine jüngste Schwester“, sagte Aslam würdevoll.

„Du ein Prinz?“ Die Wirtin lachte schallend. „Zwei schmutzige Kinder mit zer-rissenen Kleidern und wollen Prinz und Prinzessin sein!“

Hamide zog ihren goldenen Armeif ab und gab ihn der Wirtin. „Lies, was innen steht!“, sagte sie. Die Wirtin blickte ungläubig auf Aslam und Hamide und betrachtete dann den Armeif. „Das königliche Wappen!“, rief sie erschrocken und verneigte sich davor. „Ihr habt den Schmuck doch nicht gestohlen?“

Sie schaute noch einmal von Aslam zu Hamide und sagte dann unsicher: „Jetzt weiß ich gar nicht mehr, was ich glauben soll!“



## Traum? Wirklichkeit? Wirklichkeitstraum? Traumwirklichkeit?

Arslan, Hamide und Lippel wurden dicke Freunde. Miteinander erlebten sie so manche Abenteuer. Und wenn die Schule aus war, gingen sie immer noch ein Stück zusammen.

„Jeder malt sein Lieblingstier.“ Arslan malte einen Löwen. Hamide malte einen Vogel. Es sollte wohl ein Kanarienvogel sein, jedenfalls saß er in einem Käfig. Lippel entschied sich für einen Hund. Er hatte nichts gegen Malen, aber Dichten machte ihm doch mehr Spaß. Deshalb beschloss er, beides miteinander zu verbinden. In die obere Hälfte des Blattes malte er den Hund. Darunter schrieb er ein Gedicht über den Hund. Es lautete:

### DER HUND

*Der Hund, der ist mein Lieblingstier.*

*Er hat auch Beine, und zwar vier.*

*An jeder Ecke eines.*

*Der Fisch dagegen hat keines.*

Lippel fand das Gedicht recht gelungen. Herr Göltenpott war anderer Ansicht. Er betrachtete lange und nachdenklich das Blatt und meinte schließlich: „Erstens: Der Hund ist zu klein. Er könnte wesentlich größer sein. Zweitens: Ich bin kein Deutschlehrer. Aber die letzten beiden Zeiten scheinen mir missraten zu sein.“



Da hielt es Lippel nicht mehr aus. Er fasste sich ein Herz, zwängte sich zwischen den schimpfenden Zuschauern durch, bis er neben Hamide stand, nahm Asslam die Trommel aus der Hand, schlug darauf, bis alle erstaunt verstummten, und rief: „Meine Damen und Herren, was sie gesehen haben, war einzig und allein die Einleitung. Die Einleitung zu Lippels Dicht- und Zauberschau. Gehen Sie nicht weg! Schauen Sie zu! Nun fängt das Schauspiel erst an!“

„Was machst du? Bist du denn wahnsinnig!“, flüsterte ihm Hamide zu. „Du darfst dich nicht über sie lustig machen. Sie werfen sonst mit Steinen, nicht nur mit Kamelmist. Lass uns schnell weggehen!“ Aber Lippel blieb unbeirrt neben Hamide stehen, schlug die Trommel, bis es ganz still war, und rief in die Stille hinein:

*„Wer jetzt nicht geht, der ist schlau,  
denn nun beginnt die Zauberschau.“*

*Ein jeder Mann, ein jedes Kind,*

*sieht jetzt die Schau, die nun beginnt.*

*Nur wer jetzt geht, der sieht sie nicht,*

*und hört auch nicht, was Lippel spricht,*

*und sieht auch nicht, was Lippel macht,*

*hier auf dem Marktplatz in der Nacht!“*

„Nicht schlecht, wie der Junge reimt!“, sagte jemand aus der Menge. „Aber jetzt sollte er endlich anfangen zu zaubern.“



## Traum? Wirklichkeit? Wirklichkeitstraum? Traumwirklichkeit?



„Wenn wir jede Nacht das Gleiche träumten, würde es uns genau so beschäftigen wie alles, was wir täglich sehen ...“

Diese Idee hatte der französische Philosoph Blaise Pascal.

Der Schriftsteller Paul Maar stellte sich nun vor, wie es wäre, wenn jemand wirklich jede Nacht vom Gleichen träumte. Und daraus ist seine Geschichte „Lippels Traum“ entstanden.

Hier erzählt Paul Maar, ob es die Personen in seinem Buch auch in Wirklichkeit gibt und warum er sie in seinem Buch so beschreibt.

### Paul Maar über Philipp (Lippel):

„Für Lippel, den Träumer, gibt es ein Vorbild: Das war ich selbst, als Kind. Ich war wie er ein leidenschaftlicher Leser. Ich hatte zwar kein Leseversteck unter der Treppe, aber ich habe oft heimlich unter der Bettdecke gelesen. Mit Taschenlampe. Am nächsten Morgen in der Schule war ich dann müde und musste ständig gähnen, weil ich die Taschenlampe immer erst dann ausknipste, wenn ich das Buch ausgelesen hatte. Tagsüber hing ich dann meinen Träumen und Gedanken nach, stellte mir Szenen aus der Geschichte vor und reagierte selten, wenn man mich ansprach. Dann hieß es in meiner Familie: ‚Paul träumt schon wieder!‘“

### Paul Maar über Frau Jakob (Witwe vom Bruder des Königs):

„Frau Jakob hat eine sehr strenge Mutter und ist innerlich ein kleines Mädchen geblieben, das es der Mama recht machen und keinen Fehler machen will. Gleich zu Anfang erleben wir sie, wie sie mit ihrer Mutter telefoniert und ihr entsetzt berichtet, dass die Wohnung von Lippels Eltern nicht so aussieht, wie ihre Mutter das richtig fände. Sie denkt, dass sie alles korrekt macht und gelobt wird, wenn sie Lippel so behandelt, wie sie selbst als Kind erzogen wurde. Und sie hat leider auch das Vorurteil ihrer Mutter gegen Ausländer übernommen. Nur einmal wirkt sie ganz menschlich und sympathisch, weil sie hilflos ist: Am Donnerstagsmorgen, als sie verschlafen hat.“

### Paul Maar über Arslan und Hamide (Prinz Asslam und Prinzessin Hamide):

„Für Arslan und Hamide gibt es keine direkten Vorbilder. Ich werde oft zu Lesungen in Schulen eingeladen und lerne in den Klassen natürlich auch viele türkische Schüler kennen. Als ich nach den Namen für Lippels neue Freunde suchte, habe ich mir einfach in einer vierten Klasse die Namen der türkischen Kinder sagen lassen. Arslan und Hamide gefielen mir am besten.“



## "Faschingshexe Nina" [Carnival - witch Nina] – pages 114-115 (Wilfried Metzke)



## FASCHINGshexe Nina



Herr Wilhelm sieht vielleicht komisch aus. Er sagt, er sei ein Engel. Aber mit dem Schleier sieht er eher aus wie eine Braut, eine seltsame Braut.

Herr Wilhelm ist fast zwei Meter groß, dünn und schon ziemlich alt. Er hat einen Schnurrbart und beinahe eine Glatze.

5 Jetzt geht er im Stuhlkreis herum. Jedes Kind soll ihm einen Namen geben. Nina hat ihn, „Opa Engel“ genannt.

Es klopf an der Tür. Herr Wilhelm ruft: „Herein, wenn's kein Teufel ist!“

Es ist aber kein Teufel, sondern Tea. Sie steht da mit hängenden Schultern und hat den Kopf gesenkt. In der Hand hält sie einen Plastikbeutel.

10 Herr Wilhelm geht auf sie zu und begrüßt sie. Tea fängt an zu weinen.

Der Lehrer nimmt sie in den Arm und tröstet sie. Die Kinder rufen durcheinander. Sie wollen wissen, was mit Tea los ist. Nina weiß es. Tea hat kein Kostüm.

Sie lebt im Asylantenheim und die Eltern haben kein Geld.

15 „Schau mal, Daniel hat auch kein Kostüm und trotzdem macht er mit und hat Spaß“, erklärt Herr Wilhelm. Im Plastikbeutel hat Tea Obst für das Büfett und eine Maske, wie sie alle Kinder am Vortag gebastelt haben.

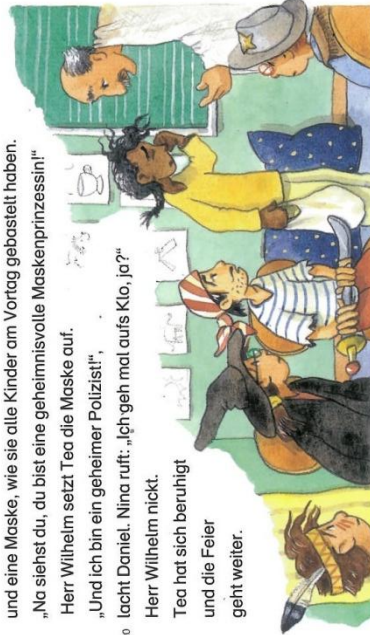
„Na siehst du, du bist eine geheimnisvolle Maskenprinzessin!“

Herr Wilhelm setzt Tea die Maske auf.

20 „Und ich bin ein geheimer Polizist!“, lacht Daniel. Nina ruft: „Ich geh mal aufs Klo, ja?“

Herr Wilhelm nickt.

Tea hat sich beruhigt und die Feier geht weiter.



25 Die Kinder haben viel Spaß. Sie wundern sich über ihren Lehrer. Sonst ist er ziemlich streng, aber heute ist er total albern.

Daniel sitzt gerade bei der Hexe Nina auf dem Schoß und sagt: „Hänschen, piep einmal!“, als es schon wieder klopft. Es ist Ninas Mutter. Sie hat das Prinzessinnenkostüm vom letzten Jahr dabei. Tea freut sich riesig. Sie strahlt über das ganze Gesicht.

30 „Woher wusste deine Mutter, dass Tea kein Kostüm hat?“ Nino schaut Nina mit großen Augen an. „Unsere Schule hat doch schließlich ...“, will Nina erklären. „Was für eine Frage!“, unterbricht sie der Lehrer. „So etwas ist doch für eine Hexe eine der leichtesten Übungen. Oder?“ Er zwinkert Nina zu.

35 „Na klar, Opa Engel“, lacht Nina. Sie freut sich.

Wilfried Metzke

Was hat Nina gemacht um Tea zu helfen? (Zusätzliche Punkte geben)

## Girlanden zum Fasching oder Karneval

Du brauchst:

- Krepppapier-Rollen in vielen Farben
- Schere, Nadel, langen Wollfaden

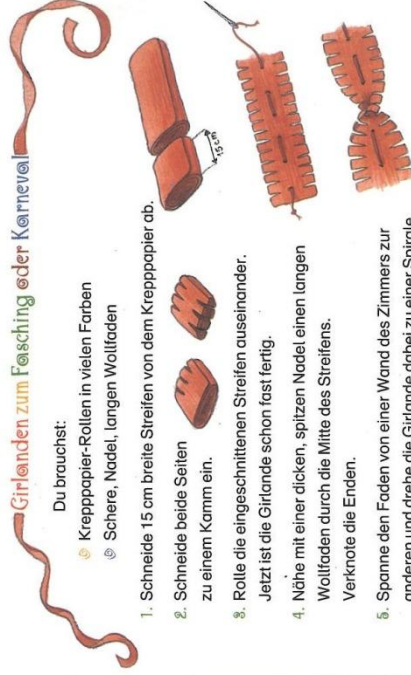
1. Schneide 15 cm breite Streifen von dem Krepppapier ab.

2. Schneide beide Seiten zu einem Kamm ein.

3. Rolle die eingeschnittenen Streifen auseinander. Jetzt ist die Girlande schon fast fertig.

4. Nähe mit einer dicken, spitzen Nadel einen langen Wollfaden durch die Mitte des Streifens. Verknote die Enden.

5. Spanne den Faden von einer Wand des Zimmers zur anderen und drehe die Girlande dabei zu einer Spirale.





“Katharina aus Russland” [Katharina from Russia] – pages 72-73 (Sabine Hansen)

Katharina aus Russland



HALLO!

Ich heiße Katharina. Zusammen mit meiner älteren Schwester und meinen Eltern bin ich vor vier Jahren nach Deutschland gezogen. Wir kommen aus Saratow, das ist eine Stadt in Russland. Dort hatten wir eine große Wohnung im 5. Stock am Rand der Stadt. Meine Eltern mussten arbeiten und konnten nicht auf mich aufpassen, die Großmutter war aber zu Hause.

Ich habe oft auf unserem Balkon gestanden. Von da aus konnte ich Bäume sehen und noch weiter weg war ein Berg. Bis zum Horizont konnte man gucken! Lachte früher immer, da sei das Land zu Ende. Eine Großmutter lebt noch in der Wohnung in Saratow. Sie wollte nicht mit nach Deutschland kommen. Ich schreibe meiner Großmutter oft in Russisch.



Ich weiß noch, als mein Vater uns sagte, dass wir nach Deutschland ziehen würden. Ich wollte nicht weg, denn ich kannte Deutschland nicht.



An dem Tag, an dem wir dann gegangen sind, war ich sehr traurig. Ich musste mich ja von allem trennen: von der Stadt, von meiner Oma, von meinen Freundinnen! Also, das war schon traurig ... Wir sind zwei Tage und zwei Nächte mit dem Zug gefahren bis Berlin-Lichtenberg.

Ich konnte ja kein Deutsch, deshalb war es in der Schule schlecht. Ich war immer alleine. Eigentlich waren alle freundlich, aber ich konnte die anderen Kinder nicht verstehen. Ich wundere mich immer noch, woher ich überhaupt wusste, was andere von mir wollten. Irgendwie muss ich sie schon verstanden haben, bevor ich Deutsch sprechen konnte. Ich habe dann schnell gelernt Deutsch zu verstehen. Aber ich hatte lange Zeit Angst davor, mich in dieser Sprache zu unterhalten.



Inzwischen gehe ich gerne in die Schule, denn da ist es nie langweilig. Deutsch sprechen kann ich jetzt genauso gut wie Russisch, schreiben sogar besser. Meine Lieblingsfächer sind Kunst, Mathematik und Religion. Am besten gefallen mir aber die Pausen. Wir ärgern am liebsten die Jungen.

Sabine Hansen


From:

**PAPIERTIGER 3. Sprachlesebuch. 2007. Braunschweig: Bildungshaus Schulbuchverlage, Westermann Schroedel**


**Diesterweg Schöningh Winklers GmbH. Illustrated by Anke am Berg, Christine Brand, Renate Emme, Angela Fischer-  
Bick, Julia Kaergel, Antje Keidies, Peter Knorr, Sabine Tiemer**

“Gemeinsam leben” [Living together] – page 188


**Gemeinsam leben**




**Ich** lebe in Deutschland.  
**Ich** besuche die 3. Klasse.  
**Ich** schreibe besonders gern.  
**Ich** male nicht so gut.




**Ahmet** kommt aus Afrika.  
**Er** geht in die 3. Klasse.  
**Er** spielt prima Fußball.  
**Er** versteht noch schlecht Deutsch.



**Du** findest dein Körbchen links im Regal.  
**Du** hörst auf zu sprechen, wenn Frau Meier ein Ruhezeichen gibt.



**Du** holst das Buch in der Bücherei.  
**Du** legst deine Sachen am besten in dein Fach.

- 1 — Schreibe die 12 Verben heraus: **lebe, besuche, ...**
- 2 — Suche zu jedem Verb die Grundform.  
Schreibe die Grundformen untereinander auf.
- 3 — Schreibe die Personalformen dahinter.  Seite 102
- 4 — Markiere die Endungen farbig:  
**leben** — **ich** **lebe** — **du** **lebst** — **er** **lebt**  
**besuchen** — **ich** ...

**1 Fremde Sprachen klingen anders**

1 Uno, due, tre.  
 Am Anfang sag ich: „Nee!“  
 Carlo kann ich nicht verstehen,  
 wenn wir zwei zur Schule gehen.  
 5 Darum für den Weg nach Haus  
 such ich einen anderen .

2 Sette, otto, nove.  
 Die Feindschaft ist für Doofe.  
 Sie will nichts von anderen lernen,  
 10 will von anderen sich ent  
 Feindschaft macht die Menschen dumm,  
 macht sie krumm und schließlich st .

3 Uno, due, .  
 Sprachen tun nicht weh.  
 Wenn einer fremde Sprachen spricht,  
 dann verhöhnt und foppt ihn n .  
 15 Jeder kann – wir wollen's bedenken –  
 in seiner Sprache uns be .

4 Dieci, das heißt zehn.  
 Bis zehn kann ich schon gehn,  
 kann schon italienisch zählen,  
 kann die richtige Pizza w .  
 20 kann auch Carlos Lieder s  
 und ihn oft zum Lachen bringen.

*Josef Reding*

1 — Setze beim Lesen die Wörter ein.  
 2 — Was bedeuten die Wörter in der ersten Zeile jeder Strophe?  
 Welche Sprache ist das?  
 3 — Kennst du die Zahlen von eins bis zehn in anderen Sprachen?



Begegnung mit fremden Sprachen  
 Anzählend lesen  
 Reimwörter finden



“Vimala gehört zu uns” [Vimala is one of us] – pages 184-187 (Petra Mönter)

**Vimala gehört zu uns**

Die Sommerferien waren endlich zu Ende und Henri und ich freuten uns schon auf die Schule. Als wir ins Klassenzimmer kamen, saß eine neue Schülerin da. Die Neue hatte sehr dunkle Haut. „Haallooo wi-  
ieeee heißt duuu?“ fragte ich langsam und deutlich, damit sie mich  
6 verstehen konnte. „Mit mir kannst du normal sprechen, ich bin doch nicht blöd“, fauchte sie mich an. „War nicht so gemeint“, sagte Henri. „Ich bin Henri und das ist Ida. Wie heißt du denn?“ „Ich heiße Vimala.“ Und sie erzählte uns, dass sie in Deutschland geboren wurde, dass ihre Eltern aber aus Indien kommen. Nach und nach trudelten die anderen  
10 ein. Auch sie bestaunten Vimala. „Sie spricht deutsch“, warnte ich die anderen. Ich wollte nicht, dass Vimala wieder wütend wurde.

In der Pause fragten wir Vimala, ob sie mit uns Verstecken spielen wollte. Klar wollte sie! Vimala sollte uns suchen. Ich versteckte mich hinter dem großen Baum und wartete, ob sie mich finden würde.

15 Vimala zählte laut. Da kamen auf einmal drei ältere Kinder: Lea, Thomas und Mike.  
20 Die ärgerten in der Pause immer die Jüngeren, am liebsten aber die türkischen Kinder, die bei uns in der Schule sind. „Wie siehst du denn aus?“, riefen sie  
25 laut. „Bist du in einen Farbtopf gefallen?“ Und sie lachten laut. „Lass mich in Ruhe“, schrie Vimala wütend, aber viele Kinder lachten. „Hör nicht auf sie“, sagte  
30 Henri und wir packten sie am Ärmel und zogen sie zurück ins Klassenzimmer.

Sinnbehaftetes Vorlesen  
Fragen zum Gedächtnis beantworten



Am Nachmittag spielten wir wieder mit Vimala auf dem Spielplatz. Aber leider kamen Lea und ihre Freunde auch dorthin. Als sie Vimala sahen, riefen sie: „Hee, Ausländer haben hier nichts zu suchen!“ Sie fanden das lustig. Wir wollten gerne ein bisschen schaukeln und hatten gar keine Lust wegzugehen. Da warfen sie Vimalas Jacke in die Luft. „Hol sie dir doch, du Neger!“, schrien sie und lachten.

Vimala war wütend. Aber bevor sie etwas sagen konnte, rannnen Lea und ihre Freunde mit der Jacke davon. Da begann Vimala zu weinen. Sie tat mir sehr Leid und ich ärgerte mich, dass wir uns nicht getraut hatten, etwas zu sagen.

Am nächsten Tag kam Vimala nicht zur Schule, weil sie Bauchschmerzen hatte. Ich konnte mir schon denken, was für Bauchschmerzen das waren. Die habe ich auch manchmal, wenn ich aufgeregt bin oder mich über etwas ärgere. „Vimala hat bestimmt Angst, alleine hierher zu kommen!“, rief Henri in der Pause. Wir hatten die ganze Klasse zusammengerufen und überlegten, wie wir Vimala helfen konnten. „Das schaffen wir nur gemeinsam“, meinte auch Carla, unsere Klassen-  
sprecherin. Die anderen stimmten ihr zu. Und dann schmiedeten wir  
50 einen tollen Plan ... Am nächsten Morgen gingen Henri und ich einen





kleinen Umweg und holten Vimala zu Hause ab. „Ach, das ist aber nett“, sagte Vimalas Mutter überrascht. Sie bat uns herein. Vimala saß noch beim Frühstück. Sie war verwundert, als sie uns hereinkommen sah, aber sie freute sich, das konnte ich ganz genau sehen. „Wir holen dich jetzt jeden Morgen ab“, erklärte Henri. Er wurde ein bisschen rot. Aber Vimala freute sich noch mehr. „Ihr seid meine besten Freunde“, lachte sie.

In der nächsten Schulpause kamen Lea und ihre Freunde wieder. Lea, Thomas und Mike liefen auf Vimala zu. Sie guckte ziemlich erschrocken ... die drei fühlten sich ganz schön stark. Aber weit gefehlt! Drei Kinder gegen eine Vimala? Nein! Drei Kinder gegen vierundzwanzig Kinder aus der Klasse 4 a. In Windeseile hatten wir die drei eingekreist. Die haben vielleicht blöd geschaut. Beschimpft haben sie Vimala auch nicht mehr. „Lass unsere Freundin in Ruhe“, habe ich gerufen. „Sonst kriegt ihr es mit uns zu tun“, rief Carla.

An diesem Tag wurde Vimala von vier Kindern nach Hause begleitet. Am nächsten Tag standen wir zu fünf vor Vimalas Tür, um sie zur Schule abzuholen. Auf dem Weg zurück nach Hause gingen schon zehn Kinder mit, um Vimala zu begleiten. Am übernächsten Tag

70 waren sogar Kinder aus der dritten Klasse dabei. Wir taten nichts anderes, als gemeinsam zur Schule zu gehen. Gemeinsam mit Vimala.

Am Schultor warteten immer Lea und ihre Freunde auf uns. Aber als sie uns sahen, da taten sie immer so, als würden sie auf das Klingeln warten. Wir waren in der Überzahl, immer! Und soll ich euch etwas 75 sagen? Irgendwann haben sie es kapiert und ließen uns in Ruhe. Vimala gehörte zu uns. Wer sie wegen ihrer Hautfarbe ärgert, kriegt es mit uns zu tun. Wir sind nämlich ganz schön viele!

Petra Mönter

- 1 — Wer erzählt die Geschichte? In welcher Zeile findet ihr die Antwort?
- 2 — Warum spricht Ida besonders deutlich zu Vimala?
- 3 — Warum ärgert sich Ida über sich selbst?
- 4 — Was schmiedet die Klasse für einen Plan, um Vimala zu helfen?
- 5 — Was seht ihr auf dem Bild, was im Text nicht erzählt wird?

Fragen zum Text beantworten  
Bild- und Textinformation vergleichen



## Gewalt auf Klassenfahrt

Türkischer Schüler aus Kreuzberg auf Hiddensee verletzt

Eine Klasse der Kreuzberger Hüntrück-Grundschule ist am Dienstag in Kloster auf der Insel Hiddensee von Jugendlichen belästigt worden. Die deutschen, arabischen und türkischen Kinder seien bei einem Spaziergang mit ausländerfeindlichen Parolen beschimpft worden, teilte die Polizei am Mittwoch in Stralsund mit. In der Folge sei es zu Handgreiflichkeiten gekommen, bei denen ein 14-jähriger Türke leicht verletzt worden sei. Bei einem der Täter handelt es sich um einen 15-jährigen Stralsunder. Die Ermittlungen dauern an.

habe ihr gestern von Hiddensee aus telefonisch mitgeteilt, dass die Klassenfahrt ansonsten „wunderschön“ sei, und es keinen Anlass gebe, vorzeitig nach Berlin zurückzukehren, so Frau Schubert auf Anfrage. Im übrigen seien die Täter, die Hiddensee bereits wieder mit dem Schiff verlassen haben, bei ihrer Ankunft im Zuchtersee der Polizei zufließen. Die Kreuzberger Polizei habe sehr gute Täterbeschreibungen geliefert hätten.

### Artikel 3

*[Gleichheit vor dem Gesetz]*

(1) Alle Menschen sind vor dem Gesetz gleich.

(2) Männer und Frauen sind gleichberechtigt.

(3) Niemand darf wegen

seines Geschlechtes,

seiner Abstammung, seiner

Rasse, seiner Sprache,

seiner Heimat und Herkunft,

seines Glaubens, seiner

religiösen oder politischen

Anschauung benachteiligt

oder bevorzugt werden.

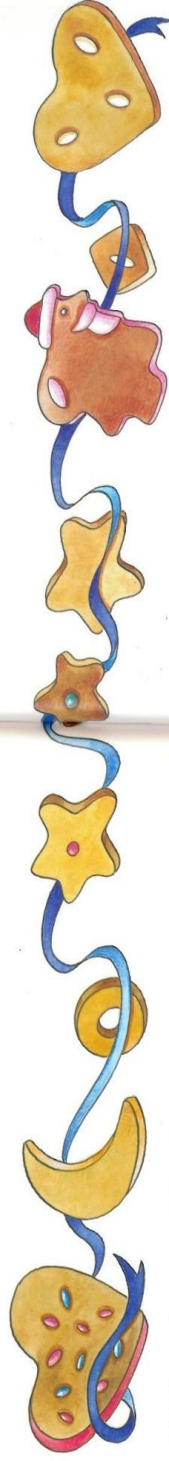


- 1 — Welcher Zusammenhang besteht zwischen dem Zeitungsbericht und dem Bild von der Demonstration?
- 2 — Was hat der Zeitungsbericht mit dem Grundgesetz zu tun?

Interpretierender Bildvergleich  
Historische Bedeutung des Grundgesetzes  
Verhaltensweisen beurteilen

“Weihnachten und Zuckerfest” [Christmas and Eid al-Fitr] - pages 166-167 (Sabine Trautmann)

### Winter



#### Weihnachten und Zuckerfest

Ich bin jetzt schon über drei Monate in der 3. Klasse. Manchmal finde ich Schule ganz schön anstrengend, aber in der Weihnachtszeit wird es fast kuschelig in unserem Klassenzimmer. Bunte Bilder schmücken die Fenster, gemalte Weihnachtsmänner lachen von den Wänden und über uns glitzern

5 Sterne aus Silber- und Goldfolie. Auf dem Lehrertisch stehen Kerzen. Jeden Montag feiern wir Advent. Dann stellt unsere Lehrerin, Frau Thiede, ein Adventsgeäck in die Mitte des Morgenkreises und zündet die Kerzen an. Einer von uns darf eine Geschichte vorlesen und anschließend lernen wir ein Weihnachtslied oder ein Gedicht.

10 „Warum soll ich das Weihnachtsgedicht auswendig lernen? Wir feiern zu Hause gar nicht Weihnachten.“

Husseins Bemerkung trifft mich völlig unerwartet. Natürlich weiß ich, dass Hussein Moslem ist. Doch was heißt das eigentlich? Und wenn er nicht Weihnachten feiert, bekommt er dann auch keine

15 Geschenke?

Ich will gerade fragen, als Frau Thiede sagt: „Du hast Recht. Darüber habe ich noch nie nachgedacht. Ich muss euch etwas anderes aussuchen. Gibt es ein Gedicht zum Zuckerfest?“

0 Einige Kinder müssen lachen. „Zuckerfest“ klingt ja auch komisch. Dilara und Berkant finden es nicht so witzig. Als Frau Thiede sie fragt, wie sie das Zuckerfest feiern, werden sie sehr Gesprächig.

„Wir feiern das Zuckerfest nach dem Fastenmonat Ramadan. Während dieser Zeit dürfen Erwachsene und Jugendliche nichts essen und trinken, solange es hell ist. Sie müssen viel beten und sich mit Feinden versöhnen.“

25 Am Tag des Zuckerfestes ziehen wir unsere besten Kleider an und feiern mit der ganzen Familie: Eltern, Geschwistern, Großeltern, Onkeln, Tanten, Cousinen und Cousins.

Auch Freunde dürfen dabei sein.

30 Wir küssen den alten Leuten die Hände. So zeigen wir ihnen, wie sehr wir sie mögen und verehren. Anschließend bekommen wir Geld und Süßigkeiten. Alle essen zusammen und haben viel Spaß. Gedichte werden aber nicht aufgesagt.“

35 Das ist ja fast wie Weihnachten, denke ich. Und plötzlich verstehe ich, warum Dilara, Hussein, Kübra und all die anderen Kinder meiner Klasse, deren Eltern Moslems sind, nicht Weihnachten feiern: Sie haben eine andere Religion.

In der Pause verrät mir Dilara, dass sie aber trotzdem zu Weihnachten Geschenke bekommt. Ihre Eltern schmücken sogar einen Weihnachtsbaum. Da werde ich fast ein bisschen neidisch. Dilara kriegt also zweimal etwas, einmal zum Zuckerfest und einmal zu Weihnachten, denn nur selten fallen beide Feste auf einen Tag.

Sabine Trautmann

- Welche Feste feierst du? Erzähle.
- Kennt ihr auch Menschen, die aus anderen Ländern kommen? Fragt sie, welche Feste sie feiern.
- Bei uns heißt es: „Fröhliche Weihnachten!“ Welche Festtagsgrüße haben andere?



From:

**Primo 4. Lesebuch. 2004. Braunschweig: Bildungshaus Schulbuchverlage Westermann Schroedel Diesterweg Schöningh Winklers GmbH, Illustrated by Susanne Berger, Elisabeth Lottermoser, Dunja Schnabel**

“Die Flaschenpost: Lika und Bob” [The message in a bottle: Lika and Bob] – pages 32-33 (Klaus Kordon)

Alles über Klaus Kordon

- geb. 1943 in Berlin
- lebt heute mit seiner Familie in Berlin
- wurde mit 13 Jahren Waise und kam in ein Kinderheim
- war Lager- und Transportarbeiter
- und studierte später Volkswirtschaft
- ist seit 1980 freier Schriftsteller
- schrieb viele preisgekrönte Kinder- und Jugendbücher
- „Die Flaschenpost“ erschien 1988



### Die Flaschenpost: Lika und Bob

<sup>1</sup> Ja, Lika war traurig. Sie wohnte noch nicht lange in dieser Gegend, erst eine Woche. Vorher hatte sie am Leopoldplatz gewohnt. Am Hansa-Ufer, fanden die Eltern, konnte man besser wohnen. Lika war anderer Meinung und deshalb war sie traurig.

<sup>6</sup> Am Leopold-Platz war sie aufgewachsen, da kannte sie die Kinder, kannte die Geschäfte, die Nachbarn. Hier war alles fremd. Und die Kinder waren beknaecht, besonders die in ihrer neuen Klasse. Sprotte hatten sie sie genannt, gleich am ersten Tag. Und warum? Nur weil sie ein bisschen kleiner, dünner und blässer war als die anderen. Mit denen würde sie kein Wort mehr reden, das stand fest. Lika spuckte ins Wasser und seufzte.

„Liiikaj!“ Das war die Mutter. Lika konnte sie nicht sehen, aber hören. Langsam stand sie auf und stieg die Uferböschung hinauf. Nur unlustig ging Lika die Straße entlang. Ein Junge auf einem Fahrrad überholte sie. Den hatte sie hier schon ein paar Mal gesehen. Seine Eltern waren Türken, ihnen gehörte die kleine Änderungsschneiderei an der Ecke Solinger Straße.

Der Junge grinste Lika beim Überholen an. Sie tippte sich an die Stirn – und wurde trotzdem rot. Immer wenn ein Junge sie so ansah, wurde sie rot. Sie wusste ja, wie klein und mickrig sie war. Jungens fanden ganz so andere Mädchen toll.



32



Der Junge bremste, stieg vom Rad und blickte ihr entgegen. Was wollte der von ihr? Lika ging noch langsamer als vorher.

„Du hast was verloren“, sagte der Junge und hielt Lika ihren roten Armeifring hin.

<sup>28</sup> Lika glühte noch mehr auf. Verdamm! Den verlor sie immer, ihre Arme waren einfach zu dünn und die Handgelenke zu schmal.

„Danke!“ Sie nahm den Armeifring, hielt ihn in der Hand und wusste nicht, was sie weiter sagen sollte.

„Seid ihr neu in der Gegend?“

<sup>30</sup> „Ja.“ Lika ging langsam weiter.

Der Junge bestieg sein Rad und fuhr langsam neben ihr her. „Und wo habt ihr vorher gewohnt?“

„Am Leo.“

„Wo?“

<sup>36</sup> „Am Leopold-Platz.“

„Ach so!“ Der Junge grinste wieder. „Hier ist’s schöner, was?“ Lika schüttelte den Kopf. Das fehlte ihr gerade noch, dass der ihr den Leo schlecht machte.

„Ich heiße Bob.“

<sup>40</sup> „Ich Angelika.“

„Ist Bob auch ein türkischer Name?“, fragte Lika da, nur um etwas zu sagen.

„Nee.“ Der Junge lachte. Aber dann erklärte er: „Ich hab’n Onkel in England, den rufen alle Bob – in Wirklichkeit heißt er Cabbar, genau wie ich auch.“

<sup>48</sup> Lika blieb stehen. Sie war vor dem grün angestrichenen Haus mit den Erkerfenstern und Balkons angefangen, in dem sie jetzt wohnte. Bob stieg vom Rad und sah sie an.

„Wozu?“

<sup>50</sup> „Haste mal Zeit?“

„Zum Reden.“ Nun wurde Bob rot. Nicht mal sein Grinsen gelang ihm noch. Das nutzte Lika aus. „Und worüber?“, fragte sie uninteressiert.

„Über alles“, sagte Bob, und dann, als sei ihm plötzlich etwas Wichtiges eingefallen: „Wir können auch mal ins Kino gehen.“

<sup>58</sup> „Ich gehe nicht gern ins Kino.“ Lika gab sich lassig.



33

From:

*Tintenklecks*. Das Deutschbuch 3. Klasse. 2005. Donauwörth: Auer Verlag GmbH, Illustrated by Friederike Großekettler, Wiltrud Wagner

“Vimala gehört zu uns“ [Vimala is one of us] – pages 6-7 (Petra Mönter)

### Vimala gehört zu uns

Die langen Sommerferien waren endlich zu Ende und Henri und ich freuten uns schon auf die Schule. Als wir ins Klassenzimmer kamen,

5 saß eine neue Schülerin da. Zuerst waren wir ganz schön verblüfft. Die „Neue“ sah einfach anders aus, als wir es gewohnt waren. Sie hatte sehr dunkle Haut.

10 „Haallooo, willieeee heißt duuuu?“, fragte ich sie langsam und deutlich, damit sie mich verstehen konnte. „Mit mir kannst du normal sprechen, ich bin doch nicht biöö“, fauchte sie mich an. „War nicht so gemeint“, sagte Henri.

15 „Ich bin Henri und das ist Ida. Wie heißt du denn?“ „Ich heiße Vimala.“ Und sie erzählte uns, dass sie in Deutschland geboren wurde, dass ihre Eltern aber aus Indien kommen.

Nach und nach trudelten die anderen aus unserer Klasse ein. Auch sie bestaunten Vimala. „Sie spricht deutsch“, warnte ich die anderen. Ich wollte nicht, dass Vimala wieder wütend wurde.

In der Pause fragten wir Vimala, ob sie mit uns Verstecken spielen wollte. Klar wollte sie! Vimala sollte uns suchen.

20 Ich versteckte mich hinter dem großen Baum und wartete, ob sie mich finden würde. Vimala zählte laut.

Da kamen auf einmal drei ältere Kinder: Lea, Thomas und Mike.

Die ärgerten in der Pause immer die Jüngeren, am liebsten aber die türkischen Kinder, die bei uns in der Schule sind. „Wie siehst du denn aus?“, riefen sie laut.

25 „Bist du in einen Farbtopf gefallen?“ Und sie lachten laut.

„Lass mich in Ruhe“, schrie Vimala wütend, aber viele Kinder lachten.

„Hör nicht auf sie“, sagte Henri und wir packten sie am Ärmel und zogen sie zurück ins Klassenzimmer.







30 Am Nachmittag spielten wir mit Vimala auf dem Waldspielplatz.  
 Aber leider kamen Lea und ihre Freunde auch dorthin.  
 Als sie Vimala sahen, riefen sie: „Heeee, Ausländer haben hier nichts zu suchen!“  
 Sie fanden das sehr lustig.  
 Wir wollten gern ein bisschen schaukeln und hatten gar keine Lust wegzugehen.  
 35 Da warfen sie Vimalas Jacke in die Luft. „Hol sie dir doch, du Neger!“,  
 schrien sie und lachten. Vimala war wütend. Aber bevor sie etwas sagen konnte,  
 rannten Lea und ihre Freunde mit der Jacke davon. Da begann Vimala zu weinen.  
 Sie tat mir sehr Leid und ich ärgerte mich, dass wir uns nicht getraut hatten,  
 etwas zu sagen.

40 Am nächsten Tag kam Vimala nicht zur Schule, weil sie Bauchschmerzen hatte.  
 Ich konnte mir schon denken, was für Bauchschmerzen das waren.  
 Die habe ich auch manchmal, wenn ich aufgeregt bin  
 oder mich über etwas ärgere. „Vimala hat bestimmt Angst,  
 alleine hierher zu kommen“, rief Henri in der Pause.  
 45 Wir hatten die ganze Klasse zusammengerufen und überlegten,  
 wie wir Vimala helfen könnten. „Das schaffen wir nur gemeinsam“,  
 meinte auch Carla, unsere Klassensprecherin. Die anderen stimmten ihr zu.  
 Und dann schmiedeten wir einen tollen Plan ...

Petra Mönter



- 1 Klärt unbekannte Wörter.
- 2 Findet zu jedem Abschnitt eine Überschrift.
- 3 Schreibe die Geschichte weiter.
- 4 Spielt, wie es weitergeht.



Mit welchem Plan die Kinder Vimala helfen, könnt ihr hier nachlesen.

**From:** *Tintenklecks. Das Deutschbuch 4. Klasse. 2005. Donauwörth: Auer Verlag GmbH. Illustrated by Friederike Großekettler, Wiltrud Wagner*

*“Christina – Freunde gibt es überall” [Christina – Friends are everywhere] – pages 14-15 (Inge Meyer-Dietrich).*

### Christina – Freunde gibt es überall

*Kenan ist neu in Christinas Klasse. Er kommt aus dem ehemaligen Jugoslawien und spricht kaum Deutsch. Deshalb wissen die Kinder manchmal nicht, wie sie sich mit Kenan unterhalten sollen.*

**Streit auf dem Schulhof**

Christina ist stolz auf ihre Freundin Radine. Die hat vielleicht Ideen! Kenan lacht jetzt öfter. Er versteht viel mehr, als er sprechen kann. Und immer häufiger versucht er zu reden. Kenan klaut nicht. Jedenfalls ist noch keinem was weggekommen, seit er da ist. Über drei Monate schon. Christina versteckt schon längst nichts mehr vor ihm in ihrer Schultasche. Und Kenan singt inzwischen genau wie die anderen Kinder. Neulich hat er im Kanon mitgesungen: „Bruder Jakob, Bruder Jakob, schlafst du noch?“. Da hat Radine sich gefreut! In der Pause spielt Kenan jetzt auch meistens mit. Fangen und Ballspiele. Letzte Woche hat es leider nur Regenspauken gegeben. Das war blöd. Doch heute ist endlich wieder Sonnenwetter. Heute kann man auf dem Schulhof spielen. Als es zur großen Pause klingelt, stürmen die Kinder nach draußen. Warum schreit Kenan auf einmal so? Christina rennt hin. Kenan prügelt sich mit einem Jungen aus der Vierten. Boxt. Tritt. Schlägt wild um sich. Schreit immer noch wie verrückt. Warum denn das? Bis jetzt hat Kenan sich noch nie geprügelt! „Tanz doch mal, Zigeunerchen, los, kammi! Mach schoni!“, ruft ein Junge aus derselben vierten Klasse. „Warum hast du heute bloß deine Geige zu Hause gelassen?“

Oh ja, jetzt versteht Christina. Wut schießt in ihr hoch wie die allerschleunigste Rakete. Ha, die aus der Vierten haben keine Ahnung, wie stark Christina sein kann, obwohl sie erst in die dritte Klasse geht. Wenn es drauf ankommt, kann sie kämpfen wie ein Löwe. Schließlich hat sie zwei Brüder. Und Kai hilft ihr. Und Radine hilft Kenan. Und Lena und Piotr ... Oh Mann!


Die Stinker aus der Vierten haufen ganz schnell ab. „Was war denn los?“, will Frau Rengel wissen. Sie hat heute Pausenaufsicht und war gerade am anderen Ende des Schulhofs. Bis sie das Geschrei gehört hat. Da ist sie ganz schnell gekommen. Alle Kinder reden durcheinander. Schimpfen auf die aus der Vierten.


„Das gibt noch mal Rache!“, sagt Kai. Nur Kenan sagt nichts. Sein T-Shirt ist schmutzig und er hat einen Kratzer im Gesicht. Er presst die Lippen fest zusammen und guckt böse. Es tut richtig weh, ihn so zu sehen. Christina möchte ihn trösten. Aber wie? „Du, Kenan ...“, sagt sie vorsichtig. „Lass mich in Ruhe!“ Seine Augen funkeln zornig. Und er lässt Christina eintrach stehen ...


*Inge Meyer-Dietrich*


### Wir vermuten, wie ein Text weitergeht

1. Jedes Kind liest den Text. Es ist nur der Anfang.
2. Stellt euch gegenseitig Fragen zum Text.
3. Überlegt gemeinsam, was ihr aus dem Text erfahren habt. Schreibt dazu Stichworte auf kleine Kärtchen.
  - Welche Personen handeln?
  - Was ist bisher passiert?
  - ...
4. Überlegt, wie der Text weitergehen könnte. Entwickelt Ideen und prüft jeden Einfall, ob dieser tatsächlich zum Anfang der Geschichte passt. Hierbei helfen eure Stichworte.
5. Entscheidet euch für eine Fortsetzung und notiert hierzu Stichworte auf Kärtchen.
6. Je zwei Paare stellen sich ihre Fortsetzung vor. Prüft, ob die Fortsetzungen zum Anfang der Geschichte passen.
7. Formuliert gemeinsam Fragen im Hinblick auf das Textende.
8. Lest das Ende des Originaltextes. Sind eure Fragen beantwortet worden?
9. Vergleicht das Ende des Originaltextes mit der von euch gewählten Fortsetzung und mit den anderen Entwürfen.
10. Überlegt, warum die Autorin bzw. der Autor gerade dieses Ende für diese Geschichte gewählt hat.









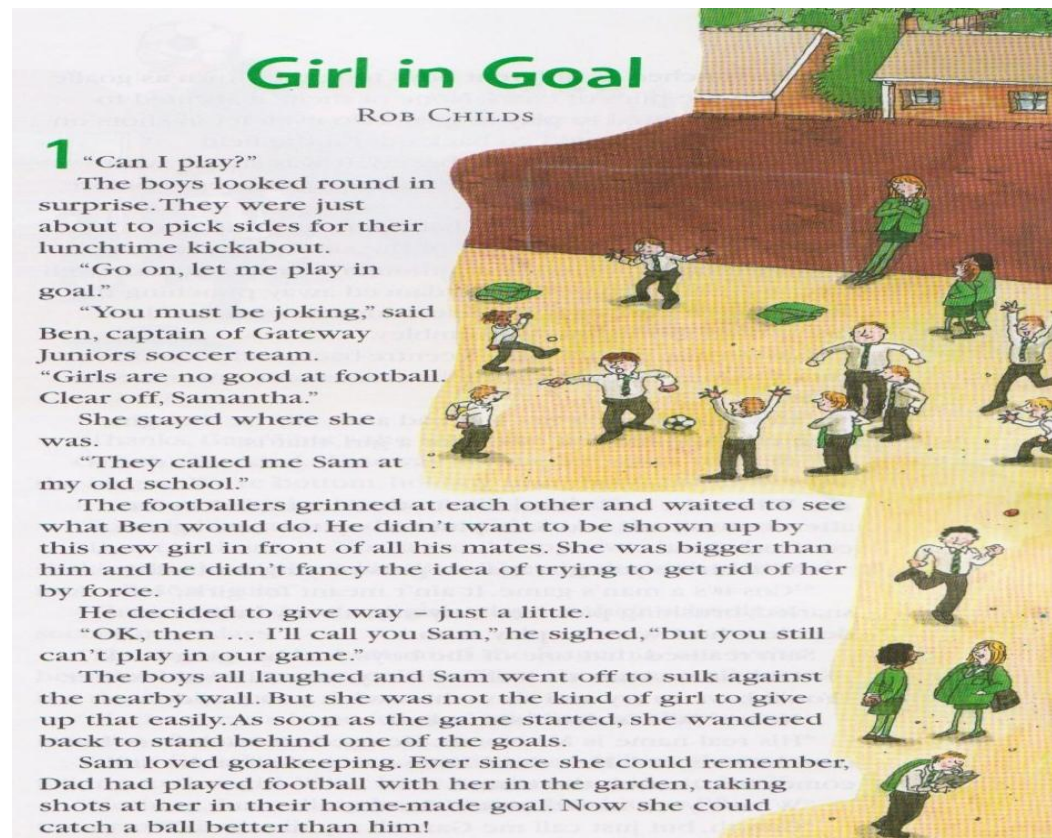
Wie die Geschichte von Christina und dem Jungen weitergeht, kommt es hier nachlesen.

15



From: *Giants, Fishbones and Chocolate*. 2001. Dublin: Carroll Education Limited. Illustrated by Keith Colman, Neil Gower, Teri Gower, Rosalind Hudson, Sheila Moxley, Tony Ross, Debbie Ryder, Nick Schon, Stephanie Strickland, Shirley Walker, John Wallace, Kay Widdowson

“*Girl in Goal*” – pages 11-17 (Rob Childs)





Sam watched as different boys took their turn as goalie between the piles of coats. None of them, it seemed to her, really wanted to play in goal. Two even let in shots on purpose so they could go back out on the field.

Suddenly, Ben lashed in a beauty. It was struck with such power that the ball flew past the goalkeeper before he made a move.

But not past Sam! Out of habit, she leapt up and snatched the ball cleanly out of the air. Her spectacular catch did not go unnoticed, although Ben was already well into his goal celebrations. He danced away, punching the air, and then posed for the television cameras as if he'd just scored the winner at Wembley.

Gareth, the school team's centre-back, had seen Ben's antics before. He was staring in amazement towards Sam instead.

"Hey, maybe she's not too bad after all," he thought, then checked himself. "Well, for a girl, that is!"

**2** When the bell went, the footballers trailed in for afternoon school and Sam plucked up the courage to confront Ben.

"What have you got against girls playing football?"

"'Cos it's a man's game. It ain't meant for girls," he snarled, brushing past her. "Anyway, it's my ball. I can decide who I want to play with it."

Sam realised that one of the boys was hanging back.

"Old Nozza runs the school footy team," he said to her. "You'll have to try and show him what you can do."

"Nozza? Who's that?" she asked.

"His real name is Mr Norris. He used to teach here but now he's retired. He's dead keen on football so he still comes in to coach the team."

"What's your name?" asked Sam.

"Gareth, but just call me Gaz. All my mates do."



"Thanks, Gaz. What's the team like this season?"

Gareth chuckled. "Gateway are the strongest team in the league. We're bottom, holding everybody else up!"

It was an old joke, but Sam still laughed.

"Sounds like you need some girls in it," she grinned.

"Don't reckon old Nozza would approve," he said, shaking his head. "He's like Ben. They both think girls and football don't mix."

"That's stupid. Loads of girls play for their schools at soccer nowadays."

"The reason we're bottom of the league is 'cos we've been letting too many goals in. What the team really needs is a decent keeper ..."

"Maybe there's hope for me," said Sam, as they went into the classroom.

When Gareth sat down, Ben sneered at him. "I saw you, talking to that girl. What have you been saying to her?"

"Nothing. Just telling her to bring her kit for PE tomorrow, that's all."

“Netball kit, I hope.”

Much to Sam’s disgust, she did have to play netball. She’d changed into her bright yellow goalie top, with matching cap and gloves, but her teacher insisted that she practised with the rest of the girls.

Sam watched with envy as Mr Norris led the boys over to the playing field. Ben pointed towards her and laughed.

She sighed and grabbed the red GK bib before anyone else could claim it. She was still determined to play as goalkeeper, even in netball.

Sam used her extra height to good advantage in the goal circle. Nobody could outjump her and her catching was excellent. The shooter hardly had a touch of the ball.

The teacher was very impressed. “To think you wanted to go off and play with the boys,” she laughed. “What a waste! You’re the best goalkeeper of your age I’ve ever seen.”

It was a nice compliment, but Sam wished that Mr Norris had said it to her instead.

**3** Ben was away the next day and Gareth invited Sam to play at lunchtime. The other boys didn’t object. She was the only one who had brought a football to school.

Gareth picked Sam for his team immediately, causing an outbreak of giggles and jokes among his mates.

“She your girlfriend or something, Gaz?” smirked Jack, Gateway’s leading scorer and rival team captain for the day.

“She’s my goalkeeper,” he replied. “Bet you don’t score past her.”

“Easy. What d’yer want to bet?”

Gareth thought quickly. “If you manage to score, you can have my new computer game for a week. And if you don’t I can have one of yours.”

Jack grinned. “OK, you’re on. I’ll come round to your place and collect it after school.”

“Right, Sam, you know what’s at stake,” Gareth said.



“What, your game?”

“No, I don’t care about that. This is your big chance to prove to this lot how good you are in goal.”

Jack tested her out straight away. His low shot bounced awkwardly in front of her, but Sam made sure her body was well behind the ball. It bobbed up, struck her on the shoulder and rolled wide of the coats.

“Good stop!” cried Gareth.

“Lucky, you mean,” snorted Jack. “Next time, you wait.”

He soon found out that Sam’s goalkeeping didn’t rely on luck. She’d only been beaten once and Jack wasn’t the scorer. Sam had pulled off several saves at his expense and her side were winning 4-1.

The longer the game went on, the redder Jack’s face became with frustration and embarrassment. Finally, his blushes were saved by the bell. Distracted for a moment by its loud rings, Sam let Jack’s last desperate shot skid under her dive.

“Time was up. Doesn’t count,” she yelled crossly.

“Rubbish!” Jack retorted. “Game’s not over till we pack up. That was a goal.”

“Doesn’t matter, Sam, forget it,” Gareth told her. “You’ve shown them what you can do, that’s the main thing.”

“Yeah, but Nozza doesn’t know yet,” she said.

Gareth grinned. “Looks like we’ll have to make sure he finds out. We’ve got a soccer practice tomorrow after school, so come prepared – and bring your cap.”

“My goalie cap? I don’t see...”

“Nor will old Nozza,” Gareth laughed. “I’ve just come up with a brilliant plan. Listen...”

**4** “You say this newcomer is a useful goalkeeper,” said Mr Norris before the practice began.

“Yes,” said Gareth. “Sam’s the name. Played in goal at a previous school.”

Mr Norris gazed across to where Jack was taking shots at the tall figure in the yellow outfit. "Hmm, seems to know how to handle a ball," he murmured. "Right, let's see what this er... Sam can do, shall we?"

Gareth breathed a sigh of relief and went to break the good news to her. "OK so far. He doesn't suspect anything - yet. Just keep that cap pulled down real tight so old Nozza doesn't get a proper look at you."

Jack laughed. "Good job Ben's still away. We could never have tried to pull a stunt like this with him around."

Mr Norris stood on the touchline to watch the practice match. Every so often, he'd blow his whistle to halt play and bellow at somebody for making a mistake.

Praise was rare, but he actually clapped when Sam dived full-length to tip a rising shot over the crossbar. The boys could hardly believe it.

"He must like you," chuckled Gareth.

"He won't when he finds out who Sam really is," Jack cut in. "He'll be dead mad, being made to look a fool."

Sam had no chance to worry about that. She was kept much too busy, producing a number of fine saves. By the end of the session, her kit and face were smothered in mud.

"Not a pretty sight!" joked Gareth, just managing to dodge Sam's playful swipe in time.

Only once had her cap come off. It happened during a goalmouth scramble with Mr Norris standing nearby, but he had not seemed to notice anything strange.

"Home time, gather round," he called out and the players trotted up to him, dying to hear what he was going to say about Sam. The trick seemed to have worked a treat.

"Er... have you picked the team for the next game yet, sir?" asked Gareth.

"You mean, will our new star goalie be playing?" said Mr Norris. Then he smiled and leant over to lift Sam's cap



gently off her head.

“Of course. I’ve already heard all about Samantha’s talents in netball. No reason why she can’t play for Gateway in both sports, is there?”

Mr Norris strode off, whistling to himself, leaving a group of stunned footballers gaping at each other.

“It’s us who’ve been made fools of,” laughed Gareth. “Old Nozza must have known what we were up to all along.”



“The Caravan” – pages 22-25 (Michael Mullen)



## The Caravan

MICHAEL MULLEN

### Chapter Six: Wide Waters

*Mrs Carney, a poor widow, and her children, Michael and Maeve, have left Dublin in a horse-drawn caravan in search of a happier life in the West of Ireland. They think they are free of the “Shark” a ruthless moneylender, and his friend, John Derrick. They have set up camp on the banks of the Shannon, helped by the Fiddler whom they met on the way. At last they are safe, or are they?*



Mrs Carney gazed in fear at the approaching figures. Her flight from Dublin had been futile. Here at the very centre of Ireland the Shark would be able to gloat over her misery. He would take the caravan from them and leave them abandoned on the bank of the great river.

It was at that moment of greatest fear that she made her decision. It seemed reckless but it was born out of necessity.

“Into the caravan!” she shouted. “If the Shark wants his money then he’ll have to swim for it.”

“But will the caravan float, Mother?” the amazed children asked.

“We can only try. I will turn if we begin to sink. Hurry. We haven’t a moment to lose.”

“It’s a long way across,” the Fiddler said, looking at the far bank which now seemed a great distance away. The dark waters flowed between them and safety. Towards the centre the current was fast and dangerous.

“And it’s a long way to Dublin and I have no intention of ever returning there again,” Mrs Carney replied between clenched teeth.

22

She urged the horse forward. Slowly he pulled the caravan down the corrugated slipway. It began to roll towards the water. Excitement gripped the children, an excitement greater than their fear. They were proud of their mother. Ever since she left Dublin, courage and confidence seemed to have grown within her.

“Now I want the two of you to plug any leak you find. Tear up a sheet. I hope that the floor is well leaded. It is important to bale out the water as quickly as possible,” Mrs Carney told Michael and Maeve.

The horse continued down towards the water. The Shark looked on as the caravan slid down into the Shannon. The wheels slowly sank into the water.

“They will surely drown,” John Derrick shouted. “It will be good riddance to them. Good riddance. If only I had my gun I’d give them a blast.”



23



For a moment the Shark thought that the wooden caravan would sink. But then to his surprise it began to float like a barrel. It moved out into the current and then was slowly taken downstream.

"They'll never make it! They must sink! They must sink!" the Shark cackled.

Mrs Carney held her breath. She felt the caravan taken by the water. "It's floating! It's floating!" She cried. "Watch for the leaks."

Now she kept her eyes on the brave horse tugging his burden forward, his head safely above the water. His eyes were staring wildly and she called out encouraging words to him. The far bank still seemed far away and some water was pouring in at the side. It was the single weakness that could bring them to ruin. The Fiddler plugged the slit with a blanket. Then he lay against it. Michael had to look for other leaks but he could find none. The caravan had been well sealed by the travellers. The Fiddler pressed against the blanket, which was now saturated. He dared not look out the door. He could see Mrs Carney at the front, her body tight with tension, the reins in her hand. He was conscious that there was movement forward and movement downward. He hoped that a floor board would not spring.

Now the caravan was in mid-stream and moving quickly downriver. The far bank seemed to be moving further away. Mrs Carney could measure how quickly they were slipping downstream. She hoped that they would not be smashed against a bridge.

She urged the horse forwards out of the wide sweep of river. "Oh but you are the good horse," she cried. "There are pastures by the sea where you can rest if you can make this one great effort. Just one great effort and we will all be safe."

He seemed to understand her words. He moved forward and the tug of the river became less strong.

And then there was no tug at all. They touched bottom in a small bay. Slowly the horse drew them up on to a sandy shore.

"Oh we've done it!" the children cried. "We've done it!" And they jumped out of the caravan and hugged the wet horse. They put their arms about his neck and cried.

"You're a brave woman, a brave woman," the Fiddler said to Mrs Carney. "No one will ever believe what you have done."





“Basia’s Birthday Present” – pages 18-21 (Robin Mellor)

## Basia’s Birthday Present

ROBIN MELLOR

*Note: Basia is a Polish name and should be pronounced “Basha”.*



Basia pulled her thin, ragged coat closer over her shoulders. She listened to the cold wind as it howled around the ruined buildings where they had camped for a night’s shelter. There were tears in her eyes. She wiped them away with the back of her hand. It was not just the cold wind that made her cry but the sadness of a child on a birthday, with no hope of having any presents.

“Basia!” Her mother called.

Basia turned away from the doorway and walked back into the yellow light of the little candle that flickered in the bare room.

“Basia,” said her mother. “Why are you crying?”

“It’s the wind, Mother,” Basia replied, but her mother knew what was making her daughter so unhappy.

“I’m sorry, Basia, but until we reach another land and find help we cannot afford any birthday presents. You know how hard it is to even find enough to eat. Come now, sit with Grandmother and have some soup.”

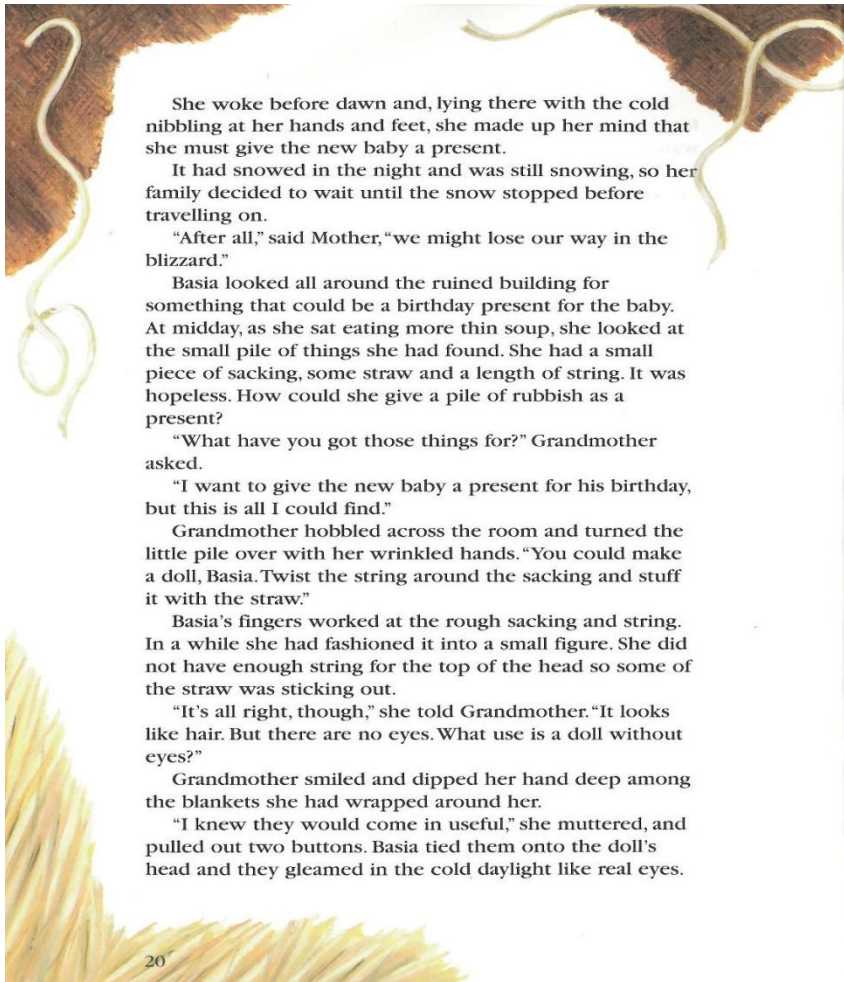
Basia sat next to her grandmother, who was wrapped for warmth in a great heap of blankets. She sipped the watery soup.

“You know,” said Grandmother, “we are not the worst-off refugees. There’s a family in the old building, across the way, and they’ve just had a new baby. Imagine another mouth to feed!”

Basia thought to herself quietly. She should not be crying for a birthday present when there are people in greater difficulty than her. It was so sad for a new baby to have nothing for his birthday. Even the baby Jesus had some presents, and wasn’t he like them, away from home in a strange place for the night?

After the candle had been blown out and everyone settled for the night, Basia tried to sleep. For a long time, she lay awake and when, at last, she drifted into a fitful sleep, she dreamed of a cold, lost baby, crying.





She woke before dawn and, lying there with the cold nibbling at her hands and feet, she made up her mind that she must give the new baby a present.

It had snowed in the night and was still snowing, so her family decided to wait until the snow stopped before travelling on.

"After all," said Mother, "we might lose our way in the blizzard."

Basia looked all around the ruined building for something that could be a birthday present for the baby. At midday, as she sat eating more thin soup, she looked at the small pile of things she had found. She had a small piece of sacking, some straw and a length of string. It was hopeless. How could she give a pile of rubbish as a present?

"What have you got those things for?" Grandmother asked.

"I want to give the new baby a present for his birthday, but this is all I could find."

Grandmother hobbled across the room and turned the little pile over with her wrinkled hands. "You could make a doll, Basia. Twist the string around the sacking and stuff it with the straw."

Basia's fingers worked at the rough sacking and string. In a while she had fashioned it into a small figure. She did not have enough string for the top of the head so some of the straw was sticking out.

"It's all right, though," she told Grandmother. "It looks like hair. But there are no eyes. What use is a doll without eyes?"

Grandmother smiled and dipped her hand deep among the blankets she had wrapped around her.

"I knew they would come in useful," she muttered, and pulled out two buttons. Basia tied them onto the doll's head and they gleamed in the cold daylight like real eyes.

Without waiting any longer Basia ran across to see the new baby. He was lying in his mother's arms. Both mother and child looked cold and hungry. The young woman looked up and smiled at Basia.

"Have you come to see my baby?" she asked.

"Yes," said Basia. "And I've brought him a present."

She held out the doll.

"Oh, it's beautiful," said the young mother. "Thank you."

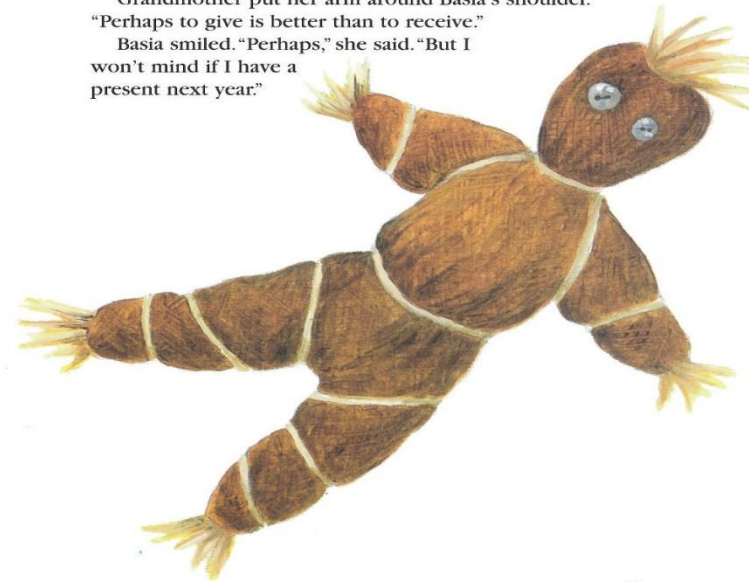
When Basia returned, her grandmother looked up and asked, "Well, was it all right?"

"Oh, yes," said Basia, "and I feel better now than I ever have. I feel as if I've had a birthday present myself."

Grandmother put her arm around Basia's shoulder.

"Perhaps to give is better than to receive."

Basia smiled. "Perhaps," she said. "But I won't mind if I have a present next year."



*“Happy Birthday Dilroy!”* – page 106 (John Agard)

## Happy Birthday, Dilroy!

JOHN AGARD

My name is Dilroy,  
I'm a little black boy  
And I'm eight today.

My birthday cards say  
It's great to be eight  
And they sure right  
Coz I got a pair of skates  
I want for a long long time.

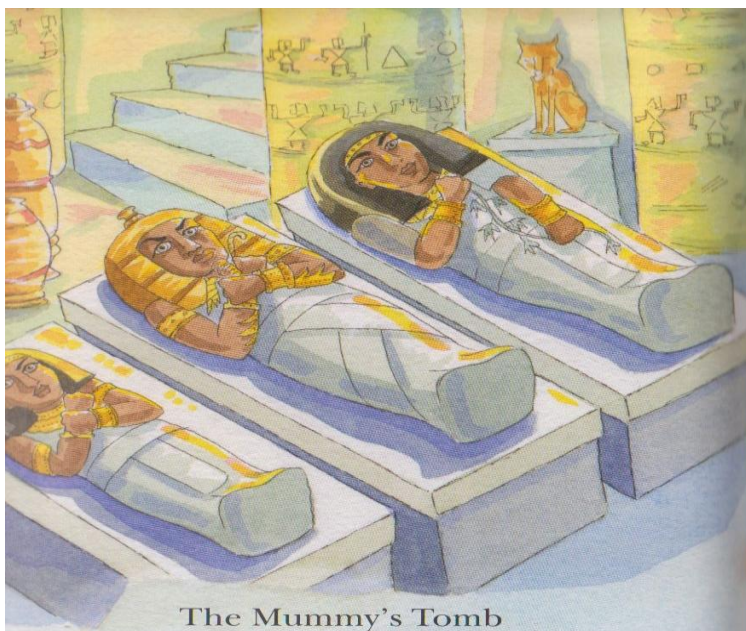
My birthday cards say  
Happy Birthday, Dilroy!  
But, Mummy, tell me why  
They don't put a little boy  
That looks a bit like me.  
Why the boy on the card so white?





**From:** *The Spooky Castle*. 2001. Dublin: Folens Publishers. Illustrated by Aileen Caffrey, Carol Kearns, John Leonard, Maria Murray, Margret Suggs, Kate Walsh, Graham-Cameron Illustration – Frank Endersby, Michelle Ives, Pat Murray, Leighton Noyes

*“The Mummy’s Tomb”* – pages 77-82



The Mummy’s Tomb

In a faraway land, a dry and dusty desert stretched as far as the eye could see. On the edge of the desert, a line of pyramids shone in the heat of the midday sun. Deep in the heart of one huge pyramid, was the tomb of a family of kings. In that dark and silent tomb, a royal family of mummies lay sleeping...

“Back a bit, left a bit, that’s it, OK... stop!” The big, removal truck came to a halt and two men jumped out and swung open the heavy rear doors.

“Gently now, lads!” called Bob, the expedition leader. “We wouldn’t want to wake them up!” The men lifted the mummies up carefully, and loaded them into place on the huge truck, one by one.

“Just look at the treasures from this tomb!” cried Bob, rubbing his hands together. “This is going to be the best exhibition that Dublin has ever seen!”

Two weeks later, the *Treasures of Egypt* exhibition opened in Dublin. It was very popular and people queued for hours for a chance to see the amazing mummies and the treasures from the tomb.

The whole tomb had been rebuilt just as it had been found. The visitors walked around it and gasped and pointed in amazement.

On the third day of the exhibition, a boy called Michael was visiting the museum with his mum and dad. He was hot and tired after waiting so long in the queue. But once he stepped inside the amazing tomb he forgot all about that. “Wow, Dad, this is cool,” he cried. “Just wait till I tell all my friends at school about this.”

He stood looking at the mummies. There were three of them: a daddy sized one; a mammy sized one and a little one, just his own size.

As Michael stood there trying to imagine what life in Egypt might have been like back then, something very strange happened. The smallest mummy opened one eye and looked from side to side and then shut his eye again. Michael blinked and rubbed his eyes in amazement. He looked again and the little mummy opened both eyes, winked at him, then shut them tight again.

“Mum! Dad!” cried Michael, “the little mummy winked at me!”

“Don’t be silly!” said his mum.

“Mummies don’t wink,” said his dad.

Michael wanted to stay and see if the mummy winked at him again but there





as a big crowd behind them and they had to move along.

The little mummy had been woken by the noise of the crowd. He opened one eye – who were all these odd-looking people with strange, bright clothes? He shut his eye again fast. But just to make sure he wasn't seeing things he opened both his eyes again.

A boy was standing right in front of him looking at him in amazement. He looked friendly, so the little mummy winked at him then shut his eyes again tight. Maybe if he stayed very still they would all go away.

But they didn't go away. The noise got louder and louder and the little mummy got hotter and hotter. He felt very stiff and he was dying to stretch his legs. He took one more look and decided that the strange people looked friendly enough so he plucked up his courage and climbed out of his case!

Well, there was complete panic! People screamed and ran, some



fainted, others just stood frozen to the spot. Someone pulled the fire alarm and guards came running from every corner. The little mummy was terrified. He ran from the room and out into the museum. People screamed and fled, running in all directions as he came towards them.

Michael was sitting in the coffee shop with his mum and dad. He watched as the little mummy ran past, heading for the exhibition on China.

"I told you he winked!" said Michael to his parents, leaping up from the table.

Nearby, the museum guards were trying to decide who should catch the little mummy. They were all too scared to even try.

"I'll go!" said Michael and, before anyone could stop him, he raced off after the little mummy. He found him hiding at the exhibition on China.

"Where am I? I want my mummy!" wailed the little mummy.





“Don’t worry,” said Michael, “I’ll take you to her.”  
Michael led the little mummy back, trying to explain where they were.

The poor little mummy was very upset as everything looked so odd.

People hid behind statues and pillars and were amazed at Michael’s bravery.

Before long the little mummy was back at the tomb.

“I want to go home!” he said to Michael.

“Just climb into your case and go back to sleep, and you’ll soon be there,” said Michael.

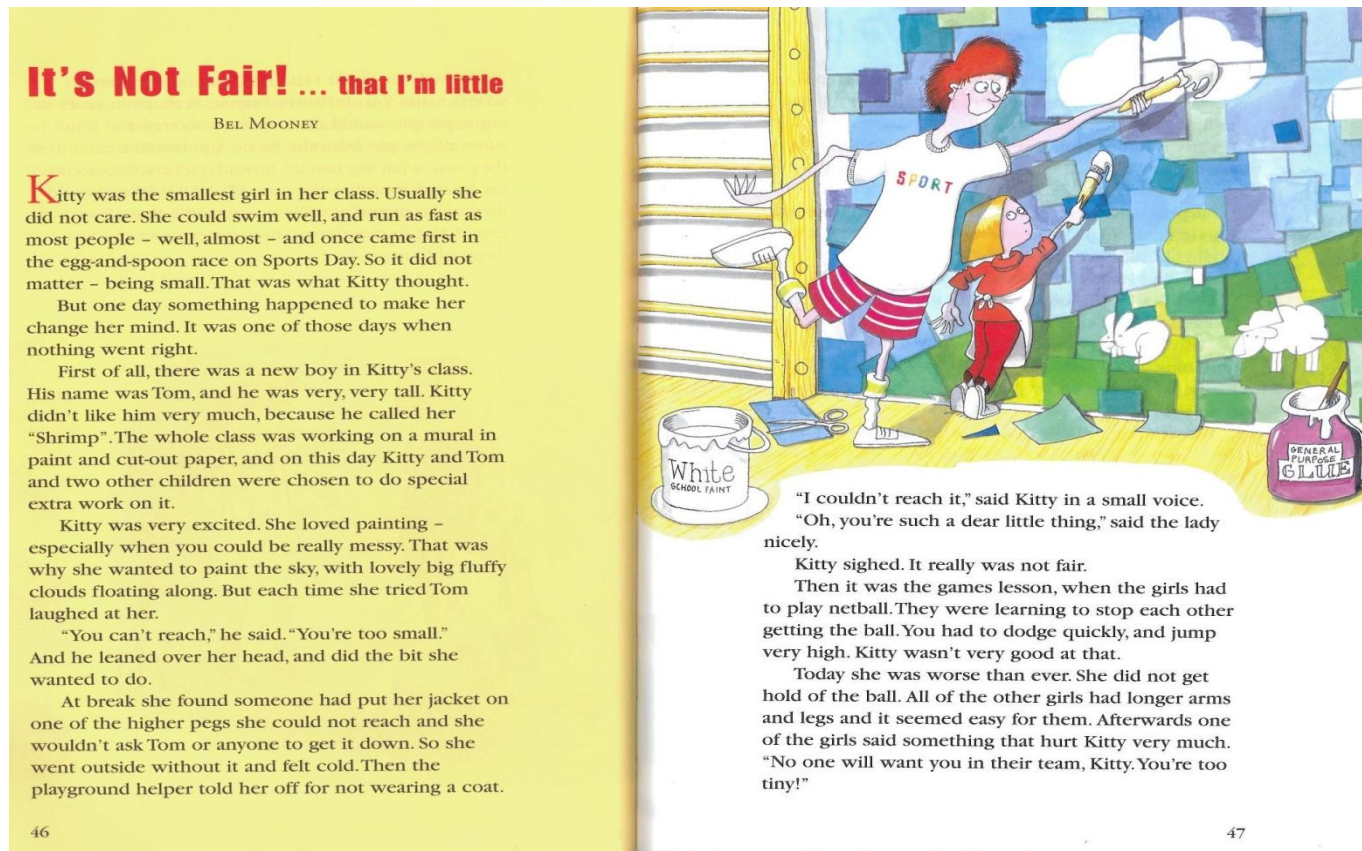
And that is just what happened. Scientists came from all over the world and did all kinds of tests but nothing would make the little mummy wake up again. The exhibition was closed and soon the mummies were back in their tomb in the desert. Michael became a hero and his photo was in all the newspapers.



\* \* \*

From: *Trolls, Squirrels and Dragons*. 2001. Dublin: Carroll Education Limited. Illustrated by Kiran Ahmad, Martin Chatterton, Carla Daly, Neil Gower, Terri Gower, Sheila Moxley, Tony Ross, Debbie Ryder, Nick Schon, Stephanie Strickland, John Wallace, Kay Widdowson

*"It's not Fair! ... that I'm little"* – pages 46-49 (Bel Mooney)





Kitty was very quiet when she got home. Her Mum noticed. At last Kitty broke into tears. "It's not fair that I'm little," she sobbed.

Kitty told her Mum everything. Mum nodded. "It isn't easy. I was small when I was a little girl, and you ask Daniel what they say to him in school."

Surprised, Kitty went to find her big brother to ask him. He made a face. "They sometimes call me Shorty," he said. "But it's very friendly, so I don't mind."

"Are you small too?" asked Kitty.

"Yes. But I'd rather be me than the boy in our class who's so tall and thin they call him Stringy!"

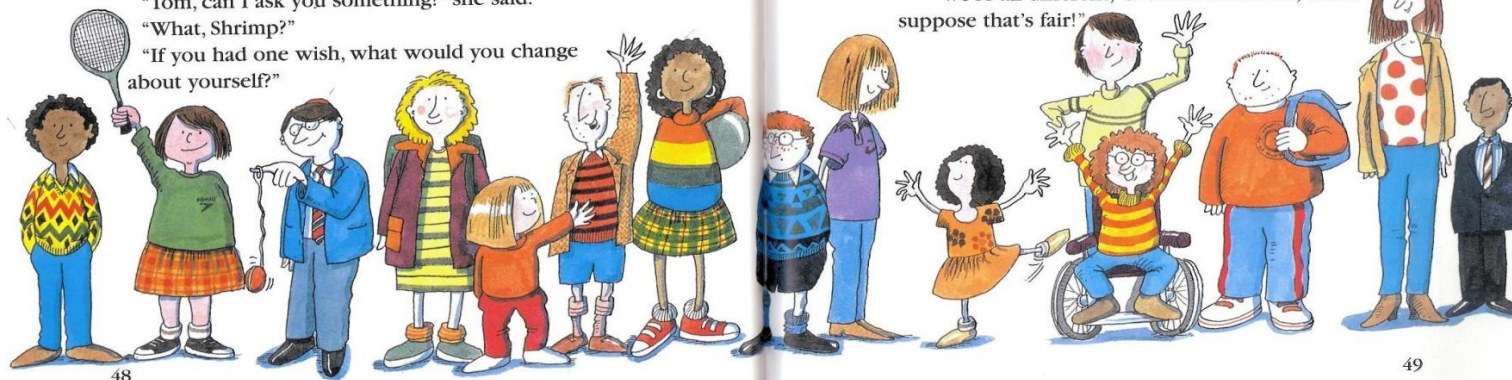
"You see," said Mum, "most people have got something about themselves they would like to change. When you know that, it makes you feel better about yourself."

Kitty thought about that and she made a plan. The next day, at playtime, she made herself feel brave enough to go up to Tom when he was standing on his own.

"Tom, can I ask you something?" she said.

"What, Shrimp?"

"If you had one wish, what would you change about yourself?"



The tall boy looked surprised. Then he went pink and whispered, "My hair. I hate my hair." Kitty looked at it. It was orangy-brown. She thought it was rather nice.

"At my old school they called me Carrots," he said, "and it wasn't fair. But don't tell anyone, will you - Shrimp?"

Kitty said she wouldn't.

Then she found Susie, the big strong girl who had said Kitty was no good at netball, and asked her the same question. Susie frowned and answered quickly.

"My size," she said, "because I feel like an elephant. I'd like to be smaller. I'd like to be like you."

"Like me?" squeaked Kitty, amazed.

Susie nodded.

Kitty looked round the playground at all the children running around. Some tall, some small. Some fat, some thin. Some dark, some fair. Some shy, some bold. Some who could sing, some who could swim. Some dainty, some clumsy...

"We're all different," she said to herself, "and I suppose that's fair!"