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What is English now? The construction of subject English in contemporary textbooks for Australian secondary schools

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What is English Now? The Construction of Subject English in Contemporary Textbooks for Australian Secondary Schools

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Abstract

Australian educators are currently engaged in widening debates about the performance of the nation's schools, teachers and students. Perceived literacy deficits among secondary students have fuelled the debate, and this has precipitated reforms to English curricula at both National and State levels. The newly revised curricula attempt to improve student achievement through more systematic teaching about the English language and language skills. In response to the changes, major education publishers in Australia have released revised textbooks for English that purport to engage with the new curriculum.

This research study considered whether such new resources offer genuinely fresh and effective approaches to English, or whether they reproduce established conceptions and methods in new packaging. Guided by Michel Foucault's concepts of social technology and discursive practice, and Ian Hunter's detailed historical-theoretical analysis of English, this inquiry used a combination of content analysis and theorisation to identify the models of English embodied in textbooks. Five recent publications were studied to expose both the content and the underlying ideas and pedagogical assumptions about English contained within. Hunter's historical matrix was applied to categorise the content and quantify the overall proportions of rhetorical, ethical and aesthetical instruction evident in the resources. The findings were interpreted according to Hunter's genealogy of English and its prevailing discourses, in an effort to offer some clarification about the assumptions that shape school English, and its direction now and in the future.

The findings suggest that despite attempts to reconstruct English around the teaching of language skills, established conceptions of English have resurfaced, pulling the subject back toward the ethical domain and distorting the overall balance of content. While the data appears to reflect an apparent prominence of rhetorical skilling, analysis of the content demonstrates how this initiative is obscured by a superficial and mechanical treatment of language and a subsequent preoccupation with the ethical. The oscillation between rhetoric and ethics further reveals a visible circumvention of aesthetics, which is unvaryingly the most neglected category. The thesis concludes that change in English is likely being impeded by teaching materials, conceptual frameworks and assumptions that continue to frame English as a primarily ethical activity, in which linguistic skilling is subordinated to self-formation.

I certify that this thesis does not, to the best of my knowledge and belief:

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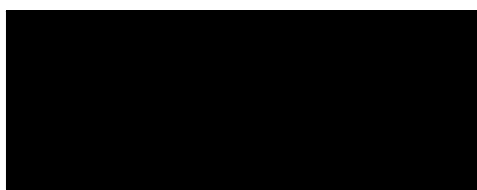
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Current debates in education amongst, politicians, curriculum specialists, educators and employers' groups have contributed, in part, to a growing sense of 'crisis' in Australia's education system and a national rhetoric concerned with how to raise educational standards. These anxieties over Australia's academic performance have been bolstered by the recent outcomes of national and international testing rounds that indicate an apparent decline in student achievement. Concerns about literacy deficits and the ability of students to apply their knowledge "in real life situations" was echoed in the *Western Australian Certificate of Education (2012) Responding and Adapting Report*, which summarised concerns about the academic preparedness of graduate students for future pathways into university, vocational training and the workforce (p. 1).

This concern about falling national standards has been perpetuated by provocative media headlines, such as: Education Review: Overhaul of 'bloated' National Curriculum widely supported (Knott & Topsfield, 2014), National Curriculum: Federal Government urged to look at literacy and numeracy skills (Wilson, 2014) and Six ways Australia's education system is failing our kids (Wilson, Dalton & Baumann, 2015). This flurry of media attention and educational commentary has, in part, triggered a dialogue about curriculum reform and "what's really behind Australia's declining educational results" (Munro, 2016). In the 2014 Federally commissioned review of the curriculum, Kevin Donnelly, along with co-author Kenneth Wiltshire, urged teachers to "strip back" on broad and intangible themes in order to "revamp" the curriculum and lift standards (Wilson, 2014, p. 1). While this furore of debate has contributed to what Moon (2012) describes as a "simmering moral panic" (p. 38), this research project acknowledges that the sense of 'crisis' about the "plummeting performance" (Gorur, 2016, p. 4) of Australian students and teachers should be treated with caution, as some of the supposed responses are implicated in creating and even sustaining the current climate of educational concern (Moon, 2012, p. 38). Even though there is little doubt that some sections of the student population are underperforming, or not being effectively catered to by the education system, there are still encouraging performances and results. The CEO of ACARA (Australian Curriculum Assessment and Reporting Authority), Robert

Randall, announced that a national summary of the 2015 NAPLAN results (National Assessment Program – Literacy and Numeracy) demonstrate that, on average, "over 92.5 per cent of students met the national minimum standard across year levels and domains" (p. 2). Randall also applauded Western Australia for making significant gains spanning year levels and several domains (p. 2).

In addition to these national results, another important focus of current literacy debates is the performance of Australian students in international tests and the country's position on global league tables. An analysis of the 2012 Programme for International Student Assessment (PISA) data provides a cautionary tale for current literacy standards, indicating that 36% of students fell below Level 3 – the nationally agreed baseline in Australia. This baseline was lower than 40% of students across the participating OECD countries (p. 174). Furthermore, six countries, including Australia, showed a substantial decline from the PISA testing cycles between 2000 and 2012 (p. 194). More recently, the Director of Educational Monitoring and Research, Sue Thomson, announced, that a first look into the 2015 testing round by the Australian Council for Educational Research (ACER) "now makes clear that the science, reading and mathematics achievement of Australian students is in absolute decline" (ACER, 2016). Thomson further stated that there is evidence from the 2015 results to suggest that Australian 15-year-olds are not only "slipping backwards relative to other countries," but are less prepared "for the everyday challenges of adult life" (ACER, 2016). Thomson also stated that the 2015 data for scientific literacy – the major domain tested in 2006 and again in 2015 – indicates a significant decline in performance (ACER, 2016). Thomson reported a "three per cent decrease in the proportion of high performers and a five per cent increase in the proportion of low performers" (ACER, 2016) between 2006 and 2015. These results support Thomson's assertion in the article, PISA 2012: Australia's Performance (2014), that a smaller proportion of students are currently achieving at higher levels, while a larger proportion of Australian students is achieving at lower levels (p. 39).

As stated by Thomson (2014), recent PISA results also consolidate an already increasing concern about equity in Australian education, with males "achieving at a lower level than females in reading literacy, but outperforming them in mathematical literacy" (p. 39). Equity issues extend further to those students in remote and regional schools and low socio-economic areas with scores at a "level almost three years behind their counterparts" (p. 39). According to Louden (2007) in his Inquiry into the Academic Standards of School

Education, these widening gaps are becoming more problematic and threaten the educational success of the most disadvantaged (p. 2) in Australia. As media commentator Radhika Gorur (2016) reported in response to the recent release of the 2015 PISA data, "when we look beyond rankings, the evidence does not point to a widespread, national crisis in Australian education". Rather, Gorur claims that the sustained variations in academic performance with some schools outperforming others points to the need for a targeted and focused, strategic policy approach to tackle inequity.

While the PISA data from all six cycles since its inception in 2000 documents some real inadequacies, the findings must be kept in perspective, as Australian students are not "failing on a grand scale" (Moon, 2012, p. 38), as implied in some reports. For example, Australia's reading literacy continues to remain "relatively high in world terms" (Thomson, 2014, p. 39) with students performing "significantly higher than the OECD average" (Thomson, De Bortoli & Underwood, 2016, p. xi) in reading, scientific and mathematical literacy.

In addition to the present criticisms of literacy standards, the Industry Skills Council report (2011) reveals that current literacy concerns extend into the workforce and that such shortfalls are largely blamed on schools (p. 5). The report details how some employers feel "let down by the school system" (p. 1), with almost 2 million adult Australians falling below standard benchmarks into the "lowest literacy category" (p. 2). The report further asserts that the reading tasks required in a workplace environment are "beyond the skill level of 46% of Australian adults" (p. 2) leading to further difficulties with following instructions and communicating effectively in a professional environment (p. 2).

Such demands for higher literacy skill levels and better-prepared employees have been amplified in the current political milieu, with Federal politicians such as former Education Minister Christopher Pyne (2013), stating that the 2012 PISA results were "the worst for Australia since testing began" (p. 1) and that this indicated a "spectacular failure" (p. 1) in educational policies and pedagogical practices. In order to "lift results" and address the decline, Pyne asserted the "need for a curriculum review, greater school and principal autonomy, better classroom pedagogy and better quality teachers" (Pyne, cited in AEU, 2014, p. 6). Current Education Minister, Simon Birmingham has recently reiterated such concerns, stating that there is "clearly something wrong in the education system," as previous efforts to

improve student performance are "failing" (Belot, 2016, p. 1). Birmingham also announced that, "the single greatest in-school factor in terms of student accomplishment is absolutely the teacher" and the "Government's first priority" is to "improve teacher performance in classrooms" (Belot, 2016, p. 1).

In the last two years, this has led to two Federal Government interventions to address the effectiveness of teaching in Australia: the AITSL (Australian Institute for Teaching and School Leadership) initiative to test literacy skills of graduating teachers; and the TEMAG (Teacher Education Ministerial Advisory Group) inquiry into teacher training. The TEMAG report (2015) provided recommendations to address the dissatisfaction that employers have with the "classroom readiness of initial teacher education graduates" (p. 36). The report provided initiatives intended to ensure that beginning teachers are equipped with the knowledge and skill set to work effectively in a contemporary school environment. In addition to teacher preparedness, the report also documented concerns over the academic performance of selected entrants for teacher programmes, stating that the "Australian community does not have the confidence in the quality and effectiveness of new teachers" (p. 1).

This renewed focus on the quality and success of teachers echoes much of John Hattie's research in his role as the Director of the Melbourne Educational Institute. Hattie's paper, *Teachers Make a Difference* (2003) and his book *Visible Learning* (2009), focus on evaluating what actually works in schools when it comes to teaching and learning. Hattie (2003) asserts that the key variable in student outcomes and educational achievement is teacher performance, which accounts for approximately 30% of the variance in student achievement (p. 24). As a result, Hattie asserts that it is what teachers know, do and care about which is the most powerful contributor to the learning equation (p. 26). Hattie's research data indicate that student cognitive ability and dispositions to learn are secondary to the influential role of the classroom teacher (p. 26). He further concludes that that levels of explicit instruction, teacher feedback, instructional quality and remediation are the key attributes underpinning student success (p. 26). Hattie insists that greater effort is required to identify, grow and foster esteem for teachers, because they have the most powerful influence on student learning (p. 26). Ensuring that teachers are knowledgeable and proficient at creating an optimal and multidimensional learning environment is what Hattie believes will make the greatest difference to student educational achievement. Such ideas have recently

been supported by Educational commentators such as Christopher Bantick (2015), who, like Hattie, asserts that student success is largely grounded in the attributes of the teacher. He argues that the way to improve teaching begins with an insistence on the high academic ability of those entering teaching programmes (2015). Bantick claims that it is nothing less than deceptive and disingenuous to accept graduates with low-entry ATAR (Australian Tertiary Admission Rank) scores as a prerequisite into university teaching programmes. The value of highly effective teachers in student achievement and quality classroom teaching is further confirmed in the former Education Minister Brendan Nelson's report on the National inquiry into the teaching of literacy in Australia (2005), where it was noted that "teachers are the most valuable resource available to schools" (p. 7).

1.2 Classroom–level Responses

The sense of 'crisis' driven by a combination of high stakes testing, media commentary, academic research, and policy formation has also triggered a range of classroom-level responses. The restructuring of content in the WACE English courses of study in Western Australia was undertaken to address concerns regarding standards of literacy and student preparedness for multiple educational pathways. The Western Australian Certificate of Education Responding and Adapting Report (2012) outlined that achievement of the amended WACE will require: completion of two Year 11 English units and a pair of Year 12 units; completion of literacy tests demonstrating minimum standards; and focused literacy based English Foundation courses (Senior School Curriculum and Certification Committee, p. 6). Educational publishers have also begun to revise the materials they market to schools and teachers. This research project has attempted to address whether current resources are merely a rebranding of existing materials and approaches, to give the appearance of addressing the reported deficits in student performance, or whether they actually provide both teachers and students with the practical support that is required.

1.3 Implications for Subject English

These enduring and lively debates about the performance of Australian schools, teachers and students have precipitated a period of rapid curriculum development and adaptation, as governments and education stakeholders seek to reconstruct school subjects

around standardised testing programmes, such as NAPLAN, OLNA (Online Literacy and Numeracy) and PISA. Subject English, with its significant responsibility for literacy development, has been a key target for such analysis and development. Further to compulsory testing, reviews of the curriculum have been conducted to investigate its overall robustness, and, in turn, the effectiveness of current classroom pedagogy. Revisions to the composition of the Senior Secondary English WACE (Western Australian Certificate of Education) examinations have been implemented in direct response to stakeholder concerns over the ability of Year 12 graduates to synthesise information proficiently and concisely (SCSA, 2015, p. 2). Such revisions are a snapshot of the action that has been taken to address the current 'crisis' around literacy deficits and poor performance, with a view to strengthening basic skills and dispositions.

These educational objectives have generated a resurgence of perennial conservative and progressive debates about the location, function and scope of English in current curricula. Historically, English has been a site of struggle between competing ideologies and practices, particularly the two polarised viewpoints that can be described as conservative and progressive. American scholar E.D Hirsch (1996) asserts that conservative educational viewpoints have been prematurely typecast as favouring a fragmented, formal and verbal curriculum focusing on the place of literary texts, rather than contemporary text forms and multiliteracies (p. 8). On the other hand, progressive views of English have been labelled as championing student facilitated inquiry, self-discovery and developmentally appropriate instruction at the expense of traditional or 'rhetorical' skills (p. 9). These superficial and polarised debates, Hirsch explains, continue to 'pull' subject English in two incompatible directions (p. 7).

As scholars, such as Hunter (1997), Moon (2012) and Patterson (2014) assert, progressive views of education that reinforce humanist philosophies of self-development and student generated learning have eagerly been adopted by teachers and educational administrators in Australia. Furthermore, this approach to English has continued to shape aspects of the current curriculum in Australia. Its influence is evident in all three of the interrelated strands (language, literacy and literature), both in the current Foundation to Year 10 curriculum and the Senior School English syllabus. These official curricula documents demonstrate a commitment to fostering student-centred inquiry, and to project-orientated tasks, individualised instruction, and training in ethical responsibilities. There is a

demonstrated commitment in the Foundation to Year 10 Curriculum produced by the Australian Curriculum Assessment and Reporting Authority (ACARA) to fashion in students the "general capabilities" that equip them with the skills and attributes to "live and work successfully in the twenty-first century" (ACARA, 2015, General capabilities, para. 1). This intention manifests predominantly through the inculcation of three key dimensions: "Personal and social capability," "Ethical understanding" and Intercultural understanding". In senior school, underlying the general refinement of literacy skills, is a curriculum focus on the same ethical "problematisation" that seeks to provide learning experiences that enable students to "develop a sense of themselves, their world and their place in it" (School Curriculum Standards Authority, 2014, p. 1). For example, the current state Year 12 English syllabus document produced by the School Curriculum Standards Authority (SCSA) requires students to:

- Engage with ethical dilemmas presented in texts, considering reasons for actions and implications of decisions. They explore and question values, attitudes, perspectives and assumptions in texts (2014, p. 6).

- Encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century (2014, p. 4).

- Enhance their communication skills, teamwork and capacity to empathise with and appreciate the perspectives of others (2014, p. 5).

Nonetheless, the recent apparent aversion to an acquaintance with traditional methods and rhetorical training in subject English has not gone unnoticed. *The 2014 Review of the Australian Curriculum Final Report* raised questions about which educational philosophies and pedagogical systems should take precedence in the current educational climate (Donnelly & Wiltshire, p. 17). Co-author of the Federal review and educational commentator, Kevin Donnelly (2015), concluded that shifts in education and subject English are imminent as constructivist, open classroom environments and methodological trends will inevitably succumb to a greater focus on explicit teaching, informative feedback and demands for higher expectations (p. 2). Furthermore, Donnelly asserts that a more disciplined and focused classroom environment is required to ensure the implementation of what he calls "a rigorous curriculum that embodies high standards from students and teachers" (p. 1). Moon (2012)

also supports the importance of instructional techniques and classical training regimes as a means of addressing literacy concerns in English, specifically in writing pedagogy (p. 1). In addition to Donnelly and Moon, Scrivener (2014) aired such concerns in his criticisms of classroom observations, where he claimed that challenging environments and informative feedback were subsidiary to overpraise and constructivist styled processes (p. 71). These concerns from contemporary Australian commentators and academics indicate that teachers may in fact benefit from a repertoire of formal instructional strategies (Moon, 2012, p. 37). The call for more explicit instruction is also evident in the work of Michael Halliday and his theory of functional linguistics. As a pioneer of genre theory, Halliday advocates a visible and overt teaching of language in the classroom to emphasise how it is used in varied contexts. Furthermore, Halliday (2007) endorses the need to recognise the "meaning potential" of language and its link to the politics of social justice. Subsequently, Halliday encourages the empowerment of students through language by ensuring explicit attention is paid to teaching students how to write "scientific English" (p. 26) using specific generic structures.

Further to this, in the midst of such current debates about falling academic standards and literacy performance, recent contributions to the professional journal English in Australia (AATE) suggest that educational experts are reacting to this apparent endemic fear of direct instruction and rhetorical training that Moon (2012) describes. Articles such as: Dictation: Building academic English competence the old fashioned way (Ingold, 2015); Is the essay dead? Do we expect an orientation towards this writing anymore (Gyenes & Wilks, 2014); and Bringing extensive reading into the classroom: A practical guide to introducing extensive reading and its benefit to the learner (Day et al., 2012) indicate a possible change in direction toward more explicit methods. Ingold (2015) reported that, students have not only responded positively to more explicit instruction, but are better prepared for future studies and are exhibiting improved grammar, sounder listening skills and a greater depth of knowledge (p. 68). These examples of the current literature invite a consideration of whether a more knowledge – and content driven – curriculum has the potential to move further into the foreground of English pedagogy.

It is evident that both conservative and progressive views have framed the existing debates about the content and goals of English within the current educational climate, resulting in polarising the subject in seemingly conflicting directions. Subsequently, this has

engendered an entrenched lack of balance in school English, as well as confusion about the professional identity and role of English teachers, and what constitutes "essential knowledge capital" (Hunter, 1997, p. 315).

This research project has attempted to inject some clarity into these current debates by adopting Hunter's genealogical account of English. Hunter (1994, 1997) provides a more fruitful and modest description of English that avoids inflating its status to that of cultural guardianship, or reducing it to the role of a political tool. Hunter recognises and values the limitations and scope of English as a subject studied in the classroom by reinforcing its role in the curriculum as a specialised pedagogical milieu with quite specific functions and processes. Furthermore, he argues against what he sees as idyllic and grandiose perceptions of English that have the potential to distort its nature and content in favour of a commitment to the personal development of the individual. Instead, he asserts that English emerged to foster in students specific self-managing capacities, not to "repress (as in Terry Eagleton's terms), or to (potentially) liberate (as in John Dixon's terms), the individual" (Patterson, 2014, p. 90). An analysis of contemporary textbooks grounded in Hunter's theory, has enabled an evaluation of the orientation of textbook content in light of the current educational climate described. Hunter's lens has been applied to this project as a methodological tool to help examine the extent to which current materials emphasise the ethical and moral training of students, as opposed to more immediate concerns about literacy and educational standards.

1.4 Significance of the Research

This project has aimed to test the congruity between claims of a 'new' English with the reality of textbook content. For busy and time poor teachers, the textbook can provide coherence and direction, and perhaps inadvertently influence their view of English as a subject. This research has proposed that, in light of present debates, we need to move beyond familiar theoretical assumptions and look more clinically at how English is currently constructed. Subsequently, this research has focused on providing a systematic study of a sample of current Secondary mainstream English textbooks offering an analysis of how they work to constitute the nature of English today. As part of the analysis, these resources were investigated through the application of Hunter's analytical matrix of English: rhetoric, ethics and aesthetics.

It is not suggested that this research into textbook content has produced a complete description of English or its future direction in response to ongoing debates. Rather, the aim was to situate textbook resources within a complex system of practices, and to analyse how they work alongside other discursive forces in collectively shaping subject English in the current climate. The research findings provide a modest contribution to broader longitudinal debates about whether current content appears to be hampered by pre-existing progressive notions of school English. The textbook findings, it is hoped, will assist in bringing clarity and consensus to current debates.

The application of Ian Hunter's (1997) historical-theoretical model of English as an amalgam of rhetorical, ethical and aesthetical trainings was applied to the textbook sample and enabled an investigation of the following lines of inquiry:

- An investigation into what counts as content in current textbooks and an analysis of rhetorical and ethical training and aesthetic cultivation.

- A study of how contemporary resource materials address the current concerns about subject English being raised by policymakers, educational experts, academics, teachers and stakeholders.

- An inquiry into the extent that content appears to be confused by misunderstandings and accepted ideological assumptions about the supposed objectives of English in Australia.

- A consideration of whether there is an observable shift from ideologically motivated conceptions of English towards a re-instated privileging of a more utilitarian and knowledge orientated approach to the teaching of English.

1.5 Research Questions

Historical studies of English (for example, Hunter, 1997; Moon 2012; Patterson, 2014) suggest that content in Western Australia has largely been shaped by a progressive discourse that has been committed to ethical and social training. Moreover, this has constructed subject English as a progressive object that continues to move linearly towards

greater Enlightenment, and remaining highly relevant at all times. It can be argued that such ideology-driven conceptions appear 'natural' in educational commentary and documentation, and thus have the potential to undermine the limited and specific nature of its content. The intention of the study was not to view materials with an expectation of seeing "progress," but to closely examine how each of the three dimensions of English outlined by Hunter (1997) manifest through textbook content. Subsequently, the project proposed the following three research questions:

1. How is "English" conceived and constructed in current mainstream textbooks?
- What content is presented?
- What balance of rhetorical, aesthetic and ethical trainings is evident?
- What instructional strategies and organisational principles are evident?
- What picture of English emerges from such books?

2. What influences are evident in the construction of English in current textbooks?
- To what extent are new curriculum frameworks accommodated?
- To what extent are ideological models of English accommodated?
- What continuities and discontinuities with past practice are evident?

3. What implications can be drawn about the direction of subject English?
- Are current textbooks likely to help improve literacy standards?
- Are current textbooks reflecting any shifts in the professional identity of classroom English teachers and their role?

2. Literature Review

2.1 Overview

In order to work towards an agreed future for the direction of English in Australia it is important to clarify some historical confusions and misguided ideological assumptions that have distorted the nature of school English. Therefore, any descriptive analysis of the content of current textbooks needs to be put into this wider context to examine whether new materials engage with the revised English curriculum and offer the pragmatic support they promote, or whether they are hampered by prevailing notions of the subject and its role in the curriculum. The wider context must take into account the following: the historical emergence of the modern school; existing and competing narratives of school English; and a Hunterian and Foucauldian explanation of English as a specialised pedagogical milieu with specific functions and practices.

2.2 Emergence of the Modern School

An historical analysis of the origins of popular schooling and its social and cultural mission in the nineteenth century provides a worthwhile insight into the history of subject English and the central role it has played in education to date. Genealogies of the modern school constructed by theorists such as Hunter (1994, 1997) and Donald (1992), provide an account of the way in which mass schooling formed from state intervention into the "philistine barbarities of Victorian capitalism" (Goddard, 2009, p. 182). As commercial and manufacturing industries dominated England, excessive mortality, disease, criminality and illiteracy plagued the neglected working class (Donald, 1992, p. 20). As early as 1806, bureaucratic agents, such as Magistrate Patrick Colquhoun, documented the effects of the progressively industrialised environment on the urban proletariat, calling for the enactment of an appropriate system of education to "prevent idleness and crime, and poverty and misery" (p. 21). Furthermore, in 1842, Friedrich Engels commenced an assiduous sociological study that investigated the deteriorating living conditions of the working class in England. Over a two-year period, Engels determined the position of the labouring class to be "the most unconcealed pinnacle of the social misery existing in our day" (2001, p. 15).

Goddard (2009) notes that, Ian Hunter's historical analysis asserts that the real architects of popular education that transformed the monitorial school and determined the character and organisation of the modern school were intellectuals and bureaucrats, such as James Kay-Shuttleworth (1832). Influenced by the earlier work of David Stow in the slums of Glasgow, and following the 1870 Education Act, Shuttleworth established a teacher training college grounded in moral environmentalism and the technologies of Christian pastoralism (Hunter, 1994, p. 13). Through a system of supervised freedom the "sympathetic teacher" acted as a moral exemplar employed to cultivate the moral deportment of students and teach them to "concern themselves with their own conduct" (Goddard, 2009, p. 183). Practices of moral guidance, introspection and self-reflection served to shape students' subjectivity and to produce biddable self-governing citizens. As a result, "the school emerged as a complex institution that focused on the governance and transformation of subjects into self-motivating and self-directing model citizens" (Peim, 2010, p. 189). Like Hunter, Peim reminds us that the school was primarily a mechanism for "personal formation and self-governance" (p. 189). It is arguable that it continues to play this role.

2.3 Existing Narratives of English

Historical investigations into the long-established conservative and progressive theorisations of English reveal their lineage in a number of competing views and historical accounts, particularly Marxist and Liberal-humanist philosophies. Goddard (2009) suggests Marxist descriptions of education portray it as a state intervention aligned with the capitalist mode of production, "implanting a civic and professional conscience along with industrial skills" (p. 183). On the other hand, the Liberal humanist position views education as an extension of Enlightenment to the population, where subjects such as English offer greater freedom and autonomy to the individual through the inculcation of skills, particularly literacy (p. 182). According to Hunter, these Marxist and Liberal accounts endorse the humanist image of the study of English shared by influential figures Matthew Arnold and Thomas Carlyle (p. 182). Both Arnold and Carlyle advocated an education system where the works of great literature were used as a means of civilising the underprivileged and redressing the social ills caused by rapid industrialisation (p. 182). According to these key figures, English sought to apply a "cultural balm" (p. 182) to the philistinism of Victorian capitalism by cultivating a "rich and balanced subjectivity" (p. 182). Hunter rejects both of these notions, instead believing education and individual subjects, such as English, to be a practical and

technical response to the problems of managing the new urban population of a nineteen-century state (p. 182). However, it should also be acknowledged that debates concerning education, along with theories about language and the human mind, abounded centuries before with the work of Enlightenment thinkers, such as John Locke. It was his *Essay Concerning Human Understanding* (1690) that "laid the psychological groundwork for modern educational theory" (Gay, 1964, p. 1). Locke, often regarded as the father of the Enlightenment, was a critical figure in diffusing "the notion that children are human, with their own rights, their own rhythm of development, and their own pedagogical needs" (p. 3). Therefore, it is the historical "problematisation" of English and consequent misconstrual of its origins and workings, that has led to the competing conservative and progressive theorisations that continue to be repeatedly refashioned in contemporary English pedagogical debate.

In addition to Hunter, Education scholars, such as Hirsch (1996) have researched these competing views of English, paying particular attention to the way in which the subject has been characterised by a Romantic-progressive tradition reflecting the ideologies of nineteenth century Romanticism, which was largely grounded in the philosophical thinking of Jean-Jacques Rousseau and his radical contemporaries (p. 7). To Hirsch, there is little in current educational literature that does not incite a "powerful sense of déjà vu" (p. 53) to anyone familiar with "Romantic-progressive literature of the teens, twenties and thirties" (p. 53). Although the discourse and vocabulary has changed over time, the Romantic doctrines have helped create a broader educational manifesto that has survived different contexts. This has largely been governed by the overarching value of organic or 'natural' learning through individual experience. Such Romantic-progressive perceptions are driven by the view that 'real' learning and critical inquiry only occurs when the individual is free from the stifling impositions and interventions of narrow governmental objectives (p. 72).

As Moon (2012) explains, additional narratives of progressive education and subject English have stemmed partly from Romantic ideologies, as well as the Marxist-influenced progressive movement of the twentieth century (p. 40). The most prominent movement to emerge in this context was the Personal Growth paradigm that came to fruition in the late 1960s and 1970s. Influential to the development of this movement and the "problematisation" of English were the 1966 report from the Dartmouth College English Seminar and John Dixon's subsequent text, *Growth through English* in 1968. The emergence

of the anti-conservative counter-culture of the 1960s and the expansion of psycholinguistic theory further contributed to shaping the principles underpinning this movement.

This Growth-Model of English privileged the experiences of the student, as according to Dixon (1968), the acquisition of language and meaningful learning occurred through "processes of interaction" and culture *as experienced by the student* (p. 3). Subsequently, the growth-orientated model privileged personal experiential learning, and was largely disparaging of skills based on cultural heritage approaches because of their apparent temptation to restrict this personal culture (p. 3). Pedagogical practices such as 'talk and drama' were favoured in the classroom, as well as the nurturing of imaginative and affective responses to literary texts (p. 34). Moon (2012) explains how the transmission of knowledge was viewed as an artificial and repressive force that stifled the creative faculties of the individual, as well as their ability to flourish 'naturally' in a 'developmentally' appropriate environment (p. 42). As Education scholars such as Hirsch (1996) explain, it is these largely incompatible Marxist and Liberal accounts of English that have constructed the oversimplified and 'premature polarisations' of conservative and progressive discourses. Hirsch aims to circumvent facile oppositions that construct these two narratives of English as a series of "binaries" (p. 7). He questions the perception that traditional approaches equate to a fragmented, boring and "lockstep" approach to the teaching of English, compared to a "hands-on," process driven, creative curriculum largely associated with the Personal Growth method (p. 10). As Donald (1992) explains, proponents of progressive humanist philosophies often disparage a knowledge-based curriculum for its apparent suppression of the creative individual, and their ability to develop "naturally" in an "open" and nurtured environment.

Additionally, Vygotsky's notions of social construction and the zone of proximal development favour a developmental approach to learning by acknowledging that, "individual development, including higher mental functioning, has its origins in social sources" (Daniels, 2005, p. 284). Furthermore, prevailing approaches to education were criticised by Dixon (1968), as "failing to relate the teaching of English to the socio-political contexts in which young people live" (p. 14), focusing on "dummy runs" (p. 13) rather than the role of the sympathetic teacher to guide and foster their personal development (p. 15). Noam Chomsky is another participant in the ideologically driven "linguistic wars" of the 1960s and 1970s with his positivst, rather than humanist, approach to the study of language. His work is "based on the assumption that knowledge of language can be properly characterised by means

of a generative grammar," or a system of rules that provide "structural descriptions to linguistic expression" (Chomsky cited in Askedal, Roberts & Matsushita, 2010, p. 55). Further contemporary writers, such as J.E. Stone (1997), question the validity of reducing traditional teaching practices to mere interferences in the 'natural' trajectory of the individual. Stone (1997) asserts that this kind of romantic naturalism discourages expectations and high standards, in favour of progressive methodologies that are fundamentally "unproven and untested" (p. 6).

2.4 A Reorientation of Prevailing Explanations of English: A Hunterian Perspective

As Goddard (2009) explains, Hunter adopts a more pragmatic approach to his account of English, treating the subject as a specialised pedagogical milieu with limited and modest functions and processes. Rather than investing in the civilising culturalist promises of great literature, or embellishing its humanising and 'progressive' efforts, Hunter argues that English was assembled from borrowed administrative technologies geared to "the mundane but necessary task of shaping the (limited) attributes of a citizenry" (p. 187). In viewing education as a governmental technology, Hunter openly challenges the "grandiose delusions" (p. 187) of those that embrace the emancipatory influences of English and neglect to acknowledge its "professional and civic moorings" (p. 187) as a technical-administrative system. Hunter is critical of these idealistic and over-reaching principles that entail the "transcendence of government" (p. 185) and dismiss its aestheticoethical practice (p. 187). According to Goddard, Hunter's genealogies provide an argument about the function and position of English that acts to destabilise its long-standing and validating convictions (p. 188). Hunter's pragmatic argument reminds us that the role of English as a governmental practice locates the modern school in a realm where "every pedagogical engagement involves an exercise of power" (p. 188). As Patterson (2014) describes, Hunter disrupts the progressive assumption that English is a 'natural' object formed from popular ideologies, principles and culture (p. 91). Hunter further explains that the critical moments in the study and use of English did not coincide with democratic struggles, radical intellectual movements, or a value of experiences through literature, but have been defined less remarkably through rhythms of bureaucratic planning and political and economic circumstances (p. 324). In Hunter's view, the intrinsic progressive assumption that English provides a space for the

individual to flourish naturally in an unmediated and unrestricted environment free from complex power relationships is misguided and naïve (Goddard, 2009, p. 188). As a result, Hunter's historical sketch of English provides an invaluable reminder that the subject is a by-product of a hybrid system of contingent technologies and constructed discourses. What frames the content and organisation of English is not a transhistorical essence, but a complex system of evolving forces, including, official curriculum and syllabus documents, governmental reports and reviews, textbooks, classroom materials, educational commentary and teaching methods and practices.

Additionally, Hunter (1997) challenges the perception that English emerged from commonly held ideological conceptions by proposing that, historically, English has consisted of an amalgam of three distinct, but related fields: rhetoric, ethics and aesthetics (p. 315). Hunter asserts that what unifies these dimensions of English is the goal of forming a particular, but limited, self-reflective, literate citizen whose characteristics enable them to meet the needs of the modern state (p. 315). Hunter defines the aesthetic role as the appreciation and employment of literary texts, the ethical as the moulding of the self-reflective citizen, and the rhetorical as the formal training in linguistic competencies.

Significantly, Hunter's analysis of the development of subject English offers an antidote to the 'pendulum swing' of conservative and progressive accounts. Firstly, Hunter injects a clarity of focus lacking in Marxist and Liberal theorisations by locating English in the realm of government, explaining how it is an "expert-technical enterprise directed to the management of populations in order to ensure the survival and flourishing of modern states" (Goddard, 2009, p. 190). Secondly, Hunter (1997) proposes that it is the shifting focus on the three dimensions of English that complicates and "blurs" its function in the curricular space and perpetuates existing pedagogical debates (p. 315). Finally, by orienting English in its historical context and providing a reminder of the niche space it holds in the curriculum, Goddard explains how Hunter invites others to think anew about the subject by considering the limits and possibilities of altering, and even contesting, its existing functions and purpose (p. 190).

2.5 English as Government: A Foucauldian Perspective

Ian Hunter's work builds upon the insights of a number of prior theorists such as, Michel Foucault, Max Weber and Ludwig Wittgenstein. As Kendall and Wickham (2004) explain, French philosopher Michel Foucault used fragments of history to examine and destabilise "the self-evidence of the social sciences" (p. 129). His philosophical inquiry into "meta-disciplines" (p. 129) provided a 'study of studies' and a division of sociology that "interrogated the status of knowledge and its relationship with power and the individual" (p. 129). In 1970, Kendall and Wickham described how Foucault turned his attention to "governmentality," a neologism for the 'art of governing' or the 'mentalities of government' (p. 129). The approach is largely characterised by the notion that government "is not a preserve of 'the state' but is carried out at all levels and sites in societies – including the self-government of individuals" (p. 130).   Furthermore, Foucault's notion of governmentality encourages people to see how government, in all its forms, is an emergent and contingent coalescence of established technologies, which have emerged from enduring systems of discipline and control (p. 137).

As Ball (1990) explains, Foucault's concept of governmentality also provides an explanation of the formation of modern power and the self-governing individual. Ball recalls Foucault's historical study of Western Europe from the time of Machiavelli to the modern state, and his account of the changing relations between the "sovereign and the individual" (p. 15). Ball explains that in *Discipline and Punish* (1975), Foucault describes how the 'art of governing' shifted from a violent and barbaric exercise of power – as seen in Damiens the Regicide – to the emergence of a more humane 'civilised' and productive system established through the institution of the prison and its panopticon design (p. 15). From here, Foucault explains how various institutions, such as the military, hospital, asylum and school were later established in the likeness of the prison to systematically organise individuals. According to Ball, these institutions served to manage the population and to produce docile and compliant citizens who functioned to meet the needs of the state (p. 15). In addition, Foucault asserts that selfhood and the formation of the individual did not emerge from an established, self-evident "telos," but from subtle mechanisms of discipline and control that subjected the individual to a standardising gaze that they eventually internalised (Kendall & Wickham, 2004, p. 137). As Rabinow (1984) summarises, it is the efficient organisation and "architectural perfection" of institutions, such as the prison, that demonstrate how "even if

there is no guardian present, the power apparatus still operates effectively" (p. 18). Donald (1992) revises how these political technologies of governance sought to "individuate people, discipline them and render them objects of tutelage and pastoral supervision" (p. 44). These examples of Foucault's governmentality demonstrate the evolving and contingent nature of institutions and the self, subsequently inviting a consideration of the practices of government that are often assumed or taken for granted.

Foucault's genealogical inquiries into various disciplines encourage one to ask 'how' rather than 'why' questions (Kendall and Wickham, 2004). Foucault starts with a known outcome and provides a detailed analysis of the precursors that led to the outcome. As Dreyfus and Rabinow (1982) remark, Foucault writes a "history of the present" (p. 119), an approach that "explicitly and self-consciously begins with a diagnosis of the current situation" (p. 119). Subsequently, Foucault uses history as a means of engaging with the present, and of bringing about a "revaluing of values in the present day" (Garland, 2014, p. 372). His interest in acknowledging discursive formations and testing for structural differences and discontinuities, problematises objects and addresses how they have been "patterned, changed, or altered in different historical moments" (Garland, p. 371).

Garland (2014) further describes how Foucault's aim of a genealogical study was to use history to disrupt contemporary conceptions and elicit change (p. 371). Foucault does not attempt to write a complete history of the past, and he does not endorse a progressive notion of society, or the self, towards greater authenticity and enlightenment. His genealogical studies trace the "erratic and discontinuous process whereby the past became the present" (Garland, p. 372), essentially inviting a consideration of the possibility of change and mobility in the future. Like Friedrich Nietzsche, Foucault rejects the perception that history unfolds in a rational way and accumulates towards an absolute truth or "historical conclusion" (Danaher, Schirato & Webb, 2000, p. 9). Both Nietzsche and Foucault attempt to negate western philosophical thought that endorses the belief that history will move towards a 'whole' or reveal a body of total truth. In aligning with Foucauldian thinking, one must consider a more aleatoric notion whereby objects – including English itself – are not static entities, but are subjected to reorganisation and reformulation. Foucault's examination of Enlightenment discourse supplements this idea as he evaluated Enlightenment critique as an "attitude or ethos" (Foucault, cited in Rabinow, 1984, p. 39) that was subject to change. Rather than seeing it as a "doctrine or permanent body of knowledge" (Danaher et al., 2000,

p. 10), Foucault asserts that this is an example of "discourse," which both imposed limits, and constructed who we were, at a particular point in time.

This line of Foucauldian thinking has provided a framework for the problematisation of English in modern educational pedagogy by acknowledging its potential to evolve and change in response to current debates and concerns. Foucault's account of institutions also invites a different way of looking at schools and their associated discourses and practices, as social institutions that produce both the subjects that inhabit them and the objects and concepts through which they operate. Hunter builds upon Foucault's notion of social technology by recognising English as an assemblage of contingent forces formed from borrowed technologies. It is Hunter's theoretical model of English that provided a perspective, for the purpose of this research, to examine one particular governmental element – the textbook – and analyse the role it plays in a complex array of discursive and material elements.

2.6 The Influential Textbook

Competing and entrenched views of English have, over time, shaped and been shaped by what is offered in the classroom textbook. Their apparent congruence with official curricula, policy trends and political forces, provides teachers with an additional tool to supplement a breadth of established classroom practices and materials. Textbooks can offer teachers organised units of work that can guide planning and reinforce instruction. Furthermore, the range of resources and activities can provide practical bearings and support for teachers to help optimise student learning and address specific educational objectives. A brief historical review of textbooks demonstrates how they have contributed, in part, to framing educational outcomes, and shaping the professional identity of teachers and their classroom practices.

The influence of the textbook is apparent in a review of selected resources produced at the height of the Personal Growth Movement in the late 1960s and 1970s. As previously mentioned, the movement rearticulated principles of Romanticism and the views of subsequent leading educational reformers, such as John Dewey, to shape the aspirations of progressive education. Underpinned by humanist philosophies, this movement focused on self-development and social integration through language. It echoed the beliefs of Dewey

who saw formalised instruction as a barrier to genuine education and the freedom of the learner (Dewey cited in Skilbeck, 1970, p. 48-49). Dewey remained a trenchant critic of the "tests and measurement movement" (Skilbeck, 1970, p. 19) arguing that to "compare a person's abilities in quantity with those of another is none of the teacher's business" (Skilbeck, p. 19). Essentially, progressivism eschewed explicit instruction and measurement of outcomes in favour of a process methodology that valued cumulative learning through experiences and an immersion in the natural world. Progressivism championed the therapeutic and emancipatory benefits of providing a holistic education that emphasised a bias towards a "synthetic rather than an analytical approach" (Skilbeck, 1970, p. 7) to English. The resurgence of democratic ideals and the cultivation of knowledge through 'natural' experiences and personal recollections, echoes Rousseau's reflections in *Emile* (1762). In this treatise to the nature of Education and student learning, Rousseau declares:

> Let him know nothing because you have told him, but because he has learnt it himself. Let him not be taught science, let him discover it. If ever you substitute authority for reason he will cease to reason; he will be a mere plaything of other people's thoughts (Rousseau cited in Jimack, 1911, p. 131).

The power of learning though natural experiences 'free' from external impositions encapsulates the ambitions of progressive education. As Moon (2012) notes, proponents of progressivism advocated the emergence of literacy skills, such as writing, from personal experiences and expressive beginnings. In terms of programming and lesson planning, contributions made to the English teachers' journal (Education Department of Western Australia, 1974) encouraged teachers to draft a "rough extended plan of potential activities" (p. 2) and "capitalise on spontaneous ideas and current events" (p. 2). Furthermore, suggestions were put forward to include formal student work and explicit instruction "incidentally in context" (p. 2). These progressive practices are reflected in various textbooks produced at the height of the Personal Growth Movement in the 1970s including: *Sandals in One Hand* (1971), *The Runaway Sun* (1972), *Actions and Reactions* (1972), *Questionings* (1975) and *I Mean to Say* (1979).

To this end, the junior secondary textbook, *The Runaway Sun* (Boomer & Hood, 1972) focused on either scholarship for its own sake and using literature to incite aesthetic pleasure, or as an impetus for personal writing and creative reflection. The authors reiterated

established progressive homilies in the preface through their commitment to providing a range of texts that functioned to "extend and serve as starting points for further explorations" (p. 1). Such textbooks often linked content to the politics of social justice, reflecting the values of the rising counterculture, particularly, anti-war and feminist movements, and reactions to conservative traditions and conformity. In the unit of work entitled "The Temper of Heroic Hearts" (p. 109), suggested activities focused predominantly on using literature to inspire student responses to issues of imprisonment, war, social justice and civil rights (p. 112). However, whilst progressive assumptions dominated education literature during the 1960s and 1970s, textbooks such as *Language One* (Sadler, Hayllar & Powell, 1977) still proposed to address both the "drift away from the study of formal language skills in English" and the progressive notion that "too much formal work was 'killing' English" (p. 1). Other commentary indicated that all was not well – for example, a speech presented by secondary teacher, John Smith, at a teacher conference in Narrogin in 1975, and later published in *Backchat: A Newsletter for teachers of English* (1975), addressed growing concerns about the ability of secondary students to read and write English effectively. The speech aired concerns about subject English becoming a "bewildering succession of themes, seeming to lead to very little" (p. 5).

As Mellor and Patterson (2004) note, by the late 1980s and the 1990s distinctive shifts in educational discourse emerged in reaction to the deficiencies of the Personal Growth Movement and an increasing concern for a more egalitarian Australia. Professor Simon Marginson (1993) explains how government and industry in Australia began to see "formal education as an arm of economic policy and part of the social process of commodity production" (p. 20). Marginson echoes Hunter when he summarises how Education was expected to achieve the impossible brief of solving the "problems of individual futures; to provide jobs and satisfying careers; and also to deal with the problems of economic modernisation and national destiny" (p. 237). Subsequently, Mellor and Patterson (2004) explain that English began to be reshaped by Marxist discourse, as well as a Poststructuralist model of text analysis that embraced the "concepts of text, textuality and intertextuality" (p. 3). Rather than focusing largely on the personal and empathic readings of texts associated with the Personal Growth Movement, the Poststructuralist classroom became the umbrella term for "critical literacy" (p. 7). Deriving very much from Marxist critical pedagogy, this approach to English sought to engage students in interpreting multiple meanings from texts and analysing the ideas and experiences of others. Textbooks, such as *Springboard 2* (Allen,

Chessell & McFarlane, 1980), were designed to further students' skills by exploring "multiple voices," and opening up opportunities "for a growth of critical, reflective, and inter-personal awareness" (p. 1).

It is evident that English textbooks have, in part, been framed by assumptions and theories guiding English and its educational objectives. An audit of recent research projects in Australia indicates a gap in significant studies of English from the analytical perspective described in this project. When one considers the recent implementation of the Australian Curriculum and the current educational concerns, there have been minimal systematic studies of English textbook materials in terms of the picture of English they promote or imply. Horsley and Wikman (2010) constructed a comparative study of teaching and learning resources in Finland and Australia just prior to the implementation of the then named National Curriculum in 2011. The research was grounded in the "consistent and convincing evidence indicating that textbooks continue to exert influence on teaching and learning in different educational settings" (Horsley & Wikman, 2012, p. 46). The aim of the research was to "compare textbook research conducted in Australia and Finland between 2000 and 2011" (p. 45), by focusing on elements of "content, form and use" (p. 45), and the role of the textbook in the "implementation of basic skills" (p. 45). Further to this, the research aimed to reflect the differences in the ways private and government schools "financed and funded" (p. 47) textbooks as well as how teachers used such resources to influence their teaching strategies (p. 47). At this time of educational concern in Australia, this research project has attempted to provide a contribution to the current literature by both acknowledging and raising awareness of the role of the textbook as another contingent source informing the orientation and identity of the subject. This thesis project and its methodology are unique in combining a Hunterian analytical matrix with a rigorous content analysis.

3. Research Methodology

3.1 Methodological Approach: An introduction

This research is grounded in a form of descriptive content analysis that has attempted to offer a "careful, detailed, systematic examination and interpretation" (Berg, 2007, p. 303) of secondary textbook materials in an effort to "identify patterns, themes, biases and meanings" (p. 303) that are contributing to the current and emergent "picture" of school English. The project has adopted a combination of quantitative and qualitative techniques to collect, organise and examine the written and visual content of each textbook. As a "chiefly coding operation and data interpreting process" (p. 304), this project has recognised what Wallen and Fraenkel (2001) describe, as the "nub of content analysis" (p. 408) – that is "defining as precisely as possible those aspects of content that the researcher wants to investigate and then formulating relevant categories to identify and analyse them" (p. 408). While Wallen and Fraenkel state that it is more common for pertinent coding categories to "emerge after the researcher has become familiar with the content" (p. 408), this research has approached the data with a set of pre-formed categories, based on Hunter's historical-theoretical model of English. Hunter's framework recognises the subject as "an amalgam of different pedagogical activities" (Hunter, 1997, p. 315) that can be organised under separate areas of the curriculum, known respectively as rhetoric, ethics and aesthetics. These three components of Hunter's matrix of English have formed the analytical categories used in this content analysis to code and interpret textbook content. Examination of the textbook sample from this analytical perspective has aimed to capture one aspect of the current framing of English within the institutional context of the school and English classroom. Furthermore, by implementing this methodological approach, this research has attempted to provide insights that will be of value to classroom teachers, curriculum specialists and policymakers in Australia who are concerned with the teaching of English in secondary schools.

In addition to Hunter's historical-theoretical model of English, this content analysis research is also grounded in a Foucauldian framework that recognises the evolving and contingent nature of discursive objects, such as English. Subsequently, this investigation has attempted to look for the "small details, minor shifts and subtle contours" (Dreyfus & Rabinow, 1982, p. 106) that help explain English in its contemporary setting. It is Foucault's and Hunter's historical genealogies that help to establish that objects, such as English, have

what Foucault (cited in Dreyfus & Rabinow, 1982) describes as "no fixed essences, underlying laws or metaphysical finalities" (p. 106), instead revealing the historical-contingent conditions of its creation.

3.2 Theoretical Framework

As previously stated above and in the Literature Review, informing this methodology are the theories of Foucault and Hunter, which suggest that discursive practices produce objects and fields of knowledge. This approach to investigating social phenomena aligns with Foucault's suspicion of the hermeneutic belief that "hidden meanings" can be revealed within objects of inquiry (Dreyfus & Rabinow, 1982, p. 107). Rather than announcing a definitive description of English, these theoretical models of Foucault and Hunter have provided a lens to analyse English as a mobile and contingent field and explore its current and future direction as a school subject. As Hunter (1997) acknowledges, English is "an amalgam of different pedagogical activities" (p. 315), that as a collective discipline, is "periodically destabilised, as the weight of emphasis shifts between its key components" (p. 315). An examination of rhetorical, ethical and aesthetical capacities has enabled an assessment of the overall balance of content emerging from each textbook and the extent to which the subject has become "blurred" by the "superimposition" of one area, as it is imposed on the other, in "pursuit of curriculum unity" (p. 317). As a continually evolving subject, English is called upon to adapt and respond to a complex system of social, ideological and governmental forces that influence its identity, content and methods. With this in mind, this research has attempted to contribute to the ongoing debates and concerns about the current function of English in Australia, by narrowing the vision temporarily, and for research purposes, to a particular perspective.

Figure 1 provides a visual representation of the "discursive" nature of English. The diagram identifies and groups the major forces that frame English and its secondary school objectives. Firstly, the framework demonstrates how political/administrative, economical and historical practices work alongside the competing ideologies of English, and the accumulated traditions of classroom teaching, to shape the identity of the subject. Secondary textbook resources have been isolated in the conceptual diagram to demonstrate how they work as one part of this complex machinery of factors, influencing the nature and purpose of English *now*.

Furthermore, Figure 1 also represents Hunter's matrix of English as three separate, but inextricably linked dimensions: rhetoric, ethics and aesthetics. The researcher sees the discursive forces specifically embodied in the textbook as linked to these three dimensions of English, and its objectives, so as to demonstrate how each contingent force interrelates in a web-like formation to construct a current picture of English in Australia. The non-linear framework reinforces the theories of Foucault and Hunter suggesting that English is a subject established from an amalgam of governmental technologies and practices that respond to changing social contexts.
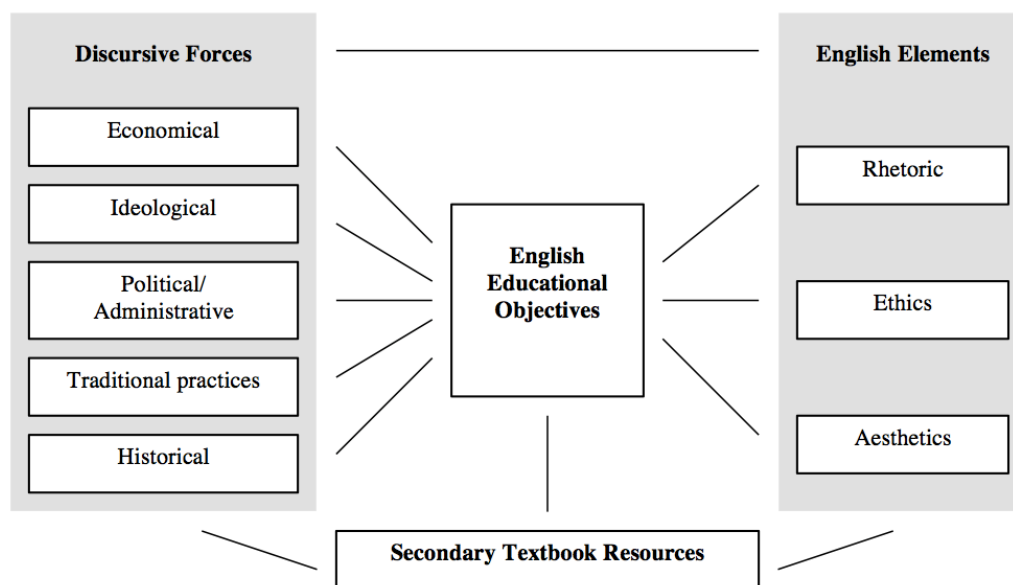
This conceptual framework represents the "discursive formation" of English as a historical phenomenon established from an amalgam of governmental technologies.

Figure 1. Discursive Formation of English

Figure 2, provides a visual representation of the three separate, but interrelated analytical categories of Hunter's matrix: rhetoric, ethics and aesthetics. These categories were implemented to code and examine the form and content of the English curriculum and pedagogical activities as it emerged from textbook content.
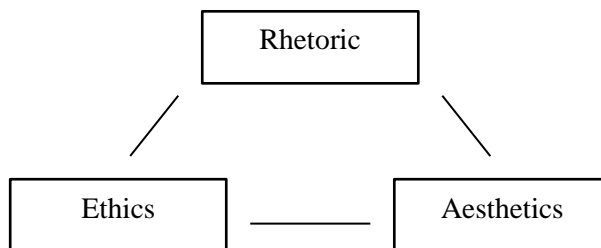
Hunter's historical-theoretical matrix of English, which proposes three separate, but interrelated dimensions.

Figure 2. Hunter's Analytical Matrix of English

3.3 Textbook Selection and Sampling

After a comprehensive review of the current textbook landscape in Western Australia, the final sample was selected from a form of both systematic and convenience sampling processes. This data collection phase of the project required an in-store and online survey of current textbook resources. Initially, a list of titles was collated from various visits to educational suppliers, including Officemax, Campion and the Teacher Superstore in Perth, Western Australia. Additionally, textbook titles were also gathered using the online webpages of major educational houses, including Cambridge, Macmillan, Pearson and Jacaranda (see Appendix A).

To be considered for the final sample, textbooks needed to meet a "selection criteria checklist" developed from the survey of current textbook titles. Firstly, the textbooks needed to be currently available for purchase and demonstrate an advertised commitment to the current English curriculum. Additionally, textbooks for the study were to be recently published titles from 2012-2016 and produced by established educational publishing houses in Australia. Textbooks were also selected from titles regarded by retail consultants at educational suppliers as popular, or best-selling resources for secondary students in Years 8-10. Although relying on sales assistant advice is a possible source of research bias and subjectivity, direct access to textbook sales figures was unavailable to the public and unable to be attained for the purpose of this project. Subsequently, the sample was narrowed to five current resources from four recognised publishers with a history of producing secondary English resources. These publishers included: Cambridge, Macmillan, Pearson and

Jacaranda. Books authored by the project supervisor and potential examiners were excluded in order to eliminate potential conflicts of interest – and because they did not fit the strict criteria. Using these sampling parameters provided a "convenient way" (Berg, 2007, p. 42) to draw the textbook sample from a "large identified" (p. 43) survey of currently available and accessible resources.

3.4 Data Collection and Analysis: Development of the Research Instruments

Berg (2007) asserts that, one of the "leading debates among users of content analysis is whether the analysis should be quantitative or qualitative" (p. 307) in nature. With a myriad of textbook features, resources, icons, modules, stimulus images and student activities that, at times, exceeded a count of 800, a combination of quantitative and qualitative methods was implemented to systematise and analyse textbook content. This approach adopted Berg's position that a "blended" approach to content analysis research provides opportunities for a qualitative study that "deals with forms and antecedent-consequent patterns of form" in conjunction with a "quantitative analysis that deals with duration and frequency of form" (p. 307). As Berg acknowledges, this approach enables a qualitative examination of textbook content in terms of "ideological mind-sets, themes, topics and symbols," while "grounding such examinations to the data" (p. 308). Furthermore, rather than developing categories arbitrarily, the theory dependent system of coding established from Hunter's matrix of English, enabled a "systematic" and "replicable" (Cohen, Morrison & Manion, 2013, p. 476) form of analysis to emerge. This was primarily achieved through the formulation of three separate matrices to record and analyse textbook content. These tables were created using Microsoft Excel software and were labelled as follows: "selected text types," "overall content focus" and "main student activities".

3.5 Selected Text Types

The "selected text" table was initially created to analyse textbook content by broad genre categories, including literary, vocational, expository and contemporary texts, as well as sub-genres, such as essays, poems, song lyrics and descriptive writing. Textbook content was read with a view to categorising selected text types by page number reference. Categories were totalled and a percentage frequency was recorded. Where appropriate, texts were

recorded across multiple categories. Table 1 provides a summary of the proportion of selected text types across the sample. While not subject to rigorous interpretation and analysis, the percentage frequency of selected texts was included to supplement the overall content focus findings.

Table 1

Total Proportion of Selected Text Type

Selected Texts (Type)	Selected text %				
	Pearson English 10	Macmillan English 10	Focus on English 9 (Macmillan)	Essential English Skills 9 (Cambridge)	English is…8 (Jacaranda)
Literary	43.0%	16.7%	43.9%	14.3%	17.9%
Vocational	0.0%	4.2%	0.0%	7.14%	1.8%
Expository	35.4%	31.7%	19.3%	32.1%	21.4%
Multimodal	5.1%	35.8%	7.0%	19.6%	26.8%
Contemporary	45.6%	75.8	50.9%	60.7%	53.6%
Drama/plays	1.3%	3.3%	0.0%	1.8%	3.6%
Bible Stories	0.0%	0.0%	0.0%	0.0%	0.0%
Greek Mythology	1.3%	0.0%	0.0%	0.0%	0.0%
Fables	0.0%	0.0%	0.0%	0.0%	0.0%
Indigenous Torres Strait Islander	0.0%	3.3%	3.5%	0.0%	1.8%
Migrant	5.1%	0.0%	5.3%	0.0%	1.8%
Non Indigenous Australian	5.1%	3.3%	14%	0.0%	7.1%
Poetry	15.2%	13.3%	28.0%	14.3%	5.4%
Novel Extract	29.1%	9.2%	36.8%	0.0%	23.2%
Essays	1.3%	0.0%	0.0%	3.6%	0.0%
Short Story	2.5%	2.5%	3.5%	0.0%	8.9%
Graphic Novel/ Comic/Cartoon	7.6%	3.3%	1.7%	10.7%	10.7%
Speeches	7.6%	3.3%	3.5%	0.0%	7.1%
Descriptive/Creative Writing	0.0%	0.8%	0.0%	10.7%	1.8%
Lyrics	1.3%	0.0%	0.0%	0.0%	0.0%

 Note. Percentages provide an approximate summary of selected texts types evident in textbook sample.

3.6 Overall Content Focus

The second matrix was formulated to categorise the overall content focus for each textbook. The content focus of extracts, annotated texts, student activities, as well as additional features and icons were coded using categories and sub-categories of Hunter's dimensions of English: rhetoric, ethics and aesthetics. The categorisation of content was significant in navigating the varied and often indiscriminate arrangement of materials, including, but not limited to: chapter openings, featured texts, grammatically focused workshops and modules, pre-reading strategies, assessments, and individual, paired and grouped tasks. All individual content was systematically coded by page number reference and totalled to calculate the proportion of overall content relating to Hunter's three categories. Where appropriate, content was recorded across multiple categories and sub-categories to ensure precision in the findings. A total proportion of the overall rhetorical, ethical and aesthetical content was recorded by calculating an approximate average frequency per one page. An overview of the replicable categories and sub-categories and an example of the calculated overall content focus emerging from one of the textbooks (Jacaranda *English is…8*), is outlined in Table 2.

Overall, the data outlined in Table 2 implies that, on average, examples of rhetorical content occur less than once every five pages, and ethics twice per page. This table also demonstrates a considerable neglect of aesthetics with approximately eight examples of aesthetical content recorded in total. Page number references recorded in each category and subcategory of the "overall content focus" table were used as reference points to specific examples within each textbook. This process enabled general themes and patterns to emerge from the data, specifically the reorientation of resources around language and literacy, the underlying valorisation of ethical instruction and the significant eschewing of aesthetics.

Table 2

Summary of the Overall Content Focus for Jacaranda English is…8 (2012)

English is…8	
Overall Content Focus	**Average Frequency per page**
Rhetorical	**4.9**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	1.5
Contextual and Intertextual understanding	0.6
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	1.8
Attention to the aesthetics of writing	0.3
Text structures (form, purpose, audience)	0.7
Ethical	**1.5**
Fostering positive relationships and social justice	0.3
Exploration of social contexts, ideas and concepts	0.6
Personal reflection of ethical issues and dilemmas	0.6
Aesthetical	**0.04**
Literary texts are evaluated on artistic merit	0
Appreciation of the nuances of language and form	0.01
Encouraging wider reading of literary texts for enjoyment	0.03

Note. Estimated proportion of overall content relating to Hunter's three categories: rhetoric, ethics and aesthetics. The table indicates an approximate average frequency per 1 page for each discrete dimension and the associated sub-categories for *English is…8.*

3.7 Main Student Activities

The third matrix, labelled "main student activities," was a separate coding table aimed at determining the content focus of each student activity evident in the textbook. To create the table, each textbook was read with a view to determining the main forms of student activities, which were recorded under broad activity categories, such as: confessional and reflective writing, creative and descriptive writing, analysis of language, functional literacy and literal and inferential comprehension. The focus of each activity was categorised by page number reference using Hunter's categories of English: rhetorical, ethical and aesthetical. Activity content was recorded across multiple categories (where necessary) and the total proportion of each student task was totalled and calculated as a percentage (see Appendix C).

After the content and activities for each textbook were coded, the process was repeated for cross-checking purposes and transferred into a more readable format using tables in Microsoft Word. The total proportion of content and main student activities per textbook was also represented graphically using bar graphs. This enabled a visual summary of the

overall balance of rhetorical, ethical and aesthetical content across the textbook sample (see Appendices D and E).

In addition to the primary data instruments, two additional instruments were formulated to assist in the coding process: firstly, a textbook classification matrix (see Table 3), and secondly a content appraisal checklist (see Appendix B). The textbook classification matrix was prepared prior to the textbook coding to provide a descriptive summary of the content, methods and pedagogical activities associated with each of Hunter's three categories of English. An initial review of the textbooks was carried out to locate and record specific examples reflecting the way in which rhetorical, ethical and aesthetical capacities emerged through textbook content.

Table 3

Textbook Classification Matrix According to Hunter's Historical-Theoretical Model of English

Dimension of English	Textbook Examples
Rhetorical: Rhetorical content is that which deals with specialised textual and linguistic competencies that are explicitly taught through the practical mastery of definite techniques, routines and habits in reading, writing, speaking, listening and viewing. The rhetorical dimension privileges a specific acquaintance with literal and inferential comprehension skills, grammatical organisation and patterning; analysis and use of textual codes and generic conventions; an awareness of the link between writer, context and audience, and compositional techniques that improve discursive cohesiveness.	**Formal paragraph writing** Take one of the sentences from the activity above and develop it into a paragraph, making sure not to use sentence fragments or run-on sentences. Concentrate on using consistent tense and subject-verb agreement. *Essential English Skills for Year 9 (2012)*
Ethical: Ethical content is that which demonstrates a commitment to inculcating socially useful skills that foster an increased awareness and understanding of the complexities and implications of varying ethical issues and/or dilemmas, relevant to the modern world. Ethical content goals are mediated through an exploration of values, behavioural expectations, moral principles and questions of critical judgment. Furthermore, the ethical component privileges the political and social dimensions of literary study by embracing content that addresses changing social contexts and concepts; for example, the construction of power relationships and stereotypes in society and representations of gender, culture and identity.	**Fostering positive relationships and students connectedness with the world and the worlds of others'** Do you think it is important to avoid creating stereotypes of people, cultures, places and events when you are writing about another culture from the position of an outsider? Can you think of any strategies that could help you do so? Brainstorm suggestions as a class or small group. *Pearson English 10 (2012)*
Aesthetical: Aesthetical content is that which exhibits a commitment to the deployment of literary texts as cultural artefacts and works of art. Textbook content and activities encourage an appreciation and enjoyment of literature and language for their artistic merit and cultural significance. Aesthetic approaches entail judgment of form, style and content based on concepts such	**Judgment of the literary value of texts** The blurb on the back of the book describes *The Outsiders* as 'a timeless story'. Explain what you think this means. Do you agree or disagree? Explain your answer.

as, balance, euphony and cohesiveness. This is often addressed through authentic responses and reactions to different texts, as well as specific notions, or "rules" of harmony, symmetry, synthesis, and proportion.	What other books or films do you know of that are coming-of-age stories? Check your school library for such books and judge whether they are, or likely to become, classics. Jacaranda *English is...8* (2012)

Note. Table provides examples of rhetorical, ethical and aesthetical content as evidenced in textbook content.

Furthermore, the content appraisal checklist was used to conduct a preliminary review of textbook content, summarising textbook layout and design features, content focus, links to the current curriculum and theoretical positions. Both instruments were created to assist in the systematising of textbook content that is "not previously organised to suit the researcher's purpose" (Wallen & Fraenkel, 2001, p. 409).

3.8 Reliability and Validity

As Wallen and Fraenkel (2001) assert, conducting a reliable and valid content analysis can be strengthened by a thorough consideration of the following: "defining key terms" and "specifying units of analysis" (p. 415); and implementing coding categories and data instruments that are "relevant to the investigation" (p. 415), and explicit and replicable in that, "another analyst could use them to examine the same material and obtain substantially the same results – that is, find the same frequencies in each category" (p. 415).

Subsequently, for the purpose of this research a definition of *content* was established to differentiate between content that was *manifest* – that is the "apparent" and "physically countable" (Berg, 2007, p. 308) content – and the *latent,* or *"effective"* content that required careful interpretation of the "symbolism of the physical data" (p. 308), or its "underlying meaning" (Wallen & Fraenkel, 2001, p. 415). Both the manifest and latent content in each textbook was coded and recorded using the three matrices and used to determine the average frequencies of content per page and the overall proportions of rhetorical, ethical and aesthetical content in each resource. According to Wallen and Fraenkel (2001), "whenever possible" it is best to "use both methods" (p. 415) of recording content, as recording the manifest content has the benefit of "ease of coding and reliability" (p. 415) and coding the latent content "has the advantage of getting at the underlying meaning of what is written or shown" (p. 415).

Furthermore, as outlined in the following questions based on a unit of work from *Focus on English 9*, a consideration of the manifest and latent content is significant in determining the overall focus of the questions. While the manifest content indicates that this is an activity focused on reading comprehension and "responding" to written texts, an analysis of the latent content, further indicates an underlying ethical intention to engage students in a consideration of dominant representations of culture relevant to their context. After reading an extract from Najaf Mazari's, *The Rugmaker of Mazar-e-Sharif* titled, "November in Woomera refugee camp," students are invited to respond to the following set of questions:

1. Why does the storyteller's first sentence engage us?
2. In the second paragraph, how does the storyteller suggest the camp is like a prison?
3. Why did the storyteller want to get away from his home in Afghanistan?
4. 'We have jumped the queue.' How do we know that the storyteller never meant to do this?
5. 'Do you have use for me in this country?' What does this question reveal about him?
6. Why wasn't the storyteller able to produce a birth certificate?
7. What emotions does the storyteller reveal in his story? (Sadler, Sadler & Winter, 2016, p. 32)

While the manifest or "apparent" content of the questions appears to engage students in rhetorical comprehension, the latent content reveals an implied intention to involve students in ethical considerations of cultural identity. The questions invite students to reconsider dominant misrepresentations of refugees by encouraging them to consider how the storyteller suggests, "the camp is like a prison" and why he needed to "get away from his home in Afghanistan" (p. 32). Furthermore, encouraging students to consider the "emotions" the storyteller reveals in "his story" (p. 33) also compels students to demonstrate empathy for his situation and the circumstances of other asylum seekers awaiting settlement in Australia as a refugee. While the activity appears to be a rhetorically focused set of comprehension questions, the latent content reveals an underlying intention to engage students in a form of ethical evaluation.

Additionally, in order to strengthen the reliability and validity of the project, what "counted" as content was specified prior to the coding of the final sample. For the purpose of this investigation units of content were examined on a number of levels, including: words, phrases, sentences, definitions, chapters, modules, icons, chapters, student activities, text excerpts and visual images. These "units" of data were coded and recorded in one of the three separate matrices that assessed the selected text types, overall content focus, and main student activities. To further enhance the reliability and assure a greater sense of "quality in the research" (Flick, 2008, p. 3), the data instruments and coding categories were tested in a pilot study before being applied to the final textbook sample. Furthermore, the selected text types, overall content focus and main student activities tables were recoded a second time and the total average frequencies and proportions were cross-checked. Defining the key terms and units of content, as well as completing a pilot study, enabled the instruments and coding categories to be rigidly and consistently applied to the textbook sample.

As recognised by Wallen and Fraenkel (2001), an additional advantage of content analysis research is that it is non-reactive and "unobtrusive" (p. 417), as the contents of the textbooks under analysis are "not influenced by the researcher's presence" (p. 417). Furthermore, this methodological approach to textbook content also "permits a replication" (p. 417) of the study by other researchers "as the data can almost always be returned to" (p. 417) repeatedly.

3.9 Applying the Analytical Matrix and Interpreting Textbook Content

When applying Hunter's matrix of English, reaching a discernible conclusion about the overall rhetorical, ethical and aesthetical focus of content, student activities, or the theoretical position of each text, was complicated by frequent instances where manifest and latent content was catalogued across multiple categories. These interpretive challenges mean that conclusions from the findings cannot be simply read off from the empirical data. The complexity of the coding process is reflected in the following "breakaway task" for Year 10 students, which features in *Pearson English 10* (2012). Initially, the activities appear to engage students in a series of literal and inferential comprehension tasks based on their reading of two extracts from Greek poet, Homer's, "Odysseus and the Cyclopes" and "Odysseus's Arrival at the Palace of King Alcinoos" (p. 36). However, the sequence of

questions and activities exhibit a combined operation of rhetorical, ethical and potentially aesthetical content.

1. What are the two epic poems attributed to Homer?
2. Where is the island of the Cyclopes believed to be?
3. What features of the palace of King Alcinoos appear to most amaze Odysseus?
4. What skills are attributed to the Phaeacians?
5. Describe the geography of the Cyclopes' island.
6. Use the internet or a geography textbook to find pictures of Sicily and compare them with Homer's description. Outline their similarities and differences in a Venn diagram. How similar are they?
7. Examine what Homer praises in the Phaeacians and criticises in the Cyclopes. What does this suggest about the values of the Greeks at this time?
8. Identify the positive descriptive language used by Homer to represent the Phaeacians. Draw up a four-column table with the headings 'Nouns', 'Verbs', 'Adjectives' and 'Adverbs' in your notebook. Write the words in the appropriate column.
9. Texts that are meant to be seen and heard are usually written differently to texts that are meant to be read. As a class, discuss the differences. It might be helpful to find some examples of both ancient and modern oral texts, such as the evening news, a Shakespeare play and the *The Odyssey*. Which do you prefer, to read or to listen?
10. Create a modern version of 'Odysseus's arrival at the Palace of King Alcinoos' or 'Odysseys and the Cyclopes'. Make sure you include all the information in the piece. Remember that this is a spoken text, so include all the features you explored in Question 9 in your own work. Swap your pieces with a partner. Rehearse speaking their piece, then read it to the class.
11. English owes a great deal to its language roots – German, Latin, Greek and later French. Draw up a table with four columns, each column with a root language as a heading. Conduct an internet search to find ten examples of words that have their roots in these languages. Choose words that you

would use, or make sure you know what they mean before you add them to
your table. Compare your tables with a partner's.

12. Compare the activities undertaken by men and women in these extracts.
How would you characterise this society in terms of gender roles?

13. Discuss with a partner whether the gender roles in *The Odyssey* are evident
in modern Australia (Dunscombe et al, 2012, p. 36).

Initially, the sequence of questions and activities appear to encourage students to participate in a series of rhetorically focused comprehension activities. This is evident from the outset through the "remembering," "understanding" and "applying" (p. 36) tasks, which examine how effectively students are able to recall and understand content directly related to the text. For example, students are asked to identify "the two epic poems attributed to Homer" and "what features of the palace of King Alcinoos appear to most amaze Odysseus" (p. 36). Students are also instructed to state "what skills are attributed to the Phaeacians" and "describe the geography of the Cyclopes' island" (p. 36). The rhetorical components of the activities become more inferential, as demonstrated in Questions 10 and 11, which focus students' attention on creating a "modern version" of either text and engaging in an etymological study of "root language" (p. 36).

However, the sequence of comprehension questions also exhibit a degree of reciprocity between rhetorical and ethical instruction, which is demonstrated through the "analysing" tasks. Students are firstly asked to: "examine what Homer praises in the Phaeacians and criticises in the Cyclopes"; and secondly, indicate what this suggests about "the values of the Greeks at this time". Furthermore, while students are asked to locate features of language, including "Nouns," "Verbs," "Adjectives" and "Adverbs," this rhetorical process is modulated by an ethical lesson in identifying "the positive descriptive language used by Homer to represent the Phaeacians". Additionally, Questions 12 and 13 reflect how the balance of rhetorical instruction appears to become absorbed into two "evaluating" tasks that foreground the ethical lessons students can learn from the printed page. Here, students are encouraged to examine the underlying ideological assumptions of gender operating within the texts. Students are instructed to compare "the activities undertaken by men and women" and describe how they would "characterise this society in terms of gender roles" (p. 36). This focus on representations of gender extends to the context of the student and a more modern, self-problematising approach to ethics when, in Question

13, they are prompted to "discuss with a partner whether the gender roles in *The Odyssey* are evident in modern Australia" (p. 36). These examples indicate how activities become part of the ethical project when students are invited to apply ethical principles to themselves, their conduct and society.

Further to the rhetorical and ethical content, Question 9 appears to fashion – albeit in a limited sense – a student's aesthetical capacities. This is reflected in the section of the task encouraging students to "find" and "discuss" the differences between other "ancient and modern oral texts such as the evening news, a Shakespeare play and *The Odyssey*" (p. 36). While this can be categorised as an aesthetical task in its attempts to foster an appreciation of the vicariousness of literature and the nuances of language, on the other hand, a re-establishing of ethical considerations undermines this aesthetical attempt. This is evident in the final part to the activity, which appears to privilege a consideration of the personal opinions of students by asking them to outline which text they "prefer" to read or listen to.

These examples sampled from just one activity in one of the five textbooks demonstrate the complex and intricate coding and interpretive processes involved in examining textbook content. As reflected in the above activities, it was often difficult to disentangle and "label" content, or a specific activity as exclusively rhetorical, ethical or aesthetical. In order to achieve this as accurately as possible, it was important to audit the overall content and student activities according to Hunter's three-part matrix. As indicated in the activity above, rather than associating a comprehension activity automatically with rhetorical functions, in order to validate the findings, each of the three dimensions needed to be assessed concurrently. This also enabled greater precision in totalling the average frequency of rhetorical, ethical and aesthetical proportions across the five textbooks.

3.10 Additional Interpretive Challenges

Further interpretive challenges were experienced in attempts to determine the theoretical position of each text. This was primarily due to the fact that the content focus and student activities did not always "neatly" align with stated initiatives. For example, unvaryingly the authors avowed a commitment to teaching essential skills, providing language and literacy learning, and engaging students in the richness of the English language. While these assertions reveal a visible rhetorical language and literacy focus, ethical

considerations are subtle and less explicit but consistently present. To take one example, the authors of *Pearson English 10* boast a "student friendly" and "flexible" (p. vi) textbook design; an approach that is conducive with a personalised learning environment and prevailing notions of ethical training. However, it is only upon examination of the content of each textbook that this significant preoccupation with the ethical emerges.

For example, *Pearson English 10* provides a rhetorical analysis of the "mechanics of poetry" (p. 226), including, for example, an analysis of the sound and rhythm "tools" that appear in a range of poems. However, the explanations and examples of poetic devices appear to be used to frame ethical and moral inquires. This is evident in the way in which students are compelled to apply their knowledge and understanding of techniques to demonstrate an awareness of constructions of cultural identity and the experiences of migrants in Australia. This is exemplified in the activities related to the poem "Australia" (p. 239), by Zhang Yougong. Students are prompted to reflect on how "European and Asian immigrants are described" in the poem, what the poet means by the term "ticket-evaders" and what the poem appears to "assume" about European and Asian Australians (p. 240).

Similarly, Cambridge authors Rucco and Brownhill (2012) assert that *Essential English Skills for the Australian Curriculum* provides "detailed coverage of the language and literacy strands" for Year 9 students, with specific emphasis on "grammar and punctuation," "spelling," "vocabulary development," "reading, writing and comprehension" (p. vi). While the data reflect this significant rhetorical focus, there are many instances where a subtle inclination towards the ethical is evident. For example, a unit of work on "vocabulary" prefaces a "Writing challenge" prompting students to consider "what career or job" they "would like," "why the job would be interesting" and what "benefits" it would provide an individual and the recipients of the work (p. 41). This is another example of how coding and interpreting the content and determining its philosophical approach is problematic. As demonstrated in this example, the explicit rhetorical focus on features of language is eclipsed by an inclination towards inciting ethical reflections from students.

As such, these examples provide an insight into the complexity in determining the philosophical or theoretical grounding of each textbook. While the stated initiatives may be visibly rhetorical, the rigorous implementation of Hunter's matrix of rhetoric, ethics and

aesthetics further establishes that the picture of English emerging from the textbooks is complex and built upon an amalgam of orientations.

4. Findings

4.1 Overview

The Findings for each textbook are presented using a number of specific headings. Under the first heading, the textbook title itself, an appraisal of each resource and its intended curriculum coverage is provided. Additionally, this introductory section offers a summary of the cover design, packaging and organisation of textbook content. The remainder of the findings are presented using the following headings: "Summary of author initiatives," "Analysis and findings," "Rhetorical instruction," "Ethical instruction" and "Aesthetical instruction". These sections are also accompanied by a series of tables and figures that summarise the approximate total proportions of rhetorical, ethical and aesthetical content evident in each text. A concluding summary of each textbook is also provided to review the findings for each text included in the sample. This approach was used to avoid obscuring differences between the resources and to capture the rich details of the five textbooks.

4.2 Textbook Sample 1: *Pearson English 10* (2012)

Pearson English 10 is a recently published textbook first appearing in 2012 and attributed to a team of nine authors: Roger Dunscombe, Nerrida Prosser, Adam Kealley, Michael Pryor, Leanne Matheson, Jo Ryan, Elizabeth Morgan, Lisa Salter and Mark Stracey. According to educational sales representatives at Officemax, Western Australia, it is a popular selling title among Secondary English resources (personal communication, June 10, 2016).

An initial appraisal of the textbook's intended curriculum coverage and organisation reflects the authors' commitment to the following initiatives: firstly, to provide teachers and students with "rich and engaging" (p. vi) texts and resources, learning opportunities, activities and assessments that address the core strands of the current English curriculum; and secondly, to improve and expand a student's skill base through comprehension and the mechanics of grammar, spelling, punctuation and vocabulary. While these initiatives reflect the objectives and assertions of the authors, the apparent student-friendly design, culturally familiar iconography and texts encouraging student inquiry and reflection, also indicate an ethical and personalist orientation to student learning.

The large-format student book is attractively packaged, with Australian iconography on the cover. The cover image, as shown in Figure 3, is a montage of gum leaves, galahs, outback environments, coastal images and ethnically diverse faces. Prominent on the cover is a circular logo bearing the title "Australian Curriculum." Despite this branding, the cover appears to have no specific relevance to the content of the English curriculum, in the form of language, literature, or literacy representations. Instead the design appears intended to evoke an image of Australia as modern and multicultural, but with a sense of tradition and place that underpins the diverse representations of being Australian. The visual representations selected for the front cover appear to reinforce ideologically approved notions of Australian culture that are considered as relevant to the "modern-day student". This apparent ethical and student centred approach is consistent with the agendas suggested in other past and present English texts.

Similarly, the visually provocative stimuli dispersed throughout the text also appear to prioritise established features of culture. These visual aspects of the text are enmeshed with notions of personal and cultural identities and experiences, as well as changing social issues, values and contexts. These images range from photographs of natural disasters, harpooned whales and stills from Australia's earliest actuality films, to vibrant images of national and international travel destinations, such as the Western Australian pinnacles, Bali and Cinque Terre. The authors claim that each chapter opens with a "striking image accompanied by an engaging quote that aims to generate discussion before students engage with the content inside" (p. vi).

Authors:
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Adam Kealley
Michael Pryor
Leanne Matheson
Jo Ryan
Elizabeth Morgan
Lisa Salter
Mark Stracey

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Miranda Costa
Copyright & Pictures Editor:
Megan Cassar and Alice McBroom
Series cover Design:
Glen McClay, Miranda Costa, Kim
Ferguson and Jo Groud
Illustrator:
Cat McInnes

Figure 3. Cover and Contents from *Pearson English 10* (Dunscombe et al., 2012).

The organisation of content, unit chapters and student tasks reflect an evident intention of the authors to provide teachers and students across Australia with a personal and individualised approach to learning. As indicated in Figure 3, the textbook is organised into a series of non-sequential, genre specific units, including, "Media" (p. 1), "Crime Fiction" (p.

65), "Classic Novels" (p. 193) and "Poetry" (p. 225). The only exception to this is the final chapter, "Vocabulary Builder" (p. 241), which adopts a skills approach rather than a genre focus. The authors explain the dramatic divergence between modules as a way of providing teachers and students with the opportunity to "move freely between topics as they see fit, thus providing flexibility in teaching and learning" (p. vi).

Further to this, the introductory pages offer an insight into the educational initiatives endorsed by the authors. Firstly, the authors indicate that the "student-friendly" design encourages "engagement with the content and topics" and "aims to expose students to the richness of the English language" (p. vi). The authors claim that "significant care" has been given to providing a "wide selection" (p. vi) of texts ranging from classic and contemporary short shorties, plays and novels, to a variety of expository and multimodal texts. The authors state that the "exceptional range" of resources accompanying each task have been selected to meet the demands of the "strands and sub-strands of the Australian Curriculum" in a "pedagogically appropriate way" (p. vi). The authors also describe their intention to provide teachers and students with a "wealth of rich tasks" at the end of each module called "strands in action" (p. vii). The authors assert that each task requires students to engage in some way with the interrelated strands of language, literature and literacy learning and multiple modes of assessment, namely, "reading, writing, speaking and listening" (p. vii).

Along with claims to provide meaningful engagement with the Australian Curriculum through a diverse selection of texts, student tasks and pedagogical approaches, the authors outline a commitment to firstly, providing a range of content and topics that students will find interesting; and secondly, including a range of features, icons and resources that will contribute to "the building of a student's skill base," an objective acknowledged by the authors as "one of the central components to any English curriculum" (p. vii). This attention to developing skills emerges through content and initiatives focused on improving functional linguistic competencies, specifically mechanical skilling.

4.2.1 Summary of author initiatives.

From the outset, the authors outline their intention to provide proven content and a broad selection of tested texts and student activities that provide an "Australian Curriculum solution for English". The authors claim that the text offers a range of resources from "tried-

and true classics, including indigenous literature, to wikis and podcasts, manga and anime" (Dunscombe et al., 2012, inside cover). In ensuring that the text meets the "demands of the strands and sub-strands of the Australian Curriculum" (p. vi), the authors assert that content, unit chapters, texts and "accompanying tasks" have been "audited" against specific "year-level descriptions," "general capabilities" and "cross-curricular dimensions" (p. vi).

The authors also promote their commitment to building and expanding a student's skill base through their attention to functional language and linguistic skills. It is indicated in the preface that a proportion of content is organised around resources that intend to engage students in linguistic skilling, particularly the mechanics of grammar, vocabulary, and to a lesser extent, the aesthetics of writing. The authors assert that the inclusion of, "*Did you know?"* facts, "Useful definitions," a "Writer's Toolbox" and "Annotated texts" (p. vii) aim to develop English skills through a framework of "scaffolded learning" that endeavours to achieve the following: "improve comprehension"; "help students to connect with key terms and ideas"; "provide tailored guidance on key language issues and concepts"; and enable students to "read about the tips and tricks of the English language" through "grammar, spelling and punctuation hints" (p. vii).

Additionally, the authors' objective to provide a "personal," "flexible" and "student friendly" (p. vi) approach to English also indicates an apparent privileging of a progressive student-centred learning environment, which is further reflected in the following intention shared in the preface: *"We believe in learning. All kinds of learning for all kinds of people, delivered in a personal style. Because wherever learning flourishes, so do people"* (Dunscombe et al., 2012, preface). In complying with this commitment to nurturing the personal development of the "modern-day student" (inside cover), the authors further claim that pedagogical methods such as Bloom's Taxonomy of Cognitive Processes have been applied to encourage a sense of "momentum" in the classroom and enable "teacher facilitated individual and collaborative tasks" that encourage students to engage with content and "think beyond the text" (p. vi).

4.2.2 Analysis and findings.

Textual content and pedagogical methods were analysed according to Hunter's matrix of English: rhetoric, ethics and aesthetics. Each dimension was divided into relevant sub

categories and coded content was organised by page number reference. A separate table of core activities was created to capture the focus of each activity included in the text, totalling to a substantial 848 student tasks (see Appendix C, Table C3). Coding activities was complicated by the text's organisation of tasks into four categories: "strands in action," "breakaway tasks," "core tasks" and "extra tasks," all of which included multiple components. The tasks relating to a particular text or concept often related to multiple categories and sub categories simultaneously. Similarly, the coding process also required a thorough individual analysis of the content as it appeared on each of the 256 pages of the text (see Appendix C, Table C2). The visual framework of the text, its typography and informational structure enabled multiple content focal points on each page. Essentially, each text excerpt, icon, definition, fact or explanation was individually accounted for and coded accordingly. To enhance the validity of the findings, and enable confidence in the overall category totals, the coding process was repeated and cross-checked.

Table 4 provides a comparative summary of the proportion of textbook content categorised using Hunter's analytical matrix. The data indicate that examples of rhetorical content exceed, on average, three examples per page. In comparison, the average frequency of ethical content is slightly greater than one example per page, while aesthetical instruction is the least evident dimension, occurring approximately once every five pages. Figure 4 also provides a visual representation of the quantified content and its bias towards rhetorical and ethical training at the expense of aesthetics.

Table 4

Proportion of Content Focus Relating to Rhetoric, Ethics and Aesthetics in Pearson English 10 (2012)

Pearson English 10 (2012)	
Overall Content Focus	**Average Frequency per page**
Rhetorical	**3.3**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	1.2
Contextual and Intertextual understanding	0.3
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	1.1
Attention to the aesthetics of writing	0.2
Text structures (form, purpose, audience)	0.5
Ethical	**1.2**
Fostering positive relationships and social justice	0.3
Exploration of social contexts, ideas and concepts	0.5
Personal reflection of ethical issues and dilemmas	0.4
Aesthetical	**0.2**
Literary texts are evaluated on artistic merit	0.09
Appreciation of the nuances of language and form	0.03
Encouraging wider reading of literary texts for enjoyment	0.1

 Note. Estimated proportion of overall content relating to Hunter's three categories: rhetoric, ethics and aesthetics. The table indicates an approximate average frequency per 1 page for each discrete dimension and the associated sub-categories for *Pearson English 10.*
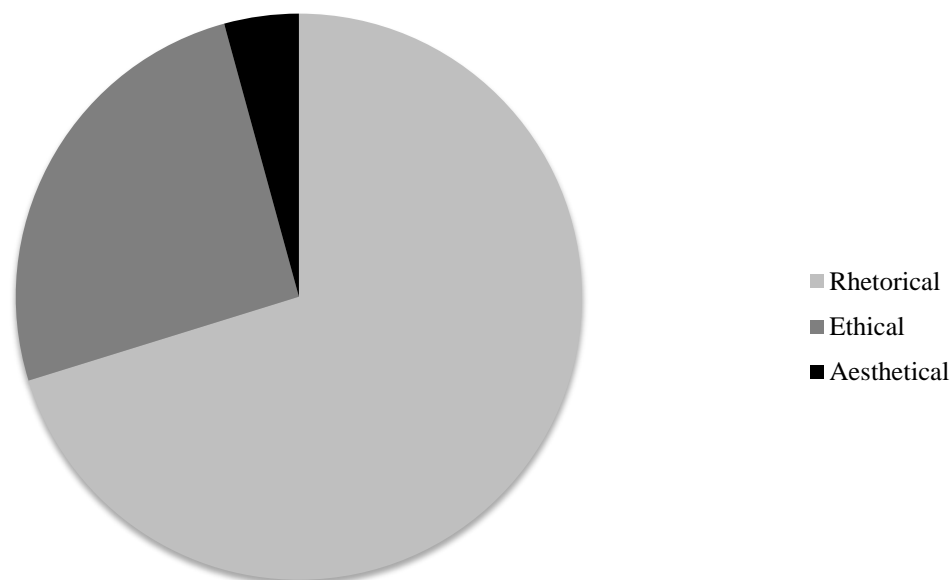
Figure 4. General Content Focus for *Pearson English 10*

4.2.3 Rhetorical instruction.

Initially, the textbook's content suggests a rhetorical emphasis in the narrow sense of functional skilling. As evidenced in Table 5, content categorised as rhetorical occurs approximately three times per page – a substantial figure when compared alongside ethics and aesthetics. It is also evident that a significant proportion of rhetorical content is limited, quite specifically, to two areas: improving mechanical linguistic skills, as well as literal and inferential comprehension abilities; and secondly, providing opportunities for a systematic analysis of genre, generic conventions and language. For instance, the activities often instruct students to "demonstrate an understanding of the language used" (p. 126), "engage with effective descriptive language" (p. 42), "analyse the use of persuasive language" (p. 15), or "find examples of characteristics" (p. 174) appropriate to a specific genre or form. While content relating to these components is evident slightly more than once every page, instances of content addressing textual structures occur, on average, once every two pages. For example, in guiding student learning about the "elements of a speech" (p. 141) and "how to write an effective speech" (p. 131), students are provided with a sample of annotated historical and contemporary speeches that have used "language choice," "delivery" and "content" in a way that inspires and "moves audiences" (p. 141). In their own initial planning and preparation of a speech transcript, students are instructed to consider a series of questions relating to form, purpose and audience, including: "Why are you giving this speech?," "Who will your speech be delivered to?," "How old are the people you are addressing?" and "What interest do they have in the topic?" (p. 131).

Table 5

Average Proportion of Rhetorical Content in Pearson English 10 (2012)

Pearson English 10 **(2012)**	
	Average Frequency per page
Rhetorical	**3.3**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	1.2
Contextual and Intertextual understanding	0.3
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	1.1
Attention to the aesthetics of writing	0.2
Text structures (form, purpose, audience)	0.5

Note. Estimated average frequency of rhetorical content per one page.

In comparison, the textbook exhibits a more limited emphasis on rhetorical content relating to context and intertextuality and the aesthetic practises of writing. Rhetorical content relating to context and understanding intertextuality was recorded, on average, once every three pages. The recorded data suggest that developing an understanding of intertextuality was largely overshadowed by attention to contextual features. For example, chapters often begin with situating texts or genres in their historical, social or cultural context. For instance, the unit on "Classic novels" (p. 193) begins with descriptions of the "first novels" (p. 194) followed by explanations of specific literary contexts or movements, such as "The Romantic Period" (p. 197), "Victorian England" (p. 202) and "Colonial Australia" (p. 208). Attention to the aesthetics of writing occurs at an average frequency of one example per five pages. Such examples, often relate to identifying, describing, analysing or using tone and point of view. Additionally, demonstrating an awareness of the aesthetics of writing is also linked to identifying conventions, or analysing the construction of logically sequenced arguments and the use of evidence. This is reflected in the following activity where students are asked to write their own letter to the editor:

> Write your own letter to the editor on the issue of another bid for the Olympic
> Games. Plan your letter carefully and make sure you have a clear argument
> and logical evidence to support your contention (Dunscombe et al., 2012, p.
> 15).

This organisation of content around the language and literacy strands endorses the authors' intention "to expose students to the richness of the English language" (p. vi) and "to improve comprehension and expand students' skill base" (p. vii). This commitment to the rhetorical is predominantly observed through the following approaches: firstly, the inclusion of scaffolded texts and featured icons that intend to improve a student's ability to notice and analyse texts in different modes and genres; secondly, through individual and collaborative student tasks, particularly, literal and inferential comprehension; and thirdly, through an isolated section in the textbook that intends to develop academic writing skills through the mastery of formal language styles, lexical cohesion and improved vocabulary.

As indicated above, one way in which this focus on rhetorical skilling is evident in the textbook is through the emphasis placed on exploring language through an analysis of genre

and conventions. In the preface, the authors indicate an intention to provide "tailored guidance" through scaffolded and annotated examples that "help students connect with key terms and ideas within reading activities by providing examples and explanations in context" (p. vii). Students are provided with non-fiction, literary and contemporary text extracts, followed by associated activities encouraging students to understand, identify and evaluate text features and elements of language.

To take an example, the opening chapter on "Media" privileges this approach in its organisation of content and resources encouraging students to "remember," "identify," "analyse" and "apply" compositional and structural elements and persuasive techniques. Analysis of the chapter reflects a specific pattern in the organisation of this aspect in rhetorical skilling, which includes: tables or lists of key terms; a series of annotated news reports, editorials, letters to the editor and political cartoons with definitions of structural and language features; and a sequence of tasks instructing students to "remember," "analyse," "evaluate" or "apply" structural and language techniques they have "noticed" in the media texts provided. Notably, the chapter ends with a unit titled "putting it all together: writing up your analysis" (p. 23). This section provides a series of articles on the politics of whaling with a sample essay included alongside a task where students are to: "write an essay that analyses the use of persuasive language in one of the articles on whaling" (p. 32). This rhetorical analysis of the construction of arguments and language devices is further evident in the "core" and "extra" tasks that follow. To prompt students to develop an awareness of persuasive techniques used by the media, they are instructed to "follow a particular issue throughout its development" (p. 32) tracking the persuasive elements used in the researched articles. After collecting this information as part of the "core task," the "extra task" requires students to "write a piece that compares how particular arguments and persuasive techniques are used in two or more articles" (p. 32). As indicated in Appendix C, Table C3, such activities account for over 12% of the total quantified activities.

Furthermore, as evidenced in Appendix C, Table C2, the rhetorical focus on functional skilling is predominantly built on literal and inferential comprehension tasks and, to a lesser extent, the mechanics of grammar and aesthetic practices of writing. Each unit module includes a sequence of comprehension tasks to "enrich students language skills" and "reinforce learning outcomes". For example, the following questions accompanying a unit on

"Understanding Romeo and Juliet" (p. 98), are indicative of the text's commitment to the discourse of improving "functional skills," particularly, comprehension:

1. What three aspects of the story are told to us in the prologue?
2. Who is Tybalt related to?
3. What punishment does the prince announce for any further brawling in the streets?
4. Who is the man seeking Juliet's hand in marriage?
5. Describe Romeo's mood at the beginning of the play.
6. Explain his reason for deciding to go to the Capulet feast.
7. Find two quotes, one from Lord Capulet and one from the nurse, which tells us Juliet's age (Dunscombe et al., 2012, p. 104).

Such questions that prompt students to "describe," "explain" and locate "quotes" within the play reflect attempts to develop and test literal and inferential comprehension skills. Subsequently, comprehension tasks, similar to those above, contribute to the considerable average frequency of rhetorical skilling exhibited in the textbook and account for an estimated 28% of the measured student activities (see Appendix C, Table C3).

The proportion of content relating to functional linguistic skills can also be attributed to the final chapter, "Vocabulary builder" (p. 241), which intends to familiarise students with features of academic writing. This is achieved through the inclusion of content outlining formal and informal language styles and narrative points of view, as well as a series of activities focused on nominalisation, avoiding repetition through an "improved word bank" (p. 247) and writing compound and complex sentences.

4.2.4 Ethical instruction.

Table 6 provides a summary of the distribution of ethical content observed in the textbook. The table indicates that the ethical content is comparable across the three sub categories, and total to form an average frequency exceeding one example per page. The greatest number of ethical examples occurs in relation to exploring the moral value and ideological nature of texts, with examples approximately once every two pages. Providing opportunities for personal responses to moral and ethical issues occurs slightly less than once

every two pages and content relating to fostering a sense of social justice is evident to a lesser extent, with approximately one example every three pages. The data demonstrates an apparent emphasis on practices of moral training that elevate personal development and self-reflection.

Table 6

Average Proportion of Ethical Content in Pearson English 10 (2012)

Pearson English 10 (2012)	
	Average Frequency per page
Ethical	1.2
Fostering positive relationships and social justice	0.3
Exploration of social contexts, ideas and concepts	0.5
Personal reflection of ethical issues and dilemmas	0.4

Note. Estimated average frequency of ethical content per one page.

Significantly, these reoccurring tenets of ethical instruction emerge through content that incites an evaluation of the social, moral and ethical perspectives reflected in various texts. This is demonstrated in the chapter overview included below:

> Literature is a product of its time. We can learn more about the society in which a text was written by studying the author's life and era, and the text's characters, language, settings and conflicts. We can compare the historical context of a text with our own contemporary context and gain a greater understanding of common human experience and cultural diversity. Texts, including novels, can be interpreted in different ways by different readers, depending on times in which they are written and also the times in which they are read. There are some novels, however, that seem to transcend time and place. They are known as 'classics', the cultural touchstones that reach across generations (Dunscombe et al., 2012, p. 193).

Here, unit content is primarily framed to enable students to "gain a greater understanding of common human experience and cultural diversity" (p. 193) through a systematic study of literary texts. Essentially, there is an inclination towards teaching students to acquire moral guidance from literary works that have "something of value to say to us" and have "become entrenched in the fabric of our Western culture" (p. 194).

The aim of this unit is exemplified through the following comprehension questions that feature in response to Jane Austen's, *Pride and Prejudice:*

1. What is Austen's view about women becoming accomplished?
2. Why is Elizabeth staying at Netherfield Park?
3. Who would Caroline like to marry?
4. How many 'accomplished' women does Mr Darcy know?
5. Look up and write definitions for the following words as they are used in the extract: countenance, accomplished, acquaintance, esteemed, address.
6. Using a Venn diagram, compare how women at the time of Jane Austen and women today like to spend their spare time.
7. Use the Internet to research men's pastimes during the eighteenth and nineteenth centuries.
8. Using a Venn diagram, compare how men's leisure activities have changed over time.
9. What is your reaction to the qualities of an 'accomplished' woman as described in the extract from Pride and Prejudice?
10. What is the dominant reading of the extract?
11. What individual accomplishments, skills and qualities do we strive for in today's society?
12. Have a class discussion or debate about whether women and men strive for similar or different accomplishments (Dunscombe et al., 2012, p. 200).

These questions suggest that there is a specific ethical project underpinning the overall content. It is apparent that students are being encouraged to examine contemporary constructions of gender through an evaluation of the value systems and dominant ideologies associated with a different social context. This intention is evident through the references to marriage in the nineteenth century and questions prompting students to consider their reactions to how an "accomplished woman" (p. 200) was defined in Austen's context. The overall moral agenda is apparent in the final question that appears to motivate students to consider their own social context. Students are encouraged to "work collaboratively" with others and "think beyond the text" (p. vi) by engaging in a "class discussion or debate" about the accomplishments men and women "strive for" (p. 200) in today's society.

4.2.5 Aesthetical instruction.

Table 7

Average Proportion of Aesthetical Content in Pearson English 10 (2012)

Pearson English 10 (2012)	
	Average Frequency per page
Aesthetical	**0.2**
Literary texts are evaluated on artistic merit	0.09
Appreciation of the nuances of language and form	0.03
Encouraging wider reading of literary texts for enjoyment	0.1

Note. Estimated average frequency of aesthetical content per one page.

Noticeably, an emphasis on the rhetorical and ethical domains of English has largely been at the cost of aesthetics, which seems to be the most neglected of Hunter's categories of English. As demonstrated in Table 7, general content relating to aesthetics occurs approximately once every five pages. As indicated in Appendix C, Table C3, approximately 3.9% of the 848-recorded activities relate to aesthetical instruction.

In other words, there are limited attempts to provide a study of literary stylistics that invites students to judge the artistic merit and cultural significance of texts in relation to aesthetic rules and practices. One of the closest examples of fostering an appreciation of aesthetics is included below:

Texts that are meant to be seen and heard are usually written differently to texts that are meant to be read. As a class, discuss the differences. It might be helpful to find some examples of both ancient and modern oral texts, such as the evening news, a Shakespeare play and the, *The Odyssey*. Which do you prefer, to read or to listen? (Dunscombe et al., 2012, p. 36).

Here, the deployment of literary texts is included to prompt wider reading, and foster in students an "aesthetical sense" enabling them to recognise effective use of the rhythms and nuances of language and textual structures. On the other hand, such examples are also subverted by an insistence on foregrounding personal responses and opinions, subsequently making it difficult to interpret purely aesthetical content and the textbook's content intentions.

4.2.6 Conclusion.

Pearson English 10 claims to be constructed in response to the question: "what makes a good English lesson?" It has been "built from the ground up" (Pearson Australia, 2016, Pearson English 10, para. 1) to provide resources and tasks that engage with the core strands of English and comply with year level descriptors, cross curricular approaches and general capabilities. The inclusion of a repertoire of pedagogical routines and instructions that have a strong comprehension focus orient students towards tasks that require them to "remember," "understand," "apply," "analyse," "evaluate" and "create". Such examples reflect the rhetorical ethos of the text, which recognises that "one of the central components of any English curriculum" is improving literacy proficiency through the "building of the student's skill base" (p. vii).

However, the text also exhibits an ethical focus through its visually engaging design, clearly defined modules and inclusion of a "striking image" and an "engaging quote" at the beginning of a unit that guide students to "engage with the content inside" (p. vi). The non-sequential organisation of content is described in the preface as enabling teachers and students a "flexibility of teaching and learning" (p. vi). The text's aspiration to provide a personalised and student-centred approach to English is consistent with existing "progressive" ideological narratives that incite ethical considerations and privilege self-expression.

In addition, the text exhibits a valorisation of rhetorical and ethical components, at the expense of aesthetics. Essentially, the content suggests that established rhetorical and ethical practices largely overshadow aesthetical instruction. As such, a systematic analysis of literary stylistics and the judgment of literature based on artistic merit are largely neglected. However, the most noticeable aesthetical feature evident in the textbook is its commitment to encouraging wider reading and fostering an enjoyment of literature.

This was also problematic when attempting to determine the rhetorical and ethical balance of content, as often a rhetorical study seemed to be underpinned by ethical analysis. A clear example of this is evident in the unit "Documentary and Mockumentary" (p. 161). Here, a rhetorical analysis of the genre in its dominant form is followed by an exploration of

features of mise-en-scene, cinematography and postproduction and guided instruction of documentary as "an edited and manipulated" (p. 166) form of actuality. However, there is a distinctive shift from this rhetorical approach towards an analysis of contemporary documentaries and mockumentaries well known for their investigations into social issues and ethical dilemmas relevant to the context and interests of students.

4.3 Textbook Sample 2: *Macmillan English 10* (2013)

Macmillan English 10 is the fourth title in the Macmillan English series, first appearing in 2013 and attributed to a team of six authors: Sandra Bernhardt, Emma Heyde, Lyndall Hough, Deborah Simpson, Helen McIntyre and Shelley McNamara. According to educational sales representatives at the Teacher Superstore in Western Australia, this textbook is a popular title from the series and a reputable secondary English resource among teachers (personal communication, June 8, 2016).

An initial appraisal of the textbook's intended curriculum coverage and organisation reflects the authors' commitment to the following initiatives: firstly, to provide teachers and students with "rich and appealing" texts, resources, activities and assessments that engage with the content descriptions concomitant with the language, literacy and literature strands of the English curriculum; secondly, to improve language and literacy skills through the "explicit teaching of grammar in meaningful contexts" and an "emphasis on using English powerfully and effectively in written, spoken and multimodal texts" (back cover, para. 2); and thirdly, a commitment to prioritising student centred inquiries into contemporary ethical issues and "vigorous" (p. 87) debates.

Macmillan English 10 is a vibrant and polished textbook, featuring full-colour glossy presentation and an overall resemblance to a magazine style format. As featured in Figure 5, below the main title on the front cover is the caption "for the Australian Curriculum," which is also reinforced at the top right hand corner of the text with a prominent logo bearing the title "Australian Curriculum." Despite this clear acknowledgment of the Australian Curriculum, similar to *Pearson English 10*, the front cover illustration and design appear to have limited relevance to the language, literacy and literature teaching points of the current English curriculum. A large proportion of the front cover features an abstract watercolour

painting of a natural Australian bush setting, identified through the iconic gum tree. These trees are surrounded by rustic, earthy textures that further symbolise the natural landscape and complement the remaining blue background. This culturally familiar iconography appears to situate the textbook within a recognisable Australian context.

This apparent aim to represent an Australian context is further reflected through the wide selection of visual materials used within the textbook that appear to be situated within the realm of what is relevant to young people in Australia. This is largely captured through the inclusion of large-formatted photographs and cartoons exploring current social issues, advertising campaigns, as well as informational, instructional and workplace texts. Such images range from health campaign posters produced by the Australian Government and photographs of prominent Australian athletes, to screenshots of websites from charity and government organisations, such as the RSPCA and the Australian National Maritime Museum.

Macmillan
Australian Curriculum

Macmillan
English 10
for the Australian Curriculum

Series editor: Sandra Bernhardt

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Figure 5. Cover and Contents from *Macmillan English 10* (Bernhardt et al., 2013).

As indicated in the preface, the authors promote *Macmillan English 10* to teachers as an adaptable resource that can be used as a "core text" or a supplementary resource that can be "contextualised" (p. xv) into pre-existing units of work. As indicated in Figure 5, the text is organised into ten non-sequential chapters, such as "Connecting" (p. 1), "Structures" (p. 21), "Language at work" (p. 41) and "Making choices" (p. 61), which aim to simultaneously address the content descriptors related to the language, literature and literacy strands of the curriculum. The content of each chapter is arranged into "three self-contained double-page spreads" (p. xiv) including a sample of assessment tasks at the end of each chapter that aim to address the "achievement strands" of the curriculum and "reinforce learning" (p. ix). The text also features a "comprehensive" (Macmillan Education, 2016, "Key Features," para. 1) nine-page glossary of key terminology, which the authors' suggest can be used "as a ready reference for students" (p. xv). Overall, the authors maintain that they have constructed a

resource for teachers and students that is "simple yet effective" in its approach, as well as "visually engaging," "captivating" and "cleverly structured" (Macmillan Education, 2016, para. 1).

4.3.1 Summary of author initiatives.

As featured in Figure 5, the contents of each chapter reflects the authors' intention to integrate the language, literacy and literature components of the curriculum into each unit of work. Assessment tasks covering the modes of "reading, writing, listening, speaking, viewing or creating" are also included at the end of each chapter as a way of addressing the "achievement strands" (p. xv) of the curriculum and providing "opportunities to reinforce learning" (p. ix).

Furthermore, the authors demonstrate a pragmatic commitment to improving functional language skills in a "practical" and everyday sense. This is evident in a variety of chapters, including: "Structures" (p. 21), "Language at work" (p. 41), "Words and images" (p. 101) and "Literary craft" (p. 121). Within these units students are instructed to: engage with the mechanics of "Standardised spelling" and grammatical features such as, "neologisms, euphemisms and abstractions" (p. v); develop an understanding of the "power of words" (p. iv); analyse the language conventions of "Workplace texts" (p. iii); and improve the "style and tone" (p. 22) of their writing through the "skilful use" (p. 24) of "phrases, clauses and sentences to suit their purpose" (p. 22).

Together with the authors' intention to improve rhetorical linguistic competencies, is a visible tendency to acquaint students with their ethical selves. For example, the chapters "Making choices" (p. 61) and "Ethical positions" (p. 81) provide students with opportunities to explore the "complexities of literature" by "delving into ethics, perspectives and shades of meaning" (Macmillan Education, 2016, "Macmillan English 10," para. 1). The authors encourage students to respond to texts by "making ethical judgments," assessing "clashing ethical positions" and "evaluating an ethical stance" (p. iv). This emphasis on ethical content is also visible in the choice of texts for each unit. Although a range of transcripts and samples from both literary and non-literary texts are evident; a significant proportion are sourced from contemporary, multimodal and expository examples, including: advertising campaigns;

workplace and instructional texts; and websites that appear to be targeting content relevant to the everyday context of young people.

4.3.2 Analysis and findings.

Textual content and pedagogical methods were examined using Hunter's analytical matrix of English: rhetoric, ethics and aesthetics. Each dimension was divided into relevant sub categories and coded content was organised by page number reference (see Appendix C, Table C5). A separate table of core activities was created to capture the focus of each activity included in the text, totalling to a substantial 610 student tasks (see Appendix C, Table C6). Adding to the complexity of the recording process was the significant number – and wide range – of selected texts that totalled to 120 core examples within the 200 pages of content (see Appendix C, Table C4). Texts ranged from classic and modern literature to persuasive speeches, websites and advertising campaigns. The overall content focus of the explanations, text excerpts and student activities were frequently recorded across multiple categories, often with an underlying ethical purpose that made it difficult to categorise exclusively rhetorical, ethical or aesthetical content. To enhance the validity of the findings, and enable confidence in the overall category totals, the coding process for recording overall content and specific activities was repeated and cross-checked.

Table 8 provides a comparative summary of the proportion of text content categorised using Hunter's analytical matrix of rhetoric, ethics and aesthetics. Emerging from the data is a privileging of rhetorical and ethical content. On average, rhetorical content was recorded approximately four times per page, while examples of content relating to the ethical domain occur almost twice per page. The most unobserved of Hunter's categories is aesthetics, where examples were recorded infrequently, with an approximate average of once every thirty-three pages. As indicated in Figure 6, the textbook's commitment to providing rhetorical and ethical content appears unequivocal, while attention to aesthetical instruction is largely overlooked.

Table 8

Proportion of Content Focus Relating to Rhetoric, Ethics and Aesthetics in Macmillan

English 10 (2013)

Macmillan English 10 (2013)	
Overall Content Focus	**Average Frequency per page**
Rhetorical	**3.9**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	0.6
Contextual and Intertextual understanding	0.6
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	1.9
Attention to the aesthetics of writing	0.2
Text structures (form, purpose, audience)	0.6
Ethical	**1.8**
Fostering positive relationships and social justice	0.4
Exploration of social contexts, ideas and concepts	0.5
Personal reflection of ethical issues and dilemmas	0.9
Aesthetical	**0.03**
Literary texts are evaluated on artistic merit	0.005
Appreciation of the nuances of language and form	0.02
Encouraging wider reading of literary texts for enjoyment	0

 Note. Estimated proportion of overall content relating to Hunter's three categories: rhetoric, ethics

and aesthetics. The table indicates an approximate average frequency per 1 page for each discrete

dimension and the associated sub-categories for *Macmillan English 10.*
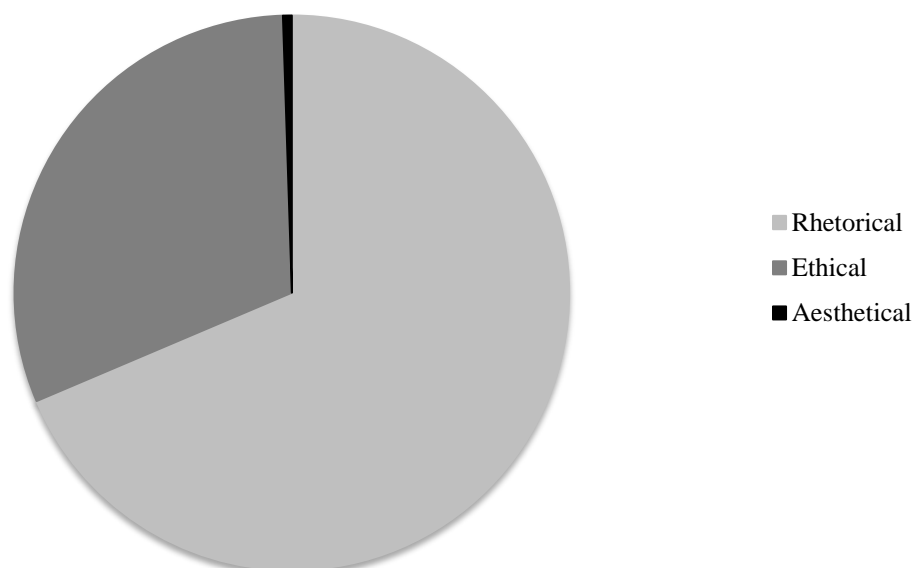
Figure 6. General Content Focus for *Macmillan English 10*

4.3.3 Rhetorical instruction.

Table 9 outlines the total proportion of quantified rhetorical content evident in the textbook. The totalled averages indicate a significant emphasis towards the rhetorical with approximately four examples recorded on each page. The data collected from this textbook reflect an orientation towards the "language" strand of the Australian Curriculum, with almost two examples of content per page relating to the analysis of genre, conventions and the use of language. Examples of content reflecting this initiative include, for example: analysing "features of spoken language" (p. 43); identifying specific "language choices" (p. 98) and the use of conventions to "convey information" (p. 191); summarising an "argument that is put forward" (p. 111); and writing a "paragraph to explain" the "point of view being expressed" (p. 113).

Table 9

Average Proportion of Rhetorical Content in Macmillan English 10 (2013)

Macmillan English 10 (2013)	
	Average Frequency per page
Rhetorical	**3.9**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	0.6
Contextual and Intertextual understanding	0.6
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	1.9
Attention to the aesthetics of writing	0.2
Text structures (form, purpose, audience)	0.6

Note. Estimated average frequency of rhetorical content per one page.

Similarly, the data also suggest an emphasis on the orientation of resources around attempts to: improve functional linguistic capabilities; foster an awareness of context and intertextuality; and provide opportunities for the analysis of text structures and organisation. In each of these categories, examples were recorded slightly more than once every two pages. Emerging from content relating to improving literacy proficiency is an insistence on developing mechanical skilling. Methods and routines to develop comprehension, as well as grammar, spelling, vocabulary and punctuation account for a significant portion of the content in this rhetorical category. The attention to building functional mechanical skills is exemplified through tasks prompting students to: "identify abstract nouns" (p. 75); examine "euphemisms," "neologisms" and "narrative points of view" (p. 121); explore "etymology" (p. 123) through word origins; and rewrite texts by "changing verbs from the passive to the

active voice" (p. 25). Content focused on rhetorical linguistic skilling also incorporates a section dedicated to referencing and bibliographical processes, including, "acknowledging," "citing" and "choosing reliable sources" (p. 61).

In addition to an emphasis on the mechanics of English, a similar proportion of rhetorical content evident in the textbook is organised around acknowledging features of context. For example, students are encouraged to conduct "research" into "historical, technological and social changes" (p. 17), "the context of an author" and the production, or "context of a text" (p. 163). Students are also positioned to investigate how "Standard Australian English, as a living language, is constantly changing" (p. 44). While the data suggest that fostering an awareness of context is dispersed – rather intermittently – throughout the text, intertextuality is predominantly limited to one unit, "Analysing media" (p. 141). Students are instructed to explore how "writers, directors and artists often reinterpret the ideas, characters and storylines of old texts for new audiences" (p. 148). This is reflected through a series of literary extracts that demonstrate to students how traditional fairy tales can be subverted and altered by placing them in a contemporary setting (p. 148).

Comparably, content relating to the analysis of text structures for effective communication occurs, on average, slightly more than once every page. This rhetorical component is emphasised through features of form, purpose and audience, an intention consistent with the authors objective to engage with the following content descriptors: "compare the purposes, text structures and language features of traditional and contemporary texts in different media" and "understand how paragraphs and images can be arranged for different purposes, audiences, perspectives and stylistic effects" (p. viii). This is exemplified in content relating to an analysis of "varied levels of language" (p. 48) exhibited in workplace texts. After analysing how language is constructed in the Commonwealth Government's, *Work Health and Safety Act 2011*, to "avoid ambiguity" and present "correct, clear, concise" (p. 48) information to a target audience, students are prompted to create the following workplace text of their own:

> You are the proprietor of a petrol service station. Prepare a memo for your
> casual staff on what to do in the event of an attempted robbery. Pay attention
> to the tone of the memo – serious but not alarmist – and present guidelines in a

style and language that your employees will understand and appreciate
(Bernhardt et al., 2013, p. 49).

This activity prompts students to experiment with writing purposefully in a specific form and style that the target audience will "understand and appreciate" (p. 49).

The least evident category exhibited in this textbook with examples recorded, approximately once every five pages, relate to the aesthetic practices of writing. This category includes content and tasks related to, for example, lexical cohesion, constructing balanced arguments and engaging with formal academic writing. This attention to writing practices is specifically evident in the chapter "Structures" (p. 21), where texts are analysed in terms of the "structure of sentences" and the crafting of "word groups, phrases, clauses and sentences to suit their purpose" (p. 22).

Overall, the data emerging from the text suggests that, generally, rhetorical content is restricted to select chapters, including, "Structures" (p. 21), "Language at work" (p. 41) and "Literary craft" (p. 121). These chapters have predominantly a language and literacy focus limited to two specific areas: firstly, developing functional mechanical skills through the analysis of "types of clauses, phrases and sentences" (p. 22) and specific concepts, such as, "conjunctions" (p. 24), "abstraction" (p. 26), "nominalisation" (p. 27), "etymology," "spelling reform" (p. 123), and "narrative point of view" (p. 128); and secondly, evaluating literary, non-literary, contemporary and multimodal texts to develop insights into "the way authors design and craft texts" (p. ix) for specific purposes, audiences, and using "stylistic effects" (p. viii).

To take an example, the chapter "Literary craft" (p. 121) reflects an apparent privileging of content organised around improving mechanical skilling and analysing the use of language conventions for effect. The chapter opens with content relating to how "Australian English" that is used in "formal, official or public settings" (p. 122) is standardised. Students analyse how spelling has been reformed over time "with the aim of improving literacy" and eliminating "irregular spelling" (p. 122). Content shifts to "exploring etymology," where students are instructed to explain the meanings of words that derive from the "same word family" (p. 123). Following this, students evaluate features of language, specifically neologisms and euphemisms. Accompanying explicit content are a range of

questions instructing students to, "invent five neologisms to describe actions" (p. 125) in their life, "comment on" how "euphemisms can be used to powerful effect in visual and written texts," "rewrite" sentences by "removing all euphemisms" (p. 126) and "research and list euphemistic words and phrases" (p. 127) that are connected to a series of listed words.

In this chapter, the authors also dedicate a section to identifying "complex" and "multiple" (p. 130) narrative viewpoints. In exploring this concept students are asked to complete various activities, including the following:

> Choose an incident that happened to you recently and write four short literary paragraphs about the incident in first person, second person and third person limited and omniscient. Analyse how the choice of narrative viewpoint in each paragraph affects reader response (Bernhardt et al., 2013, p. 129).

Such activities encourage students to explicitly demonstrate their understanding of points of view and how different perspectives can be used for effect. At this point, a shift in the chapter's focus is apparent, as students are guided through completing an analysis of "complex narrative viewpoints"(p. 132) through a study of Peter FitzSimons' article "Missile can let fly if he's got the walk" (p. 133). Questions primarily encourage an awareness of "FitzSimons' uses of sustained metaphor, different points of view, satire, facts, quotations and a final summary" (p. 132) that support his overall contention. A sample of questions supplementing the article are listed below:

1. The opening words set up the sustained metaphor of sport as theatre. How is this metaphor continued in the second and third paragraphs?
2. In the second paragraph, how does FitzSimons use exaggeration to describe Magnussen and his impact on Australian spectators?
3. Does the third paragraph present a positive, negative or neutral impression of the swimmer? How does FitzSimons shape this impression?
4. Read the paragraph that begins '1. *Magnussen wins*.' Identify the language techniques used and from whose point of view it is written. Research the word 'colossus' to help you answer this question (Bernhardt et al., 2013, p. 132).

These questions suggest a structuring of content around the language strand of the curriculum, an approach consistent with the text's stated intention to address how language features are "arranged for different purposes" and "stylistic effects" (p. viii). This is evident in questions related to identifying "language techniques," such as "metaphor," "exaggeration" and "point of view" (p. 132).

The final section of the chapter is oriented towards analysing the language of Shakespeare's *Macbeth* through an evaluation of poetic devices, verse forms and patterns of dialogue from a range of excerpts. Students are prompted to apply this knowledge to the following task:

> Compare the language and structure of the speeches of Macbeth and Lady Macbeth, explaining how the two speeches differentiate between the characters and establish mood. Comment on lexical cohesion, imagery, word order, vocabulary and rhetorical devices (Bernhardt et al., 2013, p. 135).

This activity exhibits a rhetorical analysis of language that prioritises an analysis of "rhetorical devices" and the use of "lexical cohesion," "word order" and "vocabulary" choices to construct arguments and perspectives (p. 135).

Analysis of the data indicate that examples of rhetorically focused activities related to analysing the use of language and the construction of arguments in a selection of texts, account for an estimated 30% of the total number of measured activities (see Appendix C, Table C6).

4.2.4 Ethical instruction.

Table 10 provides a summary of the quantity of ethically focused content included by the authors. The table indicates a substantial commitment to ethical training with slightly less than two examples identified on each page of the text. The distribution of ethical content suggests that the category with the highest recorded frequency, at almost once every page, relates to content and activities that aim to

engender personal responses to contemporary ethical issues, perspectives and dilemmas. For example, students are prompted to "consider" and "evaluate" their own "ethical stance" on issues relating to "animal testing" (p. 87), "banning the advertising of junk food to children" (p. 91) and "logging native forests" (p. 92).

Table 10

Average Proportion of Ethical Content in Macmillan English 10 (2013)

Macmillan English 10 **(2013)**	
	Average Frequency per page
Ethical	**1.8**
Fostering positive relationships and social justice	0.4
Exploration of social contexts, ideas and concepts	0.5
Personal reflection of ethical issues and dilemmas	0.9

Note. Estimated average frequency of ethical content per one page.

Instances of ethical content evident in the textbook emphasising social justice and the exploration of literature in terms of changing social contexts, concepts and values are largely comparable. Content that appears to foster positive relationships; community awareness and a sense of social justice occur slightly less than once every two pages. This content is exemplified through an apparent initiative to build awareness around the ways language can be used for "inclusive and exclusive social effects," and to "empower or disempower people" (p. viii). For instance, in the opening chapter "Connecting" (p. 1), students are guided through a series of texts, explanations and core tasks primarily focused on how language can be used in contemporary "everyday" contexts to create "social distance" (p. 2). The content appears to establish how inclusive and exclusive language can be used to make people "feel close and part of a group," or as "outsiders or inferiors" (p. 2). Additionally, ethical content related to the deployment of literature as a tool for making personal "ethical judgments" (p. 82) and "tackling ethical dilemmas" (p. 83) was recorded at a slightly higher frequency of once every two pages. This is consistent with the text's intention to explore the complexities of classic and contemporary literature by analysing the "ethical positions," (p. 81), dominant values and ideological positions represented in a range of texts. For instance, students are asked to consider how texts from the western literary canon are universally timeless and appealing because they "have something important to say about being human" (p. 166). Similarly, examples of literary fiction are included as a means of exploring "ethical standards" and societal

values by evaluating how characters "wrestling with a complicated ethical dilemma," can increase the "emotional and ethical impact on readers" (p. 85).

Overall, the coded data from the textbook reflect a significant commitment to ethical content, which is apparent in the chapters: "Connecting" (p. 1), "Making choices" (p. 61), "Ethical positions" (p. 81), "Words and images" (p. 101) and "Shaping messages" (p. 181). The organisation of content within these chapters is indicative of the following intentions: firstly, to explore the "complexities of literature" by "delving into ethics, perspectives and shades of meaning" (Macmillan Education, 2016, "Macmillan English 10," para. 1) and secondly, to situate students in their immediate and contemporary context through the analysis of "rich and appealing literary, non-literary and multimodal texts" and "practical exercises and activities" (Macmillan Education, 2016, "Key Features," para. 1). This commitment is reflected in the balance of selected texts towards contemporary and multimodal examples. The data indicate that of the 120 core texts recorded, approximately 76% are contemporary, 36% are multimodal and 17% are categorised as literary (see Appendix C, Table C4).

To take an example, the chapter "Ethical positions" (p. 81) reflects an intention by the authors to address the following curriculum teaching points: "analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts" (p. xii); and "evaluate the social, moral and ethical positions represented in texts" (p. x). Initially, this chapter begins by situating ethics in the work of major philosophers, including, Confucius, Immanuel Kant and Jeremy Bentham (p. 82). Following this, the chapter focus shifts to an evaluation of ethical issues in novels, specifically through an analysis of Mark Twain's, *The Adventures of Huckleberry Finn*. Students are positioned to consider the way in which "literary fiction explores ethical issues by placing characters in situations that take them out of their ethical comfort zones and confront them with important choices" (p. 84). The following questions are included in response to an excerpt from the novel exploring issues of betrayal, slavery, humanity and religion as a tool for maintaining social order:

1. Do you think that Huck did the 'right thing'? Why or why not?

2. Explain the irony of the God-fearing Southern society making Huck feel guilty for helping Jim.

3. Twain uses a first person narrative viewpoint, allowing Huck to tell his own story. How does hearing an uneducated boy of about fourteen wrestling with a complicated ethical dilemma increase the emotional impact on the readers?

4. Mark Twain uses colloquialisms that boys of Huck's age would have used at the time. Does this language increase or decrease your empathy with the character as he decided what to do?

5. Read again what Confucius, Immanuel Kant and Jeremy Bentham say about what is the 'right' thing to do. Then explain, in a paragraph for each, what each philosopher would say about Huck's ethical dilemma, and what he should do.

6. Think if a similar ethical dilemma to Huck's that might confront a young person today and create a fictional situation in which that person must decide what to do. Your text could be a short story or a scene from what might be a longer play (Bernhardt et al., 2013, p. 85).

These questions constructed by the authors suggest an intention to provoke students to consider the values and "ethical standards" (p. 85) evident in the protagonist's community, as a means of triggering an appreciation of "modern liberal values such as racial equality and human freedom" (p. 85). The final task appears to endorse processes of self-introspection by guiding students to consider an ethical dilemma relevant to their personal context. This privileging of personal subjective responses is further reflected in the assessment task below:

Prepare a poster for display in your school. Your poster should address a general welfare issue that is currently important in the school community – for example, safety in the playground, anti-bullying, respecting the school environment, or any other issue that is important to wellbeing of your school community. Your purpose is to reinforce acceptable behaviour, and your audience is students in all years at your school (Bernhardt et al., 2013, p. 60).

This assessment task demonstrates how the textbook appears to foreground ethical considerations of contemporary, community issues evidently situated close to the experiences of a Year 10 student.

While these examples represent an overt commitment to ethical training, the data also suggests that there are instances where ethical content appears to obscure rhetorical instruction. This is evident in the following series of questions in response to an extract from *The Hunger Games*, by Suzanne Collins:

1. Write down three adjectives that could be used to describe Katniss. Provide evidence from the text for each of your choices.
2. Explain the full range of emotions Katniss experiences during these few moments and how they are conveyed to the reader.
3. Katniss roughly rejects Prim. Why does she do this? How is the reader positioned to understand Katniss's actions towards her sister?
4. The extract is written in the first person present tense. Rewrite the extract in third person past tense. What effect does this have on the emotional impact of the narrative? (Bernhardt et al., 2013, p. 9)

The questions indicate a rhetorical commitment to literal and inferential comprehension, analysing and using different viewpoints and identifying adjectives; however, the underlying emphasis on reader positioning and the "emotional impact" (p. 9) of the text appear exclusively ethical in their intention.

Literal and inferential comprehension tasks elevating ethical considerations account for 18% of the total recorded student activities. Comparably, rhetorically and aesthetically focused comprehension tasks account for 12% and 0% respectively (see Appendix C, Table C6).

Similarly, analysing literary techniques in a sample of contemporary advertising campaigns, also emerge as predominantly ethical in their focus. For instance the advertising campaign "a grieving mother's story" (p. 11) created by the Transport Accident Commission for Victoria presents the following questions to students:

1. The event that the grieving mother is talking about is not described directly. What has happened? How do you know this?

2. The first person narrative is very personal. What small, memorable details are included in the text?

3. There are many road deaths every year. Why has this campaign focused on one individual's story to persuade driver's to take care?

4. Government's use many strategies to remind driver's to drive safely. What other types of visual and written texts could be used to create road safety awareness among drivers?

5. Imagine that you own an Australian advertising agency. You have been asked to create a print advertising campaign warning people about the health risks of excessive sun exposure. Create a poster that uses first person to create empathy and understanding. (Bernhardt et al., 2013, p. 11).

These questions suggest that a rhetorical analysis of literary devices "employed in a range of text types" is eclipsed by an intention to position students to "empathise with a real-life situation" (p. 10).

4.3.5 Aesthetical instruction.

Table 11 provides a summary of the proportion of aesthetical content evident in the textbook. The general impression emerging from the data is a limited content focus on aesthetical instruction. On average, aesthetic approaches to content were recorded approximately once every thirty-three pages, which, across the three categories, totalled to five recorded examples in the 200 pages of the textbook. There were no recorded examples of content encouraging the wider reading of texts for enjoyment, or to extend social experience and knowledge. Appreciation of the nuances of form and the vividness of language was the most evident category, occurring once every fifty pages, equivalent to a total of four occurrences. Furthermore, there was one recorded example of content exhibiting a commitment to appreciating texts for their artistic merit and cultural significance.

Table 11

Average Proportion of Aesthetical Content in Macmillan English 10 (2013)

Macmillan English 10 (2013)	
	Average Frequency per page
Aesthetical	**0.03**
Literary texts are evaluated on artistic merit	0.005
Appreciation of the nuances of language and form	0.02
Encouraging wider reading of literary texts for enjoyment	0

Note. Estimated average frequency of aesthetical content per one page.

Overall, the data indicate that the textbook exhibits a limited focus on providing a systematic study of aesthetic rules and practices. There are minimal recorded attempts to engage students in a judgment of form, style and content based on aesthetical concepts, such as balance, cohesiveness and euphony. One of the closest examples of fostering an appreciation of aesthetics is included in the following task based on William Shakespeare's, *Macbeth*:

> In pairs, rehearse and present a reading of this extract. Use the words and rhythms to help you convey your character and draw the audience into the intensity of this moment in the play (Bernhardt et al., 2013, p. 139)

This activity encourages students to engage with the ways language is used to represent individuals, ideas and events in literary texts. It invites students to look for patterns in dialogue and rhythms as a means of shaping the response of the audience.

Encouraging an understanding of the rhythms and nuances of language and how an audience engages with a variety of textual features is evident in the activity outlined below:

> Your task is to convert a scene from a piece of literature into a visual. You could select a scene from a poem you have studied, or a scene from a novel or play. Your task is to convey the essence of that scene through a series of images. You might create these images yourself, or select from the internet, magazine or other sources. Remember to capture the different layers of meaning of the original text in your visual (Bernhardt et al., 2013, p. 191).

This task demonstrates an apparent attempt by the authors to engage the creative faculties of students by exploring the art or "essence" of a literary text by capturing "different layers of meaning" (p. 191).

4.3.6 Conclusion.

The authors, Bernhardt et al. (2013), claim that *Macmillan English 10* offers teachers and students an innovative and vibrant approach to the Australian Curriculum. The three double-page spreads in each chapter are promoted as enabling an explicit and in-depth teaching of every content description within the three core strands of the current English curriculum: Language, Literacy and Literature. The considerable balance of content towards contemporary and multimodal texts reflects an apparent intention to appeal to the immediate context of Year 10 students.

The data indicate a substantial commitment to rhetorical linguistic skilling, evident in the organisation of everyday resources and practical activities that appear to incite awareness of using language for specific audiences and effects. The data also suggests a commitment to developing functional mechanical skills through content relating to comprehension, grammar, sentence structure and refining vocabulary.

Analyses of the quantified data also suggest a significant shaping of content around ethical considerations that encourage self-refection and individualised inquiries into contemporary, community issues. Students are prompted to reflect on "contrasting values" (p. 89), "opposing ethical positions" (p. 90) and the application of codes of ethics in "difficult and sensitive situations" (p. 94). Such content appears to privilege a commitment to the transmission of socially useful skills that aim to shape self-reflective and autonomous citizens. Furthermore, the data suggest that the textbook's commitment to "delving into ethics" (Macmillan Education, 2016, "Macmillan English 10," para. 1) often overshadows rhetorical and aesthetical content.

Overall, the textbook exhibits a bias towards rhetorical and ethical instruction, at the expense of aesthetics. As such, an appreciation of aesthetic qualities and acknowledgment of the rules and practices of judging the artistic merit of texts is largely overlooked. The closest

example of aesthetical instruction is evident in content encouraging an appreciation of the nuances and vividness of language in traditional literary texts.

4.4 Textbook Sample 3: *Focus on English 9* (2016)

Focus on English 9 is the third addition to the newly published English series by Macmillan Education. The workbook was released in July 2016 and is attributed to prolific textbook authors Rex Sadler, Sandra Sadler and Viv Winter.

An initial appraisal of the textbook's intended educational initiatives suggest an apparent commitment to the following: firstly, to provide a practical framework geared towards the language, literature and literacy strands of the current curriculum; secondly, to facilitate the acquisition of "essential English skills" (p. vii) through explicit attention to building mechanical linguistic competencies in a traditional way; and thirdly, an underlying intention to engage students in an exploration of contemporary social and ethical issues in a "meaningful context" (p. vii).

Focus on English 9 is branded as "a language, literature and literacy course," that according to the authors, provides students with a practical workbook committed to developing essential skills. As indicated in Figure 7, the cover image consists of angularly faceted geometric patterns, featuring triangles and parallelograms in a purple and blue colour palette. Evident in the background is a muted isometric design resembling materials used in mathematics and science for sketches and graphs. These designs, along with the clear format, clean topography and white space appear to establish a pragmatic and "scientific" approach to English. Additionally, the title of the text and a prominent number "9" is situated within a large-formatted triangle that evokes a sense of movement from a broad to narrow focus. Overall, the composition of the front cover suggests an analytical orientation towards the subject.

This is consistent with the agenda of past and present textbooks attributed to Rex Sadler, particularly the *Language* series. In the preface to *Language Four*, Sadler, Hayllar and Powell (1980) emphasise a concentrated "forward to fundamentals approach to learning English" (p. vii). The authors assert their intention to "developing the students'

communication skills with the written and spoken word" through "a thorough grounding" in "formal language skills" (p. vii). Similar to the intentions announced in *Focus on English 9*, the authors of *Language Four* claim to provide a "relevant study of English grammar and traditional language skills" while simultaneously "capturing student interest through literary extracts and creative writing exercises" (p. vii).
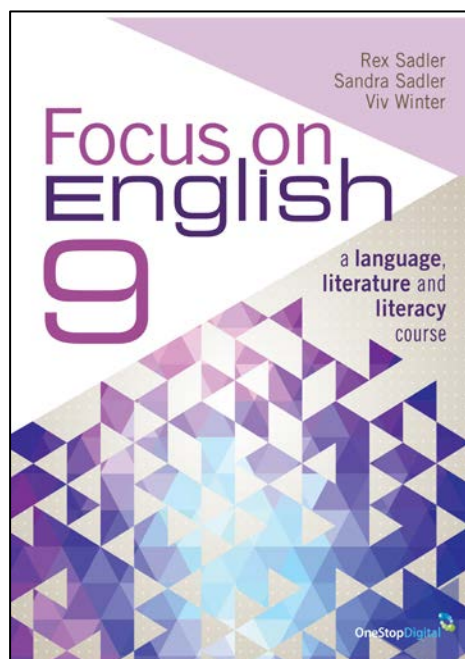
Authors:
Rex Sadler
Sandra Sadler
Viv Winter

Cover design:
Dimitrios Frangoulis
Cover image:
Shutterstock/Edhar Shvets

Figure 7. Cover and Contents from *Focus on English 9* (Sadler et al., 2016).

The aim of providing a practical and skills based approach to English is evident in the design and layout of the textbook. Each unit is separated into the language, literature and literacy strands of the curriculum with dedicated sections for students to complete comprehension responses, closed exercises and creative writing tasks. Dispersed between explanations, text excerpts and activities are a selection of visual materials across a range of modes and genres. For example, the four-page literature segments feature supporting visuals including, full-colour book covers from classic and contemporary titles, film posters, photographs and advertising campaigns. The diversity of visuals is evident in the opening chapter, "Our land" (p. 1). This chapter exhibits the 1940 tableau painting, *Australian Beach Pattern* by Charles Meere (p. 1), and an editorial and photograph of Australian pop singer Jessica Mauboy, pictured with her four sisters (p. 3).

Additionally, the language and literacy sections also include a number of circular and squared framed photographs, paintings and drawings, reflecting images that relate to unit texts and content. Such images include, for example, recognisable Australian landscapes, professional athletes and "animal characters" (p. 81). Further to this, there are numerous images representing a student's immediate context. Such images include: a montage of social media networks, including, Instagram, Facebook, YouTube, Linkedin, flickr and Google, as well as students completing schoolwork, reading books and using computers. The authors claim that the textbook's "carefully sequenced program" for students promotes "consistency" and "ease of navigation" enabling students to develop "essential English skills" (p. vii).

Each unit opens with a four-page literature section providing a "brief overview of basic skills, terms or concepts covered in the unit" (p. vii). These literature lessons include a range of "high-interest literary, non-literary and multimodal texts" that segue into literal and inferential "comprehension and analysis" (p. vii) tasks based on the excerpts provided. The language and literacy units are divided into one-and two-page segments including "sequential explanations, rules and conventions," as well as "word skills" and "creative writing tasks" (p. vii). As featured in Figure 7, the units of work cover a range of themes, genres, literary devices and writing skills, such as "Points of view" (p. 11), "The diary novel" (p. 51), "Cultural perspectives" (p. 161) and the "Short story" (p. 171). Additionally, the content included in each chapter is categorised according to literature, language and literacy teaching points. The textbook also includes a four page "back-of-the-book" dictionary that appears to reinforce vocabulary, spelling and grammatical skills.

4.4.1 Summary of author initiatives.

From the outset, it is evident that the authors purport to offer a write-in workbook that aims to "cover essential English skills" (p. vii) and support student learning. This attention to rhetorical linguistic skilling is evident in the authors' stated intention to provide teachers and students with the following: "a comprehensive coverage of the rules and conventions of grammar and punctuation" as well as "carefully sequenced sets of language, punctuation and vocabulary learning" (back cover, para. 2). This skills focus is reflected in the format and content of each unit of work. Each section begins with "high interest" classic or popular texts, accompanied by a "brief overview of basic skills, terms or concepts covered in the unit" (p. vii) and comprehension based responses to texts. This is followed by a grammar focused language component, offering "sequential explanations of rules and conventions, clear examples" and independent closed exercises in "major parts of speech" (p. vii). Accompanying these segments is a literacy focused unit grounded in reinforcing "word skills" specifically, "spelling and vocabulary," "word origins" and "writing tasks" that are "linked to the ideas and techniques contained in the Literature section" (p. vii).

To take an example, the unit of work "Poetry-symbols" (p. 111) begins with an overview of symbolism, as reflected in Robert Frost's, "The road not taken". This is followed by a series of comprehension questions relating to the subject matter and use of symbolism in the poems "Ozymandias" and "Mending wall". The language component appears to be grounded in using language in context, which is exemplified in the exercise instructing students to identify and label "everyday symbols" (p. 115) including, for example, "the peace sign," "cupid's arrow" and public "no fishing or swimming" signs. Students are then directed to consider the use of "symbols in the natural world" by identifying the use of symbols in the context of poetry by William Blake, Manley Hopkins, and Christina Rosetti. The language unit shifts in emphasis towards "English rules" (p. 117) with a closed exercise instructing students to select the correct noun or verb to complete a series of sentences. The literacy component links the spelling and vocabulary word list to the topic of the "The natural world" and includes a sequence of closed activities including, "using meanings and clues" (p. 118), "completing phrases," "filling the gaps" and recognising "word origins" (p. 119).

As reflected in Figure 7, the content of each unit "focuses on an important feature of English" that is "carefully" (p. vii) structured around the development of literature, language and literacy skills. An initial appraisal of the contents page indicates an apparent systematic and logical approach to the implementation of each "strand". Additionally, the language lessons provide explicit attention to "English rules," such as "confusing prepositions" (p. 97), "using pronouns correctly" (p. 17), "recognising jargon" (p. 166) and "improving sentences" (p. 167). Meanwhile, the literacy component is committed to "word skills" and "creative writing" (p. vii) that enable students to apply concepts, ideas and techniques to their writing.

In addition to an emphasis on rhetorical skilling, the text also exhibits an apparent individualised and ethical orientation to English that is committed to providing a "meaningful context for language and literacy learning" (p. vii). This emerges through the exploration of contemporary and "accessible" social and ethical issues that appear to inculcate in students a sense of moral and social consciousness. This is exemplified through the inclusion of theme-based units, such as "Issues" (p. 141), "Cultural perspectives" (p. 161) and "Being different" (p. 179), where the content appears to guide students in processes of personal reflection and empathy. For instance, the chapter, "Issues" provides an exploration of "controversial" social issues, including "graffiti vandalism" (p. 142), and "duck hunting" (p. 144), as well as the "many issues that affect the everyday lives of teenagers" (p. 150). Similarly, the chapter "Being different" appears to explore teenage experiences with its attention to issues involving personal identity and social justice. The chapter explores notions of expressing "individuality," "feeling accepted by others" and dealing with "prejudice" and "hostility" when "choosing to go against the expectations of parents or other authority figures" (p. 179).

4.4.2 Analysis and findings.

Textual content and pedagogical methods were examined using Hunter's analytical matrix of English: rhetoric, ethics and aesthetics. Each dimension was divided into relevant sub categories and coded content was organised by page number reference (see Appendix C, Table C8). A separate table of core activities was created to capture the focus of each activity included in the text, totalling to a substantial 497 student tasks (see Appendix C, Table C9). Adding to the complexity of the recording process for the main activities was the requirement to divide sets of comprehension questions individually to record their content focus. Subsequently, 33% of the activities were recorded as rhetorically focused comprehension

questions, compared to 26% as ethical (see Appendix C, Table C9). Although the authors were explicit in their intention to provide a traditional "skills" approach to English, this was often obscured by ethical content. To enhance the validity of the findings, and enable confidence in the overall category totals, the coding process for recording overall content and specific activities was repeated and cross-checked.

Table 12 provides a comparative summary of the proportion of content categorised using Hunter's analytical matrix of rhetoric, ethics and aesthetics. The data reflect a manifest orientation towards rhetorical instruction, with approximately three examples evident per page. Furthermore, with an estimated one example per page, the data also indicates a significant bias towards ethical instruction. The least evident of the three categories is aesthetics, with approximately one example recorded every 14 pages, totalling to 13 overall examples. This evident organisation of content around rhetorical and ethical approaches appears constant across the textbook sample.

Table 12

Proportion of Content Focus Relating to Rhetoric, Ethics and Aesthetics in Macmillan Focus on English 9 (2016)

Focus on English 9 (2016)	
Overall Content Focus	**Average Frequency per page**
Rhetorical	**3.1**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	2.0
Contextual and Intertextual understanding	0.1
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	0.7
Attention to the aesthetics of writing	0.08
Text structures (form, purpose, audience)	0.2
Ethical	**1.0**
Fostering positive relationships and social justice	0.4
Exploration of social contexts, ideas and concepts	0.3
Personal reflection of ethical issues and dilemmas	0.3
Aesthetical	**0.08**
Literary texts are evaluated on artistic merit	0.02
Appreciation of the nuances of language and form	0.005
Encouraging wider reading of literary texts for enjoyment	0.05

Note. Estimated proportion of overall content relating to Hunter's three categories: rhetoric, ethics and aesthetics. The table indicates an approximate average frequency per 1 page for each discrete dimension and the associated sub-categories for *Focus on English 9.*
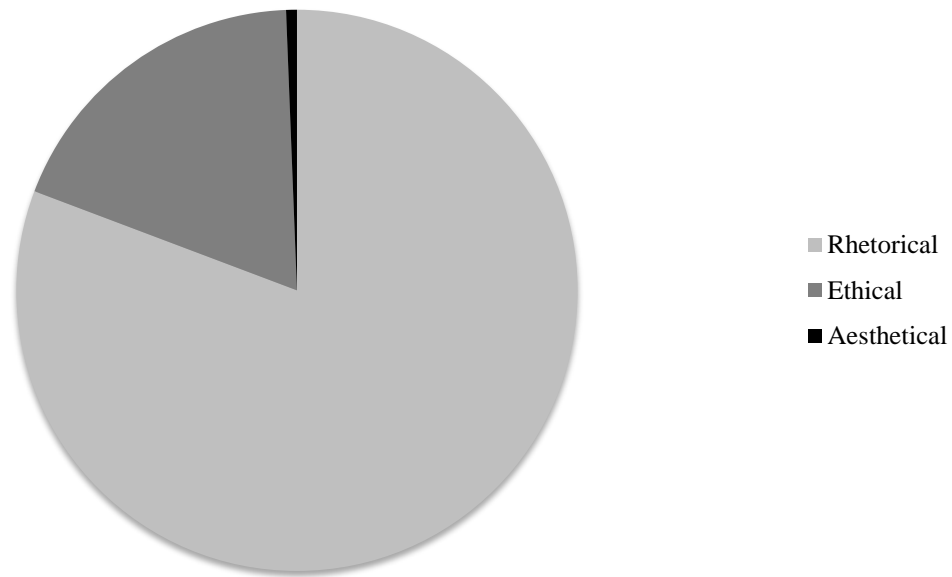
Figure 8. General Content Focus for *Focus on English 9 (2016)*

4.4.3 Rhetorical instruction.

The data indicate a significant organisation of content around the rhetorical category with an estimated three examples recorded on each page. A large proportion of this rhetorical content, with approximately two examples per page, relates to functional linguistic skilling. This "skills" approach particularly involves practices of traditional grammar, including "major parts of speech, phrases and sentences" (p. vii), as well as "word skills," specifically spelling and vocabulary. An apparent intention to build foundational linguistic abilities is exemplified through direct instruction related to "acquiring knowledge" of the "basic" (p. 5) structures of language and sentence forms. This "skills" model is emphasised through explicit instruction and closed "practical" exercises related to the "appropriate" use of "verbs, adjectives, pronouns, adverbs, prepositions, conjunctions, clauses and phrases" (p. 5). The attention to developing technical competence for effective communication supports the authors' intention to: improve language and literacy skills and motivate students to make the "best possible language choices" (p. vii).

Table 13

Average Proportion of Rhetorical Content in Macmillan Focus on English 9 (2016)

Focus on English 9 (2016)	
	Average Frequency per page
Rhetorical	**3.1**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	2.0
Contextual and Intertextual understanding	0.1
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	0.7
Attention to the aesthetics of writing	0.08
Text structures (form, purpose, audience)	0.2

Note. Esimated average frequency of rhetorical content per one page.

The second most significant rhetorical category, with more than one example per two pages, relates to the analysis of genre and the purposeful use of language to achieve specific effects. Eclectic materials and extracts, ranging from prose and poetry, to media, advertising campaigns and digital texts, prompt students to evaluate how rhetorical devices, such as descriptive, persuasive and figurative language function to, for example, capture "readers' attention" (p. 34), "entice readers to keep reading" (p. 32), present "opposing points of view" (p. 82), "create humour" (p. 122) or "add drama" (p. 22). Similarly, students are expected to experiment with language in "meaningful" and immediate contexts by drawing on their own experiences and knowledge. To take an example, the descriptive writing task, "Describing a place" instructs students to "write a 200 word description" of a familiar place, "bringing it to life by focusing on the details" (p. 10). Students are provided with a range of suggestions including: "an old building," a "backyard or garage," "a dentist's surgery" and a "favourite eating place" (p. 10).

The third most evident rhetorical category relates to the explicit instruction of text structures and forms. This was evident less than once per page and largely comprises of tasks relating to writing in different modes and genres. For example, students are asked to write a "factual newspaper report" (p. 30), "a 250 word short story" (p. 40), a series of "haiku" poems and a "200 word film review for an audience of Year 9 students" (p. 80). Content related to this category appears to accentuate language and literacy learning through the use of textual structures and forms in "meaningful" or immediate contexts.

According to the data, limited attention is given to aesthetic practices of writing and context and intertextuality, with both categories occurring once every 10 pages. Contextual

features are primarily associated with establishing past and present contexts and engaging students in "Literature" lessons. For example, in response to the 1940 painting, *Australian Beach Pattern*, students are positioned to consider "what is different about the range of people we see on the beach today" and the "impression of Australia" (p. 2) that the artist has created. Similarly, in the chapter "Future shock" contextual information about the atomic bombing of Hiroshima and Nagasaki in 1945 is included as a prelude to an analysis of the novel, *Z for Zachariah*. In terms of attention to the aesthetics of writing, examples are consistently narrowed to noticing and constructing different "points of view," "identifying tone" (p. 106), "varying sentence beginnings" (p. 85) and applying "knowledge of English rules" (p. 19) to improve sentence structure (p. 167).

Emerging from this data is an organisation of rhetorical content around the following: firstly, building the foundations of mechanical skilling through traditional conventions of grammar, spelling and punctuation; and secondly, a commitment to developing and reinforcing literal and inferential comprehension and analysis. This orientation of content towards building mechanical skilling through traditional features of grammar appears consistent with the authors' approach in *Macmillan English 10*, which exhibits an apparent proclivity towards inculcating functional linguistic competencies through the analysis and use of clauses, phrases and sentences and word skills, including, spelling, etymology and refining vocabulary choices. This traditional approach to teaching grammar is exemplified in the student activities categorised as functional linguistic skilling (See Appendix C, Table C9).

As the data suggest, 28% of the total number of activities recorded from this textbook relate to developing mechanical skilling through tasks related to the following: dictionary work, researching "word origins," "completing phrases," "forming verbs" (p. 9), determining "facts and opinions" (p. 26), "correcting" and "improving" (p. 167) sentences and "using apostrophes correctly" (p. 175). In each case, students are provided with "clear explanations," "rules" and "examples" (p. vii) to guide their independent completion of the language, punctuation, spelling and vocabulary exercises.

This commitment to developing functional linguistic skills is also evident in the comprehension activities included in the "responding to the text" sections of each literature segment. The authors claim to provide a "diverse selection of literary, non-literary and multimodal texts for comprehension and analysis" (back cover, para. 2). Such texts oscillate

between covers and extracts from literary classics, such as *Animal Farm*, *Dracula* and *Lord of the Flies,* to contemporary prose titles, for example, *The Curious Incident of the Dog in the Night Time, The Secret Diary of Adrian Mole Aged 13 ¾* and *Does My Head Look Big in This.* Additionally, comprehension tasks are also based on scene stills from films, such as *Rabbit Proof Fence* and recently published editorials, including *"Graffiti proliferation paints a grim picture for Metro"* and *"Selfie sticks: They aren't such a bad thing"*.

The purposes of the comprehension activities appear to range from literal tasks that require students to locate or identify information and language devices within an extract, to inferential tasks prompting students to extrapolate key ideas, arguments and points of view. This attention to building "comprehension and analysis skills" (p. vii) is reflected in the rhetorically focused questions below, which encourage students to read and decode information on a literal and inferential level. The set of ten questions are based on a newspaper article from the *Herald Sun* titled, "Attack of the angry bees" by Kathryn Powley:

1. How many angry bees were in the swarm?
2. What did the bees do?
3. What was the purpose of the driver's journey?
4. Where did the crash occur?
5. Why did the driver crash the car?
6. What happened to Senior Constable Dale Andrews?
7. What further details reveal the increasing danger of the situation?
8. How was the situation resolved?
9. What is the purpose of the concluding paragraph?
10. How do the headline and photo collage of the bee and the crash scene work together to add drama to the article? (Sadler et al., 2016, p. 22)

The questions initially focus on encouraging students to locate "details" about the incident and those involved. Questions 7 to 10 appear to position students to make inferences from the text based on the facts they have identified. This is evident in questions that explicitly ask students to outline the "purpose of the concluding paragraph," describe how the "situation was resolved" and evaluate the use of language and visual devices in adding "drama to the article" (p. 22).

Attention to analysing the effects of generic conventions and language devices is evident in the set of questions related to an extract from Bram Stoker's, *Dracula,* in which students are asked the following:

1. In the first paragraph, what sound words indicate the opening of the door in Dracula's castle?
2. What was unusual about Dracula's clothing?
3. Identify the two similes the narrator uses to describe Dracula's handshake?
4. Why was the bedroom in the castle very pleasant?
5. In the description of Dracula, what was noticeable about his teeth?
6. What was unusual about Dracula's nails?
7. How did the narrator react when Dracula touched him and came close? (Sadler et al., 2016, p. 152).

The questions emphasise a consideration of the way conventions and language devices are used to present Dracula's character, establish the setting and foreshadow danger. For example, students are asked to identify aspects of Dracula's "unusual" appearance and dispositions and explain the effects of "sound words" and "similes" (p. 152) in establishing a sinister and ominous setting.

4.4.4 Ethical instruction.

Table 14 provides a summary of the total proportion of ethical content evident in the textbook, totalling to an average frequency of one example per page. The data reflect an orientation towards ethical considerations prioritising social justice concerns and the development of a student's values and personal attributes. As suggested in Table 14, the most evident ethical category, with examples occurring close to once every two pages, relate to shaping autonomous and democratic individuals who exercise a sense of social and ethical integrity. This purpose is manifest in specific chapters, such as "Being different" (p. 186), which provoke students to engage with notions of "belonging" (p. 179), "fitting in," balancing self-expression with "individuality" and being conscious of the "expectations" (p. 179) of others. Responses to texts, in the form of comprehension tasks, invite students to engage with the "emotions" (p. 34), "feelings" (p. 44), "dilemmas" (p. 164) and "messages" (p. 134) of a

storyteller, as a means of shaping their personal and social understandings and abilities to make ethical judgments.

Table 14

Average Proportion of Ethical Content in Macmillan Focus on English 9 (2016)

Focus on English 9 **(2016)**	
	Average Frequency per page
Ethical	**1.0**
Fostering positive relationships and social justice	0.4
Exploration of social contexts, ideas and concepts	0.3
Personal reflection of ethical issues and dilemmas	0.3

Note. Estimated average frequency of ethical content per one page.

Additionally, processes of personal and moral development are drawn out of the content of selected literature, as well as the social issues that appear to be "relevant" and "meaningful" (p. vii) to the learning context of the student. The data indicate that this content focus occurs approximately once every three pages. Firstly, these proposed ethical interactions are evident through the wide-range of selected texts, inviting considerations of concepts, ideas and changing social contexts related to, for example, "cultural perspectives," "inspiring tales of survival" (p. 91) and representations of "war" (p. 65), "Australian culture" (p. 1) and "multiculturalism" (p. 3). Additionally, the inclusion of content related to "identifying issues" prompt students to express their own responses and reactions to "widely discussed and debated" (p. 141) social issues and ethical dilemmas that "affect the everyday lives of teenagers" (p. 150).

With one example of ethical content per page, overall, the data reflect a commitment to developing ethical understandings. This is largely apparent through specific chapters, including, "Issues" (p. 141), "Cultural Perspectives" (p. 161) and "Being different" (p. 179), which appear to favour content that fashions a personal and moral engagement with "the world of texts" and social issues that can be transferred to a "meaningful context" (p. vii) for the student. This ethical approach is exhibited through the selected literature and associated comprehension activities outlined in the "responding to the text" sections. For example, the chapter "Cultural perspectives" (p. 161) begins with an explanation of the term "culture" as an introduction to an exploration of two novels focusing on the experiences of teenage characters from different cultural backgrounds. One extract is taken from the novel, *Thai-riffic*, by Oliver Phommavanh. The extract focuses on the main character, a Thai-Australian

teenager, and the challenges he faces in "balancing" (p. 163) his dual identity and cultural expectations. Students are instructed to respond to the following:

1. What support do Lengy's parents expect of their children in the restaurant?
2. How is Grandad remembered and how does he continue to help the family?
3. What embarrassing discovery does Lengy make as he skims through the new menu?
4. What is his mother's attitude towards the photo?
5. 'There's a better photo of you on the flyer.' Why does Lengy object to this photo?
6. What positive qualities of Lengy's family are revealed in this extract?
7. What dilemma does Lengy face as he tries to fit in with Australian culture? (Sadler et al., 2016, p. 164).

These questions appear designed to foster intercultural understandings by immersing students in the cultural background of the characters, specifically their behaviours, dispositions, personal challenges and relationships with each other. This intention is demonstrated through questions related to identifying the "positive qualities" of the family, the "mother's attitude towards the photo" and the "support" that the "parents expect of their children" (p. 164). Ethical intentions are further established through the content of the final question, which positions students to acknowledge culture and identity as fluid constructs. Here, students are encouraged to evaluate the "dilemma" the main character faces as he attempts to "fit in with Australian culture" (p. 164). Overall, the text appears to be used as an impetus for eliciting ethical reflections and intercultural understandings that encourage students to exercise mutual respect and regard for others.

These ethically focused considerations of culture appear to be "transported" to the creative writing task featured at the end of the chapter. This task instructs students to write "a welcome email" to a student "from a country that has a very different culture from Australia" (p. 170). The requirements of the task are outlined below:

Write an email to a student from that country who is about to visit your school and local community for a week to experience Australian culture. Your purpose is to welcome the student, give them some information about

Australia and offer helpful advice on what to expect (Sadler et al., 2016, p. 170).

This task reflects an insistence on fostering ethical understandings that intend to engage students "in aspects of Australian culture" (p. 170) relevant to their experiences, while simultaneously attempting to develop an awareness of their interconnectedness to the world and the worlds' of others. Positioning students to empathise with others provides opportunities for them to realise the influence that their values and actions have on others.

With a total average frequency of one example per page, the data reflect an implicit consideration of ethics that appears to impinge upon the authors' stated intention to build rhetorical linguistic capacities. This finding emerges through various comprehension activities that exhibit a noticeable balance towards the ethical. The data suggest that an estimated 26% of the total recorded activities relate to literal and inferential comprehension activities that prioritise ethical purposes (see Appendix C, Table C9). An example of this inclination towards the ethical is evident in the chapter "Great Beginnings," which begins with the assertion that "one of the first steps in becoming a good writer is to make sure you start the story with an interesting beginning that will entice readers to read on" (p. 31). To demonstrate this point students are asked to "observe the methods used by novelists, biographers and other authors" (p. 31) and respond to the questions that follow. The following activity is included in response to the chapter "November in Woomera refugee camp" (p. 32) from the expository text, *The Rugmaker of Mazar-e-Sharif*, by Najaf Mazari:

1. Why does the storyteller's first sentence engage us?
2. In the second paragraph, how does the storyteller suggest the camp is like a prison?
3. Why did the storyteller want to get away from his home in Afghanistan?
4. 'We have jumped the queue.' How do we know the storyteller never meant to do this?
5. 'Do you have use for me in this country?' What does this question reveal about him?
6. Why wasn't the storyteller able to produce a birth certificate?
7. What emotions does the storyteller reveal in his story? (Sadler et al., 2016, p. 33)

While question one appears to address the stated intention to acquaint students with the methods used by authors to "engage" the reader, subsequent questions appear to incite an

underlying examination of social issues concerning asylum seekers. This is evident in questions prompting students to engage with the comparison of the camp to a "prison" and assumptions that asylum seekers from Afghanistan have "jumped the queue" into Australia. Similarly, questions from the author, such as "Do you have a use for me in this country" (p. 33) exhibit an underlying intention to cultivate mutual understandings through the recognition of common values.

Comparably, attempts to invite self-reflection and shape ethical perspectives are reflected through comprehension activities that appear to situate students within their own context – enabling them to draw on familiar experiences, knowledge of issues and personal values. One of the comprehension based literature lessons presented in the chapter "The diary novel" is organised around the excerpt, "The worst ever school excursion" (p. 51) from the novel, *The Secret Diary of Adrian Mole Aged 13 ¾.* The questions are as follows:

1. In his diary entry of September 18th, what judgement does Adrian make about the coach driver's behaviour?
2. How did the driver react to the class giving 'V' signs to the lorry drivers?
3. What does Adrian reveal about Barry Kent's actions at the service station?
4. What was Adrian Mole's personal reaction to the British Museum?
5. How did the other class members react to the museum visit?
6. How did the class's bad behaviour affect Ms Fossington-Gore?
7. How did Adrian attempt to stop the class's unruly behaviour?
8. How was the class's rampage at the museum finally stopped?
9. How did the police resolve the student's return trip?
10. What effect did the excursion have on Ms Fossington-Gore? (Sadler et al., 2016, p. 53).

The ethical content emerges through the questions that prompt students to describe the "class's bad behaviour," "the actions" of the students, the police intervention to "resolve" the situation and the "effect" (p. 53) the excursion had on the classroom teacher. As such, these questions appear to act as impetus in guiding students towards ways of thinking about themselves within a familiar school context.

Despite the declared intention by the authors to provide a traditional form of rhetorical training, attempts to reinforce a skills based approach are inhibited by underlying ethical purposes. This is further demonstrated in a creative writing task related to the explicit teaching of stream of consciousness writing. In this case, an explanation and example of the technique leads students to a "200-word" writing exercise in expressing their "innermost thoughts" about an "imaginary or true to life" (p. 100) topic. Similarly, a chapter of work focused on contemporary poetry is committed to exploring the "range of human experience" that a "poet may wish to share" (p. 41). While students are prompted to "find the meanings of words" (p. 42), outline the "poet's purpose" (p. 43) and identify how specific language features and "phrases" are used to suggest meaning, these efforts are largely overshadowed by ethical sensibilities that invite ethical judgments about the "values of modern society" (p. 42).

4.4.5 Aesthetical instruction.

Table 15 provides a summary of the aesthetical content recorded in this textbook, which overall, reflects an inattention to aesthetical instruction. Of the thirteen-recorded examples, the most evident aesthetical "instances" relate to encouraging an appreciation and enjoyment of a "diverse" selection of literary texts. This approach is exemplified – albeit in a limited sense – through the following question proposed in response to Percy Bysshe Shelley's poem, "Ozymandias". Students are asked to engage with the universal appeal of the poem through a brief consideration of why a poem "written more than two hundred years ago" is "still relevant today" (p. 113).

Table 15

Average Proportion of Aesthetical Content in Macmillan Focus on English 9 (2016)

Focus on English 9 (2016)	
	Average Frequency per page
Aesthetical	**0.08**
Literary texts are evaluated on artistic merit	0.02
Appreciation of the nuances of language and form	0.005
Encouraging wider reading of literary texts for enjoyment	0.05

Note. Estimated average frequency of aesthetical content per one page.

The data also suggest that while there are attempts to make students aware of the artistry or literary craft of a text, these initiatives appear to be distorted by ethical motivations. This is demonstrated in the following explanation about a "poet's craft" (p. 41):

> People's lives are the raw material of the poet's craft. The way people move, act, think, feel and relate to each other often excites the poet's curiosity and creates the need to build images and weave rhymes and rhythms. Poetry often gives us a better understanding of human nature and the world (Sadler et al., 2016, p. 41).

Rather than engaging students in the "rules" of aesthetics that would give them the "tools" to make judgments about the cultural significance of a poem and the nuances of form, language and style, this demonstrates a propensity for aesthetic practices to be obscured by ethical reflections. While there is a passing acknowledgment of the way poet's "build images" and "weave rhymes and rhythms," this appears to be undermined by an emphasis on familiarising students with an ethical consideration of the way poetry "gives us a better understanding of human nature and the world" (p. 41).

When this data is compared to the aesthetical content observed in *Pearson English 10* and *Macmillan English 10*, there is evidence of a definite and unvarying movement towards rhetorical and ethical content at the cost of aesthetics.

4.4.6 Conclusion.

The authors of *Focus on English 9* announce that their "primary goal" in creating this resource is to "develop essential English skills," giving students the capacity to "become effective communicators" (p. vii). Written as a "language, literature and literacy course" this text, alongside *Pearson English 10* and *Macmillan English 10* claims to provide a comprehensive coverage of the Australian Curriculum for English. This stated intention to "develop and reinforce" a student's "language and literacy skills" (p. vii) is apparent in the textbook through persistent pedagogical practices focused on traditional approaches to "language and grammar" (p. vii). The authors claim to provide "sequential explanations of rules and conventions, clear examples and exercises in major parts of speech" situated in a "meaningful context" (p. vii).

Encroaching upon this transmission of "essential" (p. vii) skills is an underlying commitment by the authors to fashion ethical considerations of texts and an awareness of current social issues. This purpose manifests through comprehension and analytical tasks and specific chapters, including, "Issues," "Cultural perspectives" and "Being different". Subsequently, the data suggest that the authors' intention to engage students in the "world of texts" and a range of "diverse" literature taught in a "meaningful context" (p. vii), is predisposed to ethical purposes and practices in moral training.

As evident from the analysis of *Pearson English 10* and *Macmillan English 10*, this text also demonstrates a bias towards rhetoric and ethics at the expense of aesthetics. While the data points to "glimpses" of content loosely related to: fostering an appreciation of literature; and inculcating an awareness of aesthetic rules and protocols for judging artistic merit, this content is secondary to personal responses and reactions.

4.5 Textbook Sample 4: *Essential English Skills 9* (2012)

Cambridge University Press first introduced the Year 9 text, *Essential English Skills for the Australian Curriculum,* in 2012. This textbook is part of an established English series that claims to provide a language and literacy course for Years 7-10. This text is attributed to English teachers and authors, Alison Rucco and Anne-Marie Brownhill. Both authors, along with Deborah Simpson, have recently written a revised second edition for Year 9, which became available late 2016.

An initial review of the textbook's intended curriculum coverage and the stated intentions of the authors suggest an overall commitment to the following: firstly, to provide a language and literacy resource that builds functional mechanical skills using a "multilevel" and traditional approach to English; secondly, to encourage a technocratic approach to English through an exploration of the "impact of digital technologies" on a student's "language and literacy development" and thirdly, to cultivate a moral and ethical outlook in students through processes of personal reflection and engagement with current social and political issues of concern.

The outside cover design of the Year 9 edition features a familiar portrait format with a minimalist finish. This resource is packaged as a "Cambridge First" text for the Australian Curriculum. The cover features an orange tree set against a black background. The design is comprised of a collection of different sized letters of the alphabet that blend together to resemble ground cover leading to a tree with seemingly floating leaves. The individual letters appear to move across the page in an upward direction, becoming more apparent as they rise closer to the top of the cover. On the right-hand side is a vertically formatted title, emphasising the word "English" in bold blue letters. As evident in Macmillan's, *Focus on English 9*, the title itself, "*Essential English Skills*" appears to prioritise an approach related to traditional language skilling.

Similar to *Focus on English 9*, this textbook offers students a write-in workbook that can be used in class or as homework. The text is separated into two parts – Language and Literacy – distinguished by the blue and maroon coloured tabs throughout. Evident in each unit of work are an assortment of full-coloured and small-scaled images, including, cartoons, illustrations and black and white sketches, that relate to the topic or genre of each unit of work. Each page also features coloured textboxes highlighting informational and instructional icons, specifically labelled, "Hints," "Writing challenge," "Website explorer," "Technology challenge" and "Wiki task". Additionally, the textbook features a small sample of contemporary advertising campaigns, including, "ANCAP" – Australia New Car Assessment Program (p. 130) and "Doctors Without Borders" (p. 129), as well as examples of "popular blogs" (p. 147) and websites complementing specific units of work. Unlike *Pearson English 10* and *Macmillan English 10*, the inclusion of photographs is narrowed to a select sample representative of current social issues, ranging from "underage drinking" (p. 98) to "greenhouse pollution" (p. 82).
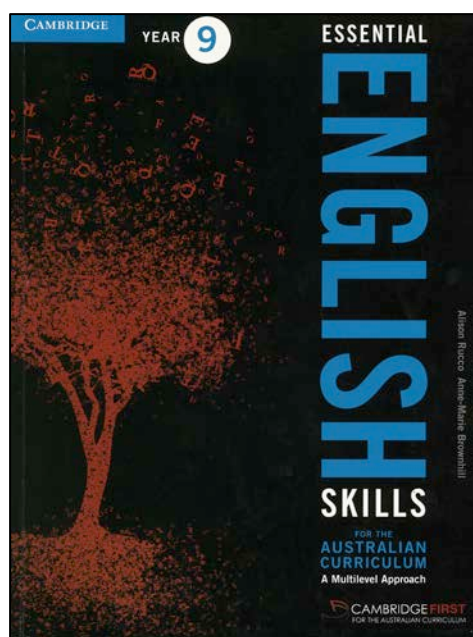
Authors:
Anne-Marie Brownhill
Alison Rucco

Cover and Text Design:
R.T.J Klinkhamer

Figure 9. Cover and Contents from Cambridge *Essential English Skills 9* (Rucco & Brownhill, 2012).

The first 10 units of the text are structured around the language "strand" of the current curriculum and relate specifically to conventions of grammar, punctuation, spelling or

vocabulary. The grammar unit concentrates on addressing mechanisms of "speech and writing" through explanations and examples of "major parts of speech". These include, for example, "nouns," "verbs," "pronouns" (p. 2), "adjectives," "prepositions" and "conjunctions" (p. 3). The grammar "lessons" also focus on providing explicit explanations of "common errors that writers make" (p. 8), such as verb and noun agreement and "misplaced participles," which have a tendency to cause "confusion" (p. 8) and "ambiguity" (p. 9) in writing. Additionally, the spelling focused units primarily relate to: addressing the meanings and spellings of "homophones" (p. 13); identifying unpronounced or "common silent letters" (p. 18); developing a student's awareness of "common prefixes and their spelling" (p. 23), and making students aware of the general rules of "suffixes" (p. 28). Following the spelling unit is a five-page punctuation segment with examples and activities related to punctuating sentences correctly (p. 36).

The final "Language" section is comprised of three separate vocabulary units related to the following: "Jobs and careers" (p. 39), "Science and mathematics" (p. 45) and "Countries and people" (p. 52). Dispersed between descriptions, and explanations of grammatical conventions, are a series of closed exercises separated into three levels: "Test yourself," "Extend yourself" and "Challenge yourself". Each level concludes with a "Writing challenge," "Interactive challenge," "Technology challenge," "Website explorer" or "Wiki task" (p. vi), featuring activities, including: practices in memorisation, literal comprehension, dictionary work, conducting research or applying learnt skills and knowledge to extended listening, speaking, writing or viewing tasks. To take an example, the first grammar unit is focused on "major parts of speech" (p. 2) and presents students with a "Writing challenge," instructing them to construct a "paragraph about a sporting event" (p. 5) where they "identify and underline all the conjunctions in one colour, the prepositions in another and articles in a third colour" (p. 50).

Parts 2 and 3 of the text are divided into a series of thirteen units addressing the "literacy" component of the curriculum, specifically, "Reading and comprehension" (p. 60) and "Writing and editing" (p. 152). The reading and comprehension sections begin with a "how to read a dictionary" (p. 60) segment, followed by units of work related to a mix of extracts across a range of modes and genres. These include, for example: poetry, descriptive writing, instructional and informative texts, films, blogs, essays, and advertisements. Similarly, the "Writing and editing" units also engage students in a range of fiction, non-

fiction and expository writing examples, in addition to content related to "Persuasive writing" (p. 186), "Evaluating writing" (p. 203), "Proofreading" (p. 209) and "Referencing" (p. 215). In conjunction with reading and comprehension tasks, the student activities in this section also relate to "writing," "interacting" and "technology" challenges, internet research and "wiki" based tasks, which appear to reinforce the "Language" specific content introduced in Part One.

4.5.1 Summary of author initiatives.

In a preface note, the authors claim to provide a "comprehensive coverage" of "key language and literacy skills" organised using a "multilevel approach to learning that caters for different abilities" (p. vi). The provision of explanations, examples and graded worksheets demonstrates the authors' intention to provide a study of the English language that is grounded in reinforcing functional linguistic competencies, particularly, grammar, punctuation, spelling, vocabulary, reading, writing and comprehension. Both the language and literacy components provide opportunities for students to develop and apply "learnt" language and literacy skills to closed exercises, extended writing and paired and group tasks. For example, the initial activities of the grammar-focused unit on "common errors" (p. 8) begins with a "Test yourself" (p. 10) module. These tasks provide a series of individual closed activities, ranging from students being instructed to "underline the correct word from the brackets to make nouns and verbs agree," to "complete the table to give the correct form of the adjectives" (p. 10) listed. These activities lead to an "Interacting challenge" (p. 10) that requires students to apply the skills they learn to the following task:

> Working in groups of two to four, design the sketches and words for a cartoon
> that relies on ambiguity. Add your group's cartoon to the class wiki or pin it to
> the class notice board (Rucco & Brownhill, 2012, p. 10).

The authors' intention to provide a degree of differentiation in learning activities is indicated through the "Extend yourself" and "Challenge yourself" sections, which appear to become more complex and difficult. These sections include tasks instructing students to rewrite sentences "removing the ambiguity" and correcting sentences that "contain misplaced sections and/or omit words" (p. 11). The "Interacting challenge" instructs a student, in groups, to find "two newspaper headlines that do not clearly indicate what is in the following

article" and "discuss how they are ambiguous, and how you would change them" (p. 11). The technology challenge guides students through a definition of tautology before asking them to "make a funny video where two people speak in tautologies" (p. 12). The explanations, examples and tasks in this grammar unit reflect an intention by the authors to provide a "relevant" study of English language skills that aim to "challenge" Year 9 students.

In contrast to other texts included in the sample, the authors of "*Essential English Skills*" promote their commitment to integrating interactive communication technology (ICT) exercises to "build an online resource for studying English" (p. vii). The authors claim that this initiative will help students to "learn more about grammar and spelling" (p. vii) and develop their writing competencies using technology. This attention to digital literacy is exhibited in the "Interactive" and "Technology" challenges, implemented alongside the "Website explorer" and "Wiki tasks". Such tasks instruct students to: experiment with "presentation software" (p. 136) to create an advertisement, set up a table of homophones on the "class wiki" (p. 37), and create a "class poem on the wiki with each member of the class contributing a line" (p. 73). The authors assert that the "way we communicate is increasingly defined by the online world" and, as such, their provision of ICT tasks intend to help students negotiate the "digital world," and enable them to "explore and learn together in a collaborative fashion" (p. vii).

In addition to the explicit attention to "traditional" language and literacy skills, analysis of the content and the recorded data also suggests an underlying commitment to developing ethical understandings and exploring "life as a teenager in Australia today" (p. 176). This is largely attributed to the inclusion of content consistent with a student-centred learning environment that privileges opportunities for experiential development and collaborative learning. This is encouraged through engagement with current social, ethical and political issues, ranging from "tips for teenagers to help save the environment they hope to inherit" (p. 82), to an exploration of the impact of "childhood obesity" in Australia (p. 188).

4.5.2 Analysis and findings.

In accordance with Hunter's matrix of English: rhetoric, ethics and aesthetics, each dimension was divided into relevant sub categories and coded content was organised by page

number reference (see Appendix C, Table C11). A separate table of core activities was created to capture the focus of each activity included in the text, totalling to a substantial 609 student tasks (see Appendix C, Table C12). Coding activities was complicated by the text's organisation of tasks into "Test yourself," "Extend yourself" and "Challenge yourself" categories, which feature closed exercises, comprehension tasks, and a series of levelled "challenges". These are categorised with the titles: "Writing challenge," "Interacting challenge," "Technology challenge," "Website explorer" or "wiki task" (p. vi). As such, tasks relating to a particular text, convention of grammar, or reading, writing and comprehension component were often recorded across multiple categories concurrently. Similarly, the coding process also required a thorough individual analysis of the content as it appeared on each of the 219 pages. To enhance the validity of the findings, and enable confidence in the overall category totals, the coding process was repeated and cross-checked.

Table 16 provides a description of the proportion of content relating to Hunter's analytical matrix: rhetoric, ethics and aesthetics. With slightly less than four examples recorded per page, the textbook exhibits a strong emphasis on rhetorical instruction, particularly functional linguistic skilling. Significantly, as indicated in the other sampled textbooks, there is a relationship between rhetorical and ethical training at the expense of aesthetics. This is emphasised through the substantial average frequency of ethical content, which was observed close to once every page. This content appears to underlie an overt orientation towards formal rhetorical training. Noticeably, there are approximately six examples of content, in total, categorised as aesthetical in focus.

Table 16

Proportion of Content Focus Relating to Rhetoric, Ethics and Aesthetics in Cambridge

Essential English Skills 9 (2012)

Essential English Skills 9 (2012)	
Overall Content Focus	**Average Frequency per page**
Rhetorical	**4.0**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	1.5
Contextual and Intertextual understanding	0.2
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	1.2
Attention to the aesthetics of writing	0.3
Text structures (form, purpose, audience)	0.8
Ethical	**1.0**
Fostering positive relationships and social justice	0.2
Exploration of social contexts, ideas and concepts	0.3
Personal reflection of ethical issues and dilemmas	0.5
Aesthetical	**0.03**
Literary texts are evaluated on artistic merit	0.009
Appreciation of the nuances of language and form	0
Encouraging wider reading of literary texts for enjoyment	0.02

 Note. Estimated proportion of overall content relating to Hunter's three categories: rhetoric, ethics and aesthetics. The table indicates an approximate average frequency per 1 page for each discrete dimension and the associated sub-categories for *Essential English Skills 9.*
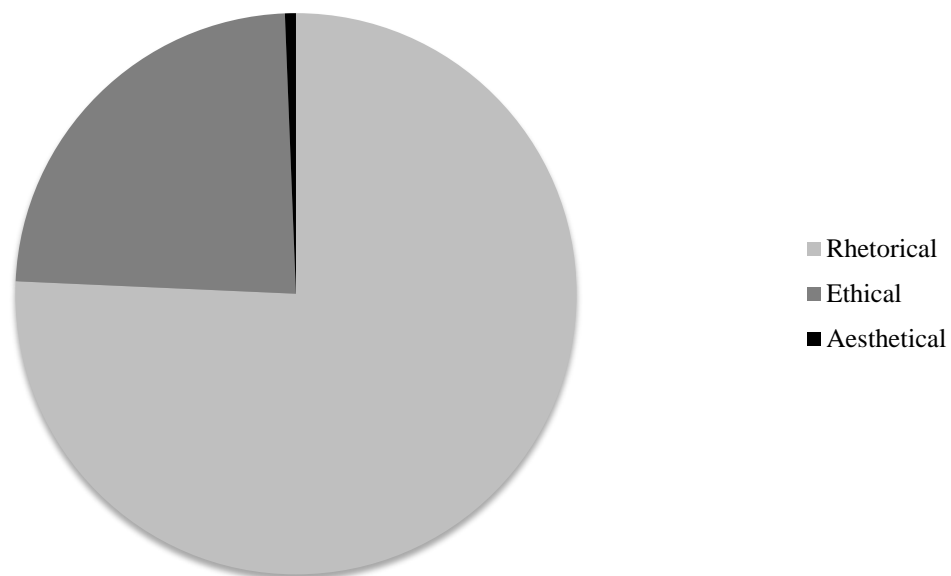
Figure 10. General Content Focus for Cambridge *Essential English Skills 9 (2012)*

4.4.3 Rhetorical instruction.

Table 17 provides a summary of the proportion of rhetorical content observed in the textbook, which totals to an average frequency of four examples per page. With instances greater than once every page, the data reflect an emphasis on reinforcing linguistic competencies and the rhetorical analysis of language and genre. This formal rhetorical approach to English focused on traditional forms of grammar and mechanical skilling, is consistent with the authors' stated intentions to "provide detailed coverage of the language and literacy strands" (p. vi). This initiative is exhibited through the frequent examples of content focused on the rules, practices and routines of "grammar and punctuation," "spelling" and "vocabulary development" (p. vi). The data suggest that this apparent traditional approach to developing competent language usage and mechanical skilling also encompasses "reading, writing and comprehension" and "editing and proofreading" (p. vi) processes.

The title of the text *Essential English Skills* is indicative of the authors' commitment to rhetorical skilling, which is an approach consistent with Macmillan's newly published *Focus on English* series. Similar to Rucco and Brownhill (2012), the authors of the Year 9 text, Sadler et al. (2016) assert that their primary objective in developing the resource was to cover the "skills" that "enable students to make the best possible language choices and become effective communicators" (p. vii). The authors of both texts appear to provide explicit attention to developing, reinforcing and applying "essential English skills" (p. vii) for language and literacy development.

Table 17

Average Proportion of Rhetorical Content in Cambridge Essential English Skills 9 (2012)

Essential English Skills 9 (2012)	
	Average Frequency per page
Rhetorical	**4.0**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	1.5
Contextual and Intertextual understanding	0.2
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	1.2
Attention to the aesthetics of writing	0.3
Text structures (form, purpose, audience)	0.8

Note. Estimated average frequency of rhetorical content per one page.

The third most evident rhetorical category is attributed to textual structures with examples evident slightly less than once per page. These examples relate to the analysis and use of textual forms and structures across modes and genres, such as, poetry, academic essays and personal blogs. Examples include, for instance, identifying the "purpose" (p. 83) or "intention" (p. 100) of a text, and outlining the "aspects" of a text that "must be appropriate to the target audience" (p. 102). An example of an activity concentrated on aspects of form, purpose and audience is evident in the chapter, "Reading essays" and reflected through the questions below:

a. How does this essay show the writer's ability to select information that is relevant to the set question?

b. How did the writer follow the structure required in a text response essay? Give evidence.

c. Explain how well the writer evaluated the text in relation to the question.

d. Explain whether a reader who had not read *I'm Not Scared* would gain insight into the techniques of writing about novels from this essay (Rucco & Brownhill, 2012, p. 119).

The least evident rhetorical categories with examples less than once every two pages, relate to the aesthetic practices of writing and contextual and intertextual understandings. In comparison to other rhetorical categories, there is an apparent narrowing of writing practices to specific chapters, for example, "Writing arguments" (p.192). Unlike the other sampled textbooks, Rucco & Brownhill have made attempts to scaffold how to formulate logically sequenced and balanced arguments in formal writing processes. Students are guided through sample arguments and are instructed to practise completing arguments, counter arguments and rebuttals by "giving evidence and restating the contention" (p. 194).

However, there are also examples dispersed throughout the "Reading" units that include explicit considerations of additional writing practices, specifically tone and point of view. For instance, in response to an instructional text, students are asked to consider how the sometimes "frivolous" and "patronising tone" might have an "effect" on "some audiences" (p. 87).

Overall, the least evident rhetorical category in this text is attributed to developing a student's contextual and intertextual knowledge. Of the recorded content, attention to context is generally established in language activities related to the social, cultural and personal context of students. For example, the vocabulary unit: "Countries and people" (p. 52) provides a range of activities demonstrating an apparent intention to enrich a student's vocabulary and improve their knowledge of "countries, people and languages" (p. 53). This rhetorical focus is evident in the sample of activities featured below:

1. Using the lists, an atlas and your general knowledge answer the following questions below:
   a. Which names of people do you think are most unusual?
   b. Name two languages that you have never heard of before?
   c. Which three languages are most commonly spoke in the listed countries?
   d. Name three of the listed countries that are in or close to Scandinavia?
   e. Name three of the listed countries that are in South America (p. 56).

2. Name ten countries not on the list and their people and language(s). Use an atlas or Google to help you (Rucco & Brownhill, 2012, p. 57).

Such questions reflect an apparent initiative to build a student's general knowledge skill set through an engagement with "facts" associated with the "names of countries, their inhabitants" and "geographic location" (p. 52). Significantly, as evident in each of the analysed textbooks, rhetorical tasks have a tendency to become destabilised by ethical priorities. In this case, a rhetorical analysis of "counties and people" focused on enriching vocabulary and developing knowledge of contextual information, is surpassed by an intention to "improve" intercultural capacities, particularly "our understanding of difference" (p. 52).

Similar to *Focus on English 9*, emerging from the data is a rhetorical emphasis on the following: firstly, improving mechanical linguistic skilling through traditional conventions of grammar, spelling, punctuation and vocabulary development; and secondly, a commitment to developing and reinforcing language skills through reading, comprehension and analysis.

An appraisal of the content suggest that attention to developing functional linguistic skilling through language and literacy teaching points manifests primarily through closed and open activities that provide opportunities for students to apply their knowledge and "learnt skills" of conventions of grammar and written mechanics. For instance, at the end of a five-page unit on punctuation, students are asked to "write a conversation between members of a rock band or between members of the audience" that includes "most of the punctuation marks explained in this unit" (p. 36). Attention to rhetorical skilling also extends to improving knowledge of grammatical conventions, spelling, and vocabulary, which can be applied to Part 3 of the textbook, "Writing and editing" (p. 152).

Instances of rhetorical skilling also extends to developing reading, comprehension, writing and analysis skills, an initiative that is evident in the "Literacy" focused reading and writing units, such as, "Reading a dictionary and thesaurus" (p. 60), "Reading information texts" (p. 89) and "Writing summaries" (p. 152). The data indicate that 25% of the recorded student activities relate to rhetorically focused literal and inferential reading comprehension tasks (see Appendix C, Table C12). These appear to offer students explicit strategies to synthesise information and analyse the effect of language devices in a variety of fiction, non-fiction and expository texts.

For example, the "Literacy" chapter, "Writing and editing" begins with instructions labelled, "How to write a formal summary" (p. 152), which aims to guide students through the reading and drafting phases of summary writing. Students are provided with reading strategies and instructions, such as, "read and re-read the original passage carefully," "underline or highlight the key sentences," "make short margin notes" and "list the points made in their original order" (p. 152). Following the brief guide is a series of short comprehension and writing activities in response to the annotated editorial: "Has the protection of possums gone too far" (p. 153). Literal comprehension questions include, for example, "what is the article about" and "why was the introductory anecdote about a sister's garden included" (p. 154). These questions segue into a short series of "Test yourself" and "Extend yourself" writing tasks, including the following examples: "using your own words list and number the main points made in their original order" (p. 154); "make a dot point summary of the sample passage in your own words"; and convert the dot point summary to a

continuous prose summary" (p. 155). Additionally, the "Writing challenge" instructs students to "write a brief continuous prose summary of a novel you have read (p. 154).

The reading, comprehension and short writing tasks appear to provide opportunities for students to develop and apply functional linguistic skills, particularly reading strategies to the "summary" activities provided. This initiative appears consistent with the authors' intention to provide a "multilevel" approach to language and literacy development. This is evident in the activities outlined above, which begin with developing reading strategies and building literal meaning from texts. These skills are then applied to the writing, drafting and editing of formal summaries.

Developing linguistic capacities is also reflected in the activities related to the rhetorical analysis and use of features of language, specific conventions and theme. As the data suggest, these activities account for approximately 23% of the total proportion of main student tasks (see Appendix C, Table C12). The following activities relate to the unit, "Reading poetry" (p. 67), specifically, 'Bert Schultz' by Colin Thiele, 'Magpies' by Judith Wright and 'Jazz Fantasia' by Carl Sandburg:

1.
   a. Explain how the varying stanza and verse (line) lengths and irregularly rhyming lines are appropriate for the theme of a West Coast farmer's lifestyle?
   b. Quote two metaphors from 'Bert Schultz' and explain the effectiveness of each.
   c. What does the combined simile, metaphor and conclusion in the last three lines of stanza 6 suggest is the overriding personality trait of Bert Schultz?

2.
   a. Although Judith Wright has written about the appearance and habits of magpies, what comparison could she intend readers to make?
   b. The scope of the ideas changes the first two stanzas and stanza 3. How?

3.
   a. Explain how appropriate Sandburg's choice of the verbs *drum*, *batter* and *sob* is in the context of jazz music.

    b. What is the theme of the poem and how do the structure, punctuation and colloquial words or phrases reflect it?

    c. What types of sounds are suggested by the metaphor 'scratch each other's eyes in a clinch tumbling down the stairs' and what does it imply the instruments are doing?

    d. Explain how the metaphors 'now a Mississippi steamboat pushes up the night, green lanterns calling' and 'a red moon rides' both change the mood of the poem and illustrate the appeal of jazz (Rucco & Brownhill, 2012, p. 70).

These activities reflect attempts by the authors to engage students in a rhetorical analysis of the way in which people, objects and concepts are represented in poetry through features of language and specific devices. For example, the tasks range from instructing students to evaluate the "effectiveness" of "two metaphors"(p. 72) described in 'Bert Schultz', to analysing how specific language features, including, "structure, punctuation and colloquial words or phrases" are used to reflect the "theme" (p. 72) of 'Jazz Fantasia'.

4.5.4 Ethical instruction.

Table 18 provides a summary of the total proportion of ethical content evident in the textbook. The data suggest that, on average, the text exhibits close to one example of ethical content per page, a total comparable with the ethical orientation recorded in the textbook, *Focus on English 9*. Of the three ethical categories, content related to practises of self-reflection and engagement with current ethical and social issues of concern were evident approximately once every two pages. Such content appears to provide opportunities for students to engage with social issues and experiences that appear to impact teenagers within their realm of experiences. These include, for example, the harmful aspects of "underage drinking" (p. 101); "whether single-sex schools or co-educational schools best meet students' needs" (p. 195); how to reduce the road toll for drivers between 18 and 25 years; and the effect of teen magazines "where stereotypes about males and females are reinforced and where celebrity gossip is embellished and invented" (p. 101). Students are instructed to "be brave" and offer their "opinions to the class" (p. 101).

Attempts to incite personal reflections also extend to broader – even global – social, moral and ethical issues. For example, in the unit "Writing arguments" (p. 192) students are asked to formulate "an argument against capital punishment anywhere in the world," paying close attention to the "legal, religious/ethical/moral, humanitarian, political, egalitarian, psychological and economic dimensions" (p. 196).

Table 18

Average Proportion of Ethical Content in Cambridge Essential English Skills 9 (2012)

Essential English Skills 9 (2012)	
	Average Frequency per page
Ethical	1.0
Fostering positive relationships and social justice	0.2
Exploration of social contexts, ideas and concepts	0.3
Personal reflection of ethical issues and dilemmas	0.5

Note. Estimated average frequency of ethical content per one page.

The second most evident ethical category is attributed to developing a student's ability to recognise and evaluate the way texts can be used to explore representations of changing contexts and concepts, including culture, identity and constructions of gender. For example, in response to an extract from Henry Lawson's, 'The Drover's Wife,' students are asked to consider how the "woman's appearance and actions" reveal "the difficulties a pioneering mother faced" (p. 78).

The least evident category relates to an exploration of social justice issues and democratic rights and responsibilities. For example, the activities in response to the contemporary advertisement "Medecins Sans Frontieres," aim to reinforce a message about "helping people regardless of race, religion or political conviction" (p. 135).

Further to this, the data suggest that intentions to build language and literacy skills are, in parts, eclipsed by ethical motivations directed at engaging students in intercultural understandings, ethical positions and self-reflection. Prominent within a language focused unit on enriching student vocabulary, specific attention is given to the following: an exploration of the political incorrectness of "jokes about nations and peoples"; developing "an understanding of difference"; and encouraging an awareness of how "throughout history, exploration, colonisation, empire building and conflict have changed the names of borders, language and customs of various areas of the world" (p. 52). This apparent fashioning of

intercultural relationships and ethical understandings of culture is evident in the "Interacting challenge" below:

> Working in pairs, choose countries from different continents. Check that no groups chose the same countries. Imagine you are able to visit the country for one week. Why did you choose it? What do you want to see or taste or experience there? What do you think you might learn from your experience? Give a two-minute talk to the class about your findings (Rucco & Brownhill, 2012, p. 57).

While the unit begins with vocabulary lists of "countries, people and languages" (p. 53), this example is an indication of how the language and literacy units exhibit an inclination towards the ethical. Inviting students to consider aspects of a different culture and what they might "see or taste or experience" (p. 57) in this country, demonstrates an attempt to cultivate an understanding of a student's interconnectedness to the world and the changing nature of different countries and cultural identities.

This attention to the ethical is also apparent in the substantial amount of ethically focused comprehension tasks, which account for approximately 10% of the total student activities. The data suggest that building comprehension skills and abilities to make inferences from texts prioritise ethical considerations; an intention visible in the following sample of activities related to the article, "Global warming – our greatest threat" (p. 105) and a letter to the editor titled, "Action required" (p. 106):

a) Quote three points the letter writer makes to suggest that Australians are more concerned with self-interest than the global effects of climate change.

b) In spite of its structure, would the letter persuade? Why/why not?

c) Why are government attitudes to global warming so prominent in opinion sections of newspapers lately?

d) In another exercise book, write your argument about this issue and the governments' action/inaction. Try to follow the structure of advancing an argument clearly even if you use some different structural and stylistic devices. Seek some new evidence to make your argument more persuasive (Rucco & Brownhill, 2012, p. 110).

While the final task can be described – in parts – as rhetorical in focus, particularly the instruction to experiment with "different structural and stylist devices," overall, there is a noticeable movement towards ethical problematisations. These questions appear to provoke students to speculate about the "global effects of climate change" and "government attitudes to global warming" (p. 110).

4.5.5 Aesthetical instruction.

Table 19 provides a summary of the aesthetical content evident in the textbook, which totals to ten examples across the language and literacy sections, or approximately one every thirty-three pages. This limited emphasis on aesthetics is consistent with the overall picture emerging from the textbook sample, particularly, *Macmillan English 10*, which also exhibits the same total average frequency per page. The data suggest that seven of the recorded examples relate to fashioning a sense of enjoyment and appreciation of literature; an approach exemplified through the authors' attempts to encourage students to articulate the "appeal" (p. 70) of a text and what they "like or dislike" (p. 71) about the texts and genres they read.

Table 19

Average Proportion of Aesthetical Content in Cambridge Essential English Skills 9 (2012)

Essential English Skills 9 (2012)	
	Average Frequency per page
Aesthetical	**0.03**
Literary texts are evaluated on artistic merit	0.009
Appreciation of the nuances of language and form	0
Encouraging wider reading of literary texts for enjoyment	0.02

 Note. Estimated average frequency of aesthetical content per one page.

To take an example, the following task appears to use a selection of texts as "vehicles" to incite an enjoyment of language and literature through wider reading and an acknowledgment of poetic forms:

Read some unusual forms of poetry such as villanelles, including 'Do Not Go Gentle into that Good Night', written by Dylan Thomas to his dying father and 'The Commercial Hotel' written by Australian poet Les A. Murray. Ask your teacher or a librarian to help you with other poetic forms. After researching, in

your exercise book write your own villanelle or a poem in any other form on a subject that interests you (Rucco & Brownhill, 2012, p. 162).

This example reflects an intention to broaden a student's breadth of reading and encourage an appreciation of "some unusual forms of poetry" (p. 162). Encouraging students to write a poem on a subject of interest reflects an attempt to incite their creative faculties and engage them in the richness of literature and the nuances of language and form.

Noticeably, attempts to encourage students to make judgments of literary texts and forms appear to neglect an explicit consideration of stylistic elements or aesthetic accoutrements, including specific notions of harmony, balance, euphony and the vividness of language. Rather than exploring how wider reading can extend social experience and enrich one's knowledge of the artistic merit of literary texts, aesthetic examples are relegated to encouraging students to share what they find most appealing. For example, in response to the poem 'Bert Schultz', students are asked to "write out" their "favourite line or lines" and "explain why it or they appeal to you" (p. 70).

4.5.6 Conclusion.

Rucco and Brownhill (2012) assert that *Essential English Skills for the Australian Curriculum* offers teachers and students a "comprehensive" coverage of the curriculum catered to "different learning abilities" (p. vi). The title – *Essential English Skills* – is indicative of the authors' intention to provide "detailed coverage of the language and literacy strands" (p. vi) through formal conventions of grammar and attention to the mechanics of reading and writing. This apparent rhetorical approach is consistent with the stated intentions of the *Focus on English* series by Sadler et al. (2016), which claims to provide a text geared towards developing "language and literacy skills" through traditional approaches to "language and grammar" (p. vii).

However, impinging upon the authors' initiative to promote learning through "grammar and punctuation, spelling, vocabulary development, reading, writing and comprehension" (p. vi), the data reflect a substantial balance of content towards ethical and moral training. The data suggest that the ethical content included in the text is consistent with

an educational manifesto aligned with progressive education and constructivist learning. These pedagogical intentions are apparent through the content and activities focused on cultivating processes of self-reflection and cultivating a social and ethical outlook.

Emerging from the data is a visible and unvarying commitment to rhetoric and ethics that appears to circumvent an explicit engagement with aesthetical instruction. While there are attempts to foster an enjoyment of literature and encourage wider reading, the "appeal" of a text privileges student opinion, while overlooking the "rules" of aesthetics that can be used to judge the artistic merit and cultural value of literary texts.

4.6 Textbook Sample 5: *English is…8* (2012)

English is…8 is the second title in the "English is" series, which was produced by Jacaranda in response to the new Australian Curriculum for English. The text was written by a team of six authors: Sarah Haley, Hugo Grieve, Stephen Kimber, Maura Manning, Cynthia Wardle and Richard Yaxley. According to educational sales representatives at Officemax, Western Australia, this title has remained popular among secondary English resources since its initial publication in 2012 (personal communication, June 10, 2016).

A preliminary appraisal of the textbook's intended curriculum coverage reflects the authors' following initiatives: firstly, to provide students with a flexible and individualised approach to learning; and secondly, to improve functional linguistic skills through content committed to developing "specific skills" (p. xi). While these stated objectives reflect the intended initiatives of the authors, emerging from the data is an emphasis on pre-existing notions of ethically orientated and constructivist learning environments. This prioritisation of the ethical is evident through the privileging of individualised student inquiries, the inclusion of culturally familiar iconography and a balance of content towards processes of self-reflection that attempt to cultivate authentic ethical understandings.
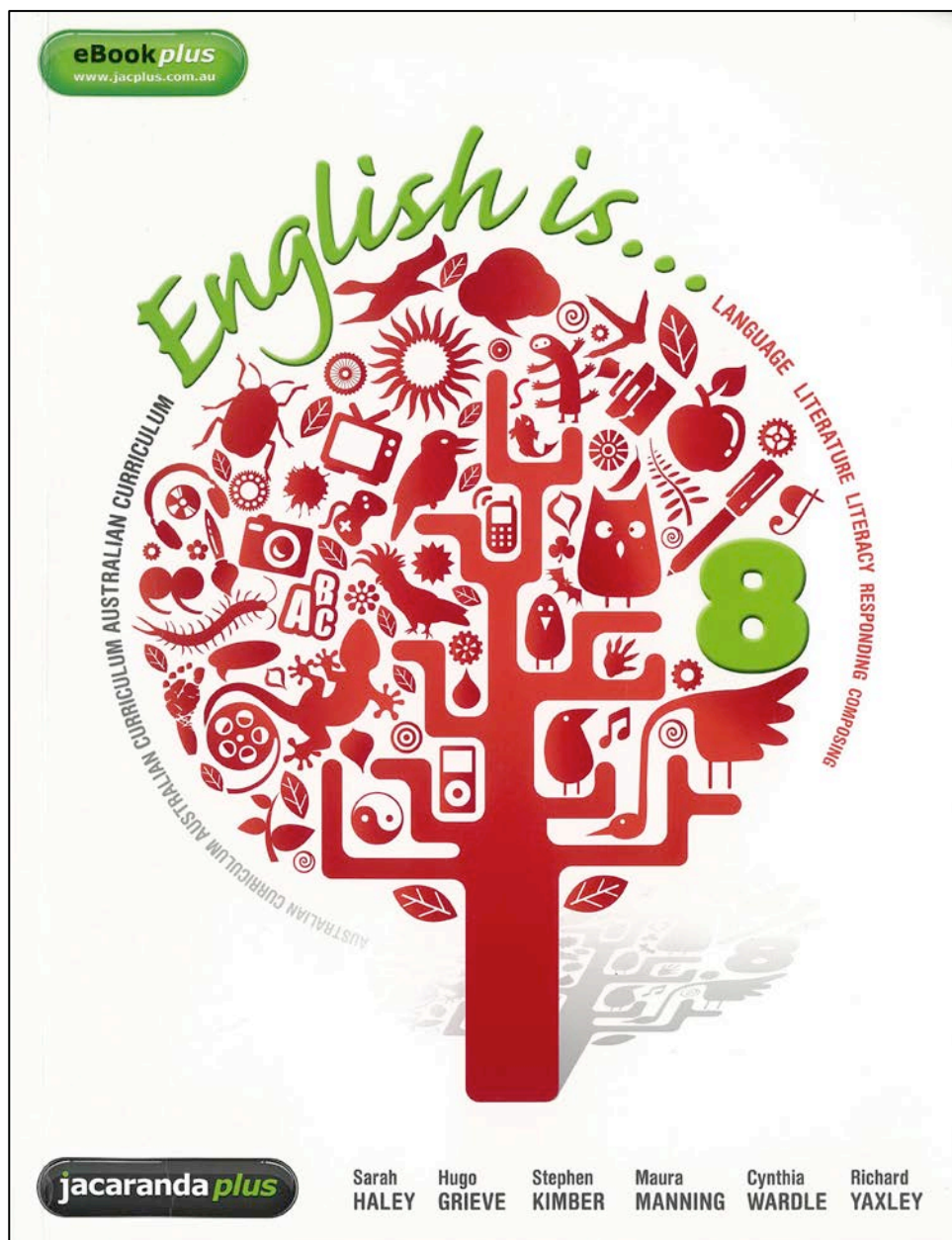
Authors:
Sarah Haley
Hugo Grieve
Stephen Kimber
Maura Manning
Cynthia Wardle
Richard Yaxley

Illustrator:
Harry Slaghekke and Wiley
Composition Services
Cover design:
Shutterstock

CONTENTS

Figure 11. Cover and Contents from Jacaranda *English is...8* (Haley et al., 2012).

Similar to the other sampled textbooks, *English is...8* is packaged as an English resource "for the Australian Curriculum". The cover design features a large formatted tree comprised of an eclectic mix of images that appear to encapsulate notions of English as diverse and emergent. The vivid red coloured pictures include a miscellaneous assortment of imagery, including, recognisable Australian flora and fauna, such as a cockatoo, kookaburra, emu, gecko and eucalyptus leaves. Additionally, the tree is comprised of icons that relate to features of English as a subject and symbols attributed to popular culture, such as the iPod, mobile phone, TV and video game controller. The circular formatting and the title itself, "*English is...,*" suggests that the authors are making a statement about subject English as modern, varied, and innovative. This is established through a familiar sense of tradition and place, as well as the variety of culturally and socially relevant images that young people can relate to. Similar to *Pearson English 10*, the cover design and selected images appears to conform to established pedagogical agendas that prioritise ethical and student-centred learning environments.

Similar to *Pearson English 10*, the images featured throughout the textbook appear to endorse notions of personal and cultural identities, modern experiences and changing social contexts. This is exemplified through the sample of images selected for the contents pages, which appear to be associated with each unit of study. These images include: pictures of traditional and contemporary texts, professional athletes, familiar public figures, students and everyday people in the workforce. The juxtaposition of traditional and contemporary texts is exemplified through the magazines, "Boys Own paper" from the 1890s, and the seemingly modern surfing title, "Australian Wave Magazine" (p. v). Similarly, the diversity of images is reflected through photographs of recognisable public figures, which range from President Obama during his 2008 presidential campaign, to socialite Kim Kardashian. The authors claim that each unit of work opens with "stimulus images and text" (p. x) introducing the broad content focus for each unit, such as "Language on the Move" (p. 2), "I am" (p. 32) and "Text appeal" (p. 62). For instance, the title page, "Language on the Move" provides a collection of images related to "Language Evolution" (p. 1), including quotations from literary texts, Shakespearean and modern insults, universal symbols attributed to modern digital literacy and photographs of food.

Furthermore, the textbook content is organised into a series of seven non-sequential units of work based on themed topics, such as "Me Myself and I" (p. 31), "Hearts and Minds" (p. 129) and "Seriously Funny" (p. 193), as well as conventions of language and genre, specifically "Constructing Effective texts" (p. 61) and "Crafting Character" (p. 97). Each unit begins by announcing the "big question" the unit intends to cover, in addition to the "key learnings," "knowledge, understanding and skills" that the authors purport to address (p. x). For example, the authors claim that Unit 1, "Language Evolution," addresses "the big question," of "how and why does language evolve?" (p. 1). This is achieved through the students' exploration of a "text from an earlier era," the examination of "words derived from other languages" and experimentation with subjective, objective and expository writing (p. 1). Integrated within each unit of work are featured icons providing "specific links to relevant Australian Curriculum strands and content descriptors" (p. x). These are situated in the margins of each unit and are recognised by the headings "language, literature or literacy link" (p. x). Scattered frequently throughout each unit are "Need to Know" facts featuring "key terms and background cultural information" (p. x) relevant to specific teaching points. Each unit also includes a "Wordsmith" module, which is promoted by the authors as "mini-workshops" that use a "*tell me*, *show me*, *let me do it* approach to teaching specific skills" (p.

xi), such as "Writing an expository paragraph using analogies" (p. 15), "Using nouns" (p. 38) and "Setting out dialogue in fiction" (p. 56). Furthermore, the "Knowledge Quest" (p. xi) icons dispersed throughout each unit provide links to online "English games" aimed at specific language conventions, such as "irony" (p. 14), "analogy" (p. 15) and "onomatopoeia" (p. 27). The conclusion of each chapter of work also exhibits an "individual pathway" to online worksheets accessed through the "ebook plus" (p. xi) feature.

Integrated into each unit of work are "sub-units" that the authors claim help to "develop understanding of the concept and allow for a 'dip-in' and 'dip-out' approach" (p. x) to student learning. Each unit of work is also comprised of a series of activities separated into the following: "*Tuning in*" activities that aim to "establish students' current understanding of a concept"; "Ready to read" (p. x) preliminary activities and strategies to guide student reading; as well as "graded activities, sequenced according to Bloom's Taxonomy" and "differentiated" by "*Getting started*," "*Working through*" and "*Going further*" levels (p. xi). The "my view" and "student-evaluation" tasks included at the end of each unit encourage students to "reflect on" and articulate the "knowledge, understanding and skills" they have "gained within the unit" (p. xi). These intended learned skills are then "tested" through a selection of three "Compose and Create" assessment tasks, which conclude each chapter of work. The authors assert that the "choice" (p. xi) of assessment tasks are all "aligned to year level standard of the Australian Curriculum" with rubrics for teachers and students available online through "ebook *plus*" (p. xi). Such tasks include, for example, composing a short imaginative text (p. 94), writing an "informative text for a new student" (p. 95), creating "two contrasting advertisements for radio" (p. 161) and constructing a "rhetorical speech for an audience" (p. 162).

4.6.1 Summary of author initiatives.

While the authors do not explicitly outline their education objectives like other textbooks included in the study, they do make some indications in the section labelled 'How to use this book'. As previously mentioned, the authors promote the textbook as a "stimulating" text that boasts a personalist inquiry approach to studying English. Stimulus images and text are included at the beginning of each chapter to introduce the central concepts and complement the "key questions" of the unit that aim to guide student inquiry "towards knowledge an understanding" (p. x). Such questions range from, "how does the spoken word

persuade?" (p. 129) to "why do visual texts have meaning?" (p. 163). Furthermore, students are "guided through creative online projects" and are provided with "individual pathway worksheets online," enabling them to develop their "knowledge, understanding and skills" (p. xi). The creative "projects plus" feature includes tasks that "guide" students through activities using ICT. For instance, scaffolded explanations are provided to demonstrate to students how to "create a segment for a television or radio show focusing on a current national issue," as well as how to construct and "perform a monologue in the role of a character from a class novel or [their] own creation" (p. 221).

Secondly, the authors demonstrate an intention to teach specific linguistic skills – an intention evident through the inclusion of "mini-workshops," annotated texts and differentiated activities that aims to develop a student's "knowledge and understanding". This initiative is most prominent through the inclusion of the "Wordsmith" activities that focus on explanations of features of language, mechanical skilling and writing in different modes and genres. In each chapter, students are provided with a "*tell me*, *show me*, *let me do it*" section that includes descriptions of elements of language, such as "clauses" and "using nouns" (p. 159), along with instructions in constructing coherent written texts. This is exemplified through activities focused on "writing an expository paragraph using analogies" (p. 15), "using connotations to create rhetoric" (p. 137) and "avoiding verbosity" (p. 217).

Although not explicitly recognised by the authors in the textbook preface, the content reflects a favouring of ethical considerations relevant to the context of the student. This is largely evidenced through the "My view," "Over to you" and "Self-evaluation" processes that attempt to elicit personal responses from students about notions of gender, stereotypes, cultural and personal identity. For example, in a "My view" task, students are asked to complete the reflective activity below:

> Who is a character from a film or book that has helped you better understand yourself? What aspects of the character helped you achieve this self-understanding? Did this character help you to clarify any of your personal values? (Haley et al., 2012, p. 107).

Here students are positioned to engage with the attributes of a familiar fictional character in order to fulfill the requirements of an ethical project that compels them to

consider how "aspects" of a character can help one to "better understand" their own sense of self and "clarify" their "personal values".

4.6.2 Analysis and findings.

Textual content and pedagogical methods were analysed according to Hunter's matrix of English: rhetoric, ethics and aesthetics. Each dimension was divided into relevant sub categories and coded content was organised by page number reference (see Appendix C, Table C14). A separate table of core activities was created to capture the focus of each activity included in the text, totalling to a substantial 834 student tasks (see Appendix C, Table C15). Coding activities was complicated by the myriad of textbook features, activities and icons inundating the composition of each page and impeding the visual cohesiveness. The range of features include: stimulus images, levelled and graded activities using Bloom's taxonomy, "mini workshops" to teach specific skills, pre-reading strategies, annotated explanatory texts, language, literature and literacy links, "Need to know" facts and key terms, individual pathways to online projects, worksheets, "interactivities" and "knowledge quest English games" (p. xi). These elements of the text are also supplemented with a choice of assessment tasks at the end of each unit and references to online rubrics. Each element was individually coded and often recorded across multiple categories. The fact that the text exhibits the highest rhetorical frequency of the sampled textbooks can – in part – be attributed to the diverse range of "stimulus" features and comprehension activities. The "Getting started," "Working through," "Going further," "Tuning in" and "Wordsmith" workshops generally reflect an inclination towards rhetorical instruction. To enhance the validity of the findings, and enable confidence in the overall category totals, the coding process was repeated and cross-checked.

Table 20 provides a description of the proportion of content relating to Hunter's analytical matrix of English. Comparable with each of the sampled textbooks, *English is...8* reflects a significant anchoring of content to rhetoric and ethics at the cost of aesthetics. While rhetorical components are evident, on average, slightly less than five times per page and ethics close to twice per page, content appears to eschew any substantial consideration of aesthetic rules and practices. Noticeably, there are approximately eight examples of content, in total, categorised as aesthetical in focus.

Table 20

Proportion of Content Focus Relating to Rhetoric, Ethics and Aesthetics in Jacaranda

English is…8 (2012)

English is…8 (2012)	
Overall Content Focus	**Average Frequency per page**
Rhetorical	**4.9**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	1.5
Contextual and Intertextual understanding	0.6
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	1.8
Attention to the aesthetics of writing	0.3
Text structures (form, purpose, audience)	0.7
Ethical	**1.5**
Fostering positive relationships and social justice	0.3
Exploration of social contexts, ideas and concepts	0.6
Personal reflection of ethical issues and dilemmas	0.6
Aesthetical	**0.04**
Literary texts are evaluated on artistic merit	0
Appreciation of the nuances of language and form	0.009
Encouraging wider reading of literary texts for enjoyment	0.03

Note. Estimated proportion of overall content relating to Hunter's three categories: rhetoric, ethics and aesthetics. The table indicates an approximate average frequency per 1 page for each discrete dimension and the associated sub-categories for *English is…8.*

Figure 12. General Content Focus for Jacaranda *English is... 8*

4.6.3 Rhetorical instruction.

Of the five sampled textbooks, *English is…8* exhibits the highest rhetorical frequency, which totals to a substantial average of slightly less than five examples per page. Emerging from the data is a noticeable rhetorical focus narrowed to two specific areas: an analysis of the use of language in various forms and attention to improving functional linguistic competencies.

Table 21

Average Proportion of Rhetorical Content in Jacaranda English is… 8 (2012)

English is…8 (2012)	
	Average Frequency per page
Rhetorical	**4.9**
Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	1.5
Contextual and Intertextual understanding	0.6
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language	1.8
Attention to the aesthetics of writing	0.3
Text structures (form, purpose, audience)	0.7

 Note. Estimated average frequency of rhetorical content per one page.

Attention to language is evident through content ranging from, a rhetorical analysis of the way in which the "English language is constantly evolving or changing" (p. 3), to developing a student's ability to identify "what language features seem to be the most important" (p. 91) across a selection of modes and genres. This attention to the analysis and evaluation of language is further consolidated through the authors' commitment to providing students with a "wide range of texts with explanatory annotations for text structure and language features" (p. x). For example, annotations of the short story, "A Trip to the Shop" by Richard Yaxley focus primarily on identifying and describing the "orientation of the narrative" (p. 66), the way in which "short sentences describe the suspense and action" (p. 67) of the story, and how specific devices such as simile, metaphor, alliteration and hyperbole add "descriptive interest" (p. 68) and "keep the reader engaged" (p. 69).

On the other hand, attention to building literacy proficiency and technical competence is largely manifest through the explicit provision of a varying mix of grammatically focused modules. These include the "Wordsmith" segments (p. xi); "Ready to Read" pre reading activities; separate online "interactivities" accessed through the "Knowledge Quest" and

"eBook *plus*" (p. xi) features; the "Getting started," "Working through" and "Going further" levelled comprehension activities, as well as the intermittently dispersed "Tuning in" and "Over to you" questions and tasks (p. xi). These activities and features are also accompanied by the inclusion of text boxes labelled "language, literature and literacy links," which the authors advocate as providing direct connections to the specific strands and content descriptors of the Australian Curriculum. These links feature definitions of key terms and explanations of grammatical conventions that complement the content and associated activities. For instance, such features range from content providing instructions on how to incorporate the use of "numbered and bullet lists" (p. 36) when presenting large amounts of text to "choosing vocabulary to create tone" (p. 84).

As indicated by the data, one of the most prominent literacy focused tasks is the "Wordsmith" segments, which attempt to "teach specific skills" (p. xi) and provide students with the "building blocks" to developing their writing skills. The components include, for example, the explicit teaching of traditional forms of grammar, such as "adjectives and adverbs" (p. 9), "using nouns" (p. 38) and "varying sentence structure" (p. 115). In addition to elements of language, these modules or "mini-workshops" also provide instruction in writing in different modes and forms, such as structuring "subjective and objective writing" (p. 22), and "separating fact and opinion in expressing a viewpoint" (p. 93).

Furthermore, attention to improving functional literacy skills is also reflected in the "Ready to Read" segments that, according to the authors, provide "differentiation for less-able readers" (p. x). These activities primarily prompt students to consider the "text type, length, format, subject matter, use of language [and] difficulty level" (p. 87) of a range of selected texts prior to any in-depth reading and analysis.

The data also indicate that attention to building literacy "knowledge, understanding and skills" is significantly attributed to the inclusion of comprehension activities sequenced according to "Bloom's Taxonomy" (p. xi). The levelled tasks are organised around a series of "Getting started," "Working through" and "Going further" questions, which the authors claim are "differentiated for mixed abilities" (p. xi). Questions build from literal processes of recall to the evaluation, analysis and synthesis of selected material. For example, within a unit on "technology and language change" (p. 11) the "Getting started" questions focus a student's attention on "understanding the language of a website" (p. 13) by recalling information from

an annotated website of a commercial organisation. Students are asked to identify "its subtitle or description" and the websites use of "initialisms" (p. 13). In pairs, as part of a "Working through" activity students are asked to "categorise the words and products on the website" using the graphic organiser provided (p. 13). These questions build towards the "Going further" activities, which are predominantly focused on "analysing and evaluating the language of a website" (p. 13) and creating tasks "in response to the language of technology" (p. 14).

A similar hierarchical model of comprehension is also evident in the activities related to an evaluation of S.E. Hinton's, *The Outsiders*. Here, the "Getting started" activities begin by focusing students' attention on building their "understanding" of "imaginative texts" (p. 76). The first question directs students to "complete a KWL chart on the extract," K – what you know, W– what you want to know, and L – what you have learned (p. 76). Other questions instruct students to identify and "list five facts [they] have learned about the narrator, Ponyboy" (p. 76) and the two gangs – the "Socs" and "Greasers" (p. 76). Additionally, the "Working through" activities prompt students to identify the language "clues" (p. 76) in the text that demonstrate "all the slang" and "American words," "who Ponyboy is talking to" and "how he feel[s] about each of his brothers" (p. 76). The "Going further" activities attempt to engage students in processes of analysis through the "responding to and creating imaginative texts" section. For instance, students are directed to "write a monologue" from the perspective of either one of Ponyboy's brothers or a member of the Socs.

In addition to the initiative to improve functional literacy and language skills, the data also suggest an emphasis of content on textual structures of form, purpose and audience. With a frequency slightly less than once per page, this significant statistic is largely attributed to Unit 3, "Constructing Effective Texts" (p. 61), which is established around the following "Big Question": "How does a writer construct effective texts for a variety of audiences and purposes?" (p. 61). The initial "Tuning in" activity prompts students to "discuss and decide" for "who" and "why" (p. 63) a range of texts have been created. In small groups students are instructed to complete the table provided by identifying the audience and purpose of a sample of texts, including, for example, *The Hunger Games"* by Suzanne Collins, "a Twitter post," "a Superman comic" and "an instruction manual for assembling an entertainment unit" (p. 63). As part of the "Literacy link" feature, students are asked to consider the purpose and

audience of persuasive texts by creating "two slogans about recycling: one for a primary school class and one for a group of businessmen" (p. 63). As part of the task, students are to consider how each slogan "differs" as a consequence of the contrasting audiences.

Following these preliminary activities is an analysis of the construction of both imaginative and informative texts. Firstly, students are asked to consider the "language features, descriptions and common sentence types" (p. 64) associated with specific genres of prose fiction, including, for example, "fantasy," "science fiction" (p. 64), "historical fiction" and "action/adventure" (p. 65). An analysis of fictional texts is followed by a consideration of the "subject matter," "purpose," "language features" (p. 91) and "text devices" (p. 80) associated with informative texts, specifically, news reports, textbooks, recipes, as well as instructional and procedural manuals.

Similarly, with an average frequency slightly greater than once every two pages, the data also reflect a significant consideration of building contextual and intertextual understandings. This is – in part – evidenced through the "Need to know" facts that, according to the authors, intend to provide teachers and students with "key terms and background cultural information" (p. x). For example, as part of a unit inquiry into "the influence of technology on language structures and words" (p. 11), students are provided with contextual background contrasting the industrial revolution of the nineteenth century with the modern digital "revolution" of the twenty and twenty-first centuries. Similarly, in the unit "Crafting character" a sample extract from Charles Dickens', *Hard Times*, is accompanied by facts about the experiences of the working class in an industrialised nineteenth century context and the "the purpose of schools in Dickensian England" (p. 108). A similar process of presenting contextual information is reflected in the study of S.E. Hinton's, *The Outsiders*, where students are instructed to "read the Need to know about the 1960s period of history in the USA" (p. 74). Embedded within specific comprehension tasks are contextually focused activities prompting students to demonstrate an understanding of changing contexts. For example, students are asked to "list the differences" between "the life Ponyboy describes in 1960s USA to life today in Australia" (p. 76).

With examples less than once every two pages, the least evident rhetorical category relates to the aesthetic practices of writing. Dispersed intermittently throughout each unit, particularly the "Wordsmith" modules are exercises related to sentence construction and

lexical choices. For example, students are asked to "write three final sentences" in response to a passage thinking about the "best adjectives and adverbs to use" (p. 10). An additional "Wordsmith" unit focuses students' attention on the signals and features of subjective and objective writing and points of view. One such activity is outlined below:

> Write an objective paragraph about your morning, between waking and your first class. Write in the third person, as if describing someone else, but use your own name (e.g. *Tranh woke up and yawned*). Then write a paragraph describing the same events subjectively, using the first person (*e.g. I woke up slowly and lay in bed yawning).* In the subjective paragraph, you can choose what to include and what to leave out (Haley et al., 2012, p. 23).

This task appears to encourage students to experiment with constructing objectively or subjectively balanced writing that is clear in its purpose and tone.

Further to this, the focus on the aesthetics of writing is also attributed to a segment on "how writers use sentence structure to help pace the reader" (p. 72). Students are prompted to experiment with writing conventions and sentence structure as a means of "guiding and pacing the reader" through a text. As part of the "Over to you" focus questions, students are instructed to "rewrite" a passage, by "making use of as many language features" as possible "to help create interest and pace the reader" (p. 73). Students are also encouraged to select an "imaginative text" and "find and highlight examples of how the writer has used sentence structures and punctuation to help guide the pace of the narrative" (p. 73).

4.6.4 Ethical instruction.

Table 22 provides a summary of the frequency of ethical content reflected in the textbook. With an average frequency of three examples of ethical content every two pages; this text exhibits the second highest recorded frequency of ethical content after, *Macmillan English 10.* With slightly more than one example recorded every second page, the data suggest an emphasis on two ethical categories: firstly, the exploration of changing contexts and the representation of ideas and concepts; and secondly, attention to inciting personal reflection and ethical awareness.

Table 22

Average Proportion of Ethical Content in Jacaranda English is… 8 (2012)

English is…8 (2012)	
	Average Frequency per page
Ethical	**1.5**
Fostering positive relationships and social justice	0.3
Exploration of social contexts, ideas and concepts	0.6
Personal reflection of ethical issues and dilemmas	0.6

Note. Estimated average frequency of ethical content per one page.

Contributing to this significant ethical focus are chapters such as, "Me Myself and I," which offers an exploration of the following "Big question": "How does language influence a person's identity?" (p. 31). The chapter concentrates on a sample of fictional and expository texts, including the following: autobiographies, feature articles and novel excerpts that encourage students to discuss and reflect upon the way in which "stereotypes," "names," "labels" (p. 34), "family relationships" and "culture" influence constructions of identity. To take an example, students are instructed to read an extract from the preface to the autobiography *Chinese Cinderella* by Adeline Yen Mah and complete the following group activity:

18) In the book *Chinese Cinderella*, Adeline Yen Mah is labelled as being *bad luck* by much of her family because her mother died shortly after she was born. Another label we often hear people use these days is *loser*. In the same group in which you discussed question 15, discuss labels.

a) Talk about some of the labels that you use at school for different 'types' of people, such as *geeks*. See if you can come up with a list of five such labels.

b) When we label someone, are we stereotyping them? (To stereotype someone is to create an oversimplified image of a person or group.)

c) Does labelling yourself as part of a group make you feel safe and comfortable or boxed in?

19) Still in your group, find another way of describing people you discussed in (a). Avoid being negative or critical, and pick out their strong points (Haley et al., 2012, p. 37).

This example reflects how developing an understanding of the text's preface and the author's use of language is largely concentrated on developing students' awareness of the potentially harmful effects of "oversimplified" stereotypes and labels. The author's experience of being labelled as "bad luck" by her family is used as an impetus to student discussions and ethical inquiries into the impact of "negative" or "critical" stereotypes, which appear relevant to their immediate school context.

The least evident ethical category with examples evident slightly less than once every three pages relate to instances of cultivating an awareness of social justice and a student's interconnectedness to the world. Content relating to notions of social justice appear to encourage a sense of civic responsibility and ethical understandings about the values and opinions of others. For example, in response to an extract from the novel, *In the Sea there are Crocodiles*, students are positioned to respond to the true story of the young protagonist, Enaiat, who is staying with his mother in Pakistan after fleeing Afghanistan. Students are asked to "think of three words to describe how the boy feels when his mother has gone" (p. 19) and reflect on how they "feel about reading non-English words in a text if it is set in another country or culture" (p. 20). Additionally, students are asked to "discuss" how they "feel empathy" for Enaiat by considering the "frightening" situations he endured (p. 21). Following this, students are asked to complete the following group task:

> In a small group, discuss situations in which you felt frightened, perhaps when
> you were younger. One member of your group should record the situations
> (Haley et al., 2012, p. 21).

In completing the task, students are asked to "work out" whether members of the group shared similar "scary" experiences and "feelings". In a brainstorm activity, students are then instructed to record the "names of people who have had a similar experience, and what each person did" (p. 21).

These questions and activities demonstrate how "evaluating and responding" to a text that depicts another culture is largely concerned with cultivating an awareness of democratic sensibilities and social justice. Descriptions of the character's "frightening" (p. 21) experiences as a young boy are used to initiate student discussions about times they have felt

scared and vulnerable. By sharing these "scary situations" (p. 21) students are positioned to acknowledge and empathise with the "feelings" (p. 21) and experiences of their peers.

Significantly, the data indicate that of the 834-recorded activities, 32% exhibit an ethical focus that often impinges upon the rhetorical (see Appendix C, Table C15). This is predominantly reflected through instances of literal and inferential comprehension tasks, where approximately 13% of these activities reveal an underlying ethical emphasis. For example, in the chapter "Me, Myself and I" the comprehension tasks on "understanding" and "analysing" (p. 42) the introduction of characters in fiction privilege an apparent intention to explore notions of identity, gender and cultural stereotypes. This is exhibited in the sample of comprehension activities featured below.

1. What does the narrator tell us about in the first and second paragraphs? Answer the questions, *who*, *where* and *what* for each piece of information the narrator gives us.
2. In which paragraph does the narrator tell us her name?
3. How many parts is there to Amal's whole name?

4. a) What is the decision Amal has reached?
   b) What aspect of the Friends episode inspired her?
   c) Why did it inspire her?

5. How is she feeling about her decision?
6. In what way did Amal's teachers 'label' her in primary school? What did this have to do with her name?
7. Do you think Amal's name helps her to blend in at McCleans Grammar School? Explain.
8. What comes first: a brief description of Amal's parents or their names?
9. Why do you think Amal says that 'the sheiks will be holding emergency conferences'?
10. Refer to the Wordsmith in Unit 1, page 15, on similes and analogies. What analogy does Amal use to describe her decision to wear the hijab? (Haley et al., 2012, p. 42).

While the initial questions focus on recalling literal "*who*, *where* and *what*" information from the extract, largely, each of the ten questions appear to provoke students to consider ethical and intercultural understandings. For example, students are asked to reflect on what "inspired" Amal to make the decision to wear the hijab, how the "label" she was given affected her and whether her name helps her to "blend in" at school. While question 10 appears to encourage an understanding of rhetorical language devices, particularly "similes and analogies," the focus is largely ethical, as students are encouraged to consider how the devices are used to "describe her decision to wear the hijab" (p. 42).

4.6.5 Aesthetical instruction.

Table 23 provides a summary of the aesthetical content evident in the textbook, which is limited to a total of eight recorded examples within the textbook. Emerging from the five sampled textbooks is an unvarying absence of aesthetically focused instruction and student activities. The data suggest that appreciating aesthetical appeal is narrowed to fashioning a sense of enjoyment or appreciation of literary texts, as well as developing an understanding of nuanced language and textual forms.

Table 23

Average Proportion of Aesthetical Content in Jacaranda English is… 8 (2012*)*

English is…8 (2012)	
	Average Frequency per page
Aesthetical	**0.04**
Literary texts are evaluated on artistic merit	0
Appreciation of the nuances of language and form	0.009
Encouraging wider reading of literary texts for enjoyment	0.03

 Note. Estimated average frequency of aesthetical content per one page.

Notably, attempts to incite aesthetical judgments of the "literary value" (p. 77) and appeal of a text are obscured by a prioritisation of the ethical. For example, after working through activities on S.E. Hinton's, *The Outsiders*, students are asked to consider why "some stories become classics and others last for only a brief time ending up in the remainder bin of the bookshop" (p. 77). Part of the reason this text is explained as valuable is because, as a coming-of-age story, "each new generation of young readers finds something in it that relates to their own experience growing up" or "something fundamental to the human condition,"

such as "belonging to a tribe" (p. 77). Students are asked to select a sample of other coming-of-age stories and "judge whether they are, or likely to become, classics" (p. 77).

While the activity demonstrates attempts to encourage a consideration of the merit and "value" of literary texts, overall, a systematic aesthetical analysis is largely overshadowed by ethical prioritisations. Comparable with the other four sampled textbooks, the "rules" that guide an appreciation of the aesthetic artistry of a literary text appear to be demoted in favour of ethical reflections concerning the "fundamental" aspects of the "human condition" (p. 77).

4.6.6 Conclusion.

The authors advocate that *English is...8* embraces an inquiry approach to the current Australian Curriculum strands and content descriptors for Year 8 English. The units, sub-units, "mini-workshops," "creative online projects" "interactivities" and "differentiated" (p. xi) activities claim to "teach specific skills" and guide student inquiry "towards knowledge and understanding" (p. x).

The data suggest that the eclectic range of resources, activities and annotated explanatory texts contribute to a significant rhetorical focus on developing students' knowledge, understandings and language skills. On the other hand, the data also indicates a prominent balance of content towards the ethical dimension of English. This is largely manifest through the 32% of student activities that attempt to immerse students in the complexity of changing social contexts and a range of ethical issues relevant to their immediate context.

Similar to the other sampled textbooks, emerging from the data is an overt neglect of aesthetically focused content. While there are attempts to cultivate an enjoyment of language and literature, along with an appreciation of the literary merit of texts, overall attention to aesthetics is eschewed in favour of rhetorical and ethical instruction. The data suggest that – overwhelmingly – texts are interrogated and judged from a rhetorical and ethical perspective rather than artistic merit and cultural value.

5. Discussion

5.1 Overview

A discussion of the findings have been separated into the following three sections: an overview of the balance of rhetorical, ethical and aesthetical content evident across the five textbooks; a discussion of the three research questions that have guided the content analysis project; and a summary of the project's limitations in scope and method.

5.2 Overview of Rhetorical, Ethical and Aesthetical Content

A general pattern emerging from the data suggests a movement towards language and literacy at the expense of aesthetics. While the balance of content reported in the Findings appears to oscillate between rhetorical and ethical functions, aesthetics was found to be the most neglected of Hunter's categories. This pattern can be partly understood by current curriculum initiatives and the intentions of the authors. A review of the English curriculum produced by ACARA reveals a specific orientation of content that "nods" towards the language strand. This initiative is reflected in each of the sampled textbooks, which – to differing degrees – claim to provide rich language experiences, nurture students' abilities to make confident language choices and develop "essential English skills". Furthermore, the findings reveal a prominent, yet superficial turn to language, evident through the implementation of a mechanistic approach to functional linguistic skilling. However, on the other hand, the curriculum also demonstrates a commitment to facilitating the personal, social, moral and ethical outlook of students through specific cross-curriculum initiatives. These ethical aspects of the curriculum are accommodated in each textbook and, as the data indicate, such content has a tendency to overshadow aesthetical dimensions and, at times, the rhetorical. In terms of the aesthetical, the total proportion of content and student activities collated from each textbook suggest a visible sacrifice of aesthetical training in favour of ethical reflections and rhetorical instruction (see Appendix D and E). The proven eschewing of aesthetics is consistent with Patterson's (2014) assertion that, "aesthetic reading is so much a taken-for-granted part of the English classroom that its history and emergence as a set of specific practices developed within the English classroom in rarely examined" (p. 95).

Unvaryingly, the greatest proportion of rhetorical content is narrowed to two of Hunter's categories: firstly, the acquisition of functional literacy skills, specifically, traditional conventions of grammar, parts of speech, literal and inferential comprehension and producing texts across modes and genres; and secondly, the systematic analysis of genre, generic conventions and language use. This proven mechanistic approach to a language and literacy is initially evident in the tone of each textbook title, cover design, Australian Curriculum branding and introductory pages. While the data suggest that each textbook incorporates additional rhetorical content – including – context, intertextuality, audience and purpose, as well as textual structures, these elements are frequently overshadowed by a preoccupation towards the development of functional language and literacy skills. The authors of each textbook claim that the focus on building "essential English skills" will prepare students to "develop confidence in their own ability to make the best possible language choices (Sadler et al., 2016, p. vii), "learn more about grammar and spelling" (Rucco & Brownhill, 2012, p. vii) and guide students through "key language issues and concepts" (Dunscombe et al., 2012, p. vii).

This overt attention to the transmission of literacy skills narrows the scope of the rhetorical component of English in each of the sampled textbooks. A more sophisticated rhetorical framework would attempt to cultivate in students a greater breadth of knowledge, skills and dispositions that engage students in a richer mastery of the English language. Students would be compelled to focus on historical context and facts, making meaningful cultural connections from texts and developing a greater sense of the interconnectedness between audience, purpose, form and genre. While these rhetorical components are evident in each textbook, on many occasions, these features are implemented in isolation, or are reappropriated into ethical agendas.

The limited rhetorical focus and the underlying gravitational pull towards the ethical is reflected in the following activities, which are sampled from the unit "Analysing characterisation in classic texts" featured in *English is...8,* by Haley et al. (2012). The unit begins with contextual background related to Dickensian England, the Victorian era, and the Industrial revolution, as a way of introducing an extract from *Hard Times*. Students are then engaged in a series of "Getting started," "Working though" and "Going further" activities that initially engage them in a study of how language features and devices are used to construct key characters. For example, students are asked to explain why Dickens chose to use

particular "truncated sentences" and "language devices" (p. 113) to introduce the character of Thomas Gradgrind. However, interestingly, the rhetorical focus on building historical and cultural contextual knowledge and analysing the use of language to construct specific characters is largely surpassed by ethical interpretations of the text. Contextual understanding and knowledge of language devices are used as an impetus to incite "assumptions" about the "roles of males and females in society" and ethical considerations of the way "schools, and even different classrooms within schools, have very distinct cultures" (p. 113). The final task prompts students to "experiment with different sentence structures and vocabulary choices" to "write a short creative passage (400-600) words that explores how classroom interactions represent the wider culture of [their] school (and possible wider community)" (p. 113). Although students are prompted to manipulate language for effect, the central purpose of the task is to provoke personal reflections that relate to the immediate social and cultural context of the student.

While the data suggest that across the five sampled textbooks rhetorical content features at an average frequency greater than three times per page, significantly, the ethical occurs at least once every page (see Appendix C). Similarly, although the total amount of student activities appears to be inclined towards the rhetorical, at least one third of all student activities in each textbook are attributed to ethical training (see Appendix C). Despite the total of content and activities being less than the rhetorical, examination of the data suggest that processes of ethical analysis often impinge upon rhetorical studies of language, arguably skewing what appears to be a rhetorically focused task towards the ethical. There are also instances where the proportion of ethically focused activities overshadows the rhetorical, such as the literal and inferential comprehension activities in *Macmillan English 10*, which were categorised as 18% ethical and 12% rhetorical (see Appendix C, Table C6). Even though rhetoric has the highest recorded proportions its power and effectiveness is undercut by superficiality and by anchoring to the ethical. As reflected in Figure XX, the rhetorical, ethical and aesthetical content of each textbook needs to be thoroughly interpreted and cannot simply be read off the total proportions.

Pearson English 10 (2012)
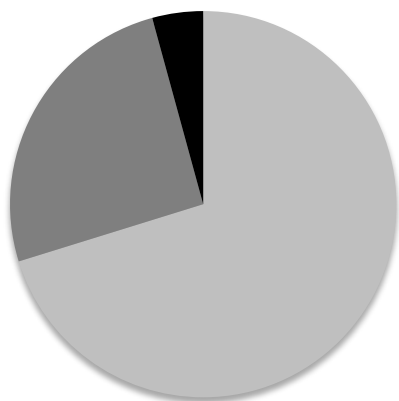
Macmillan English 10 (2013)
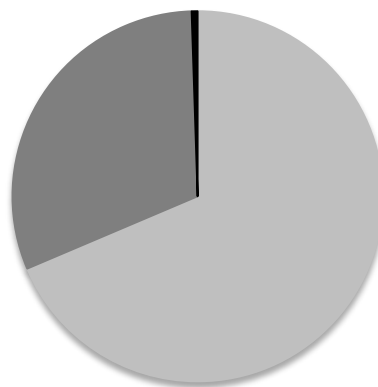
Macmillan *Focus on English 9* (2016)
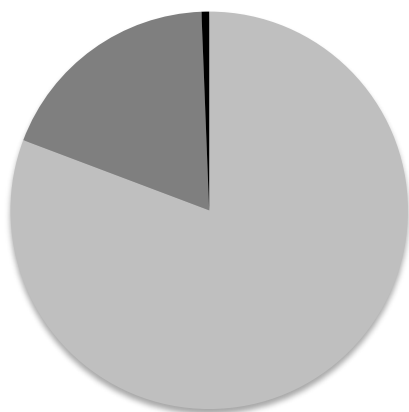
Jacaranda *English is...8* (2012)
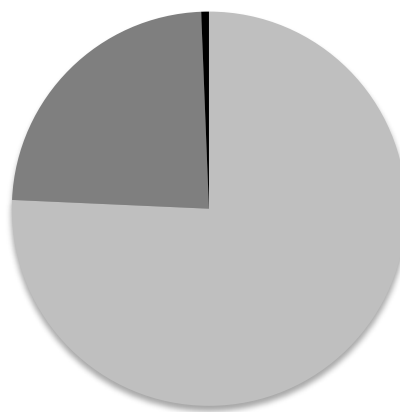
Cambridge *Essential English Skills 9* (2012)
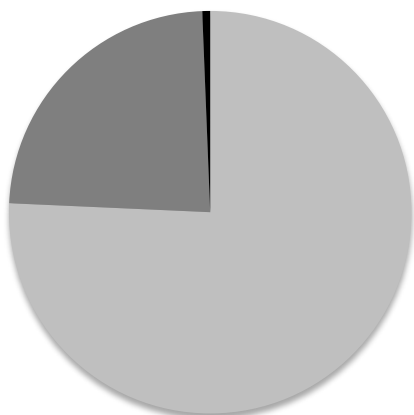
Legend:　■ Rhetorical　　■ Ethical　　■ Aesthetical

Figure 13.　Summary of Overall Content Balance

The potential for the ethical to monopolise rhetorical and aesthetical instruction is reflected in the following series of student tasks sampled from *English is...8*. These activities are based upon S.E. Hinton's novel, *The Outsiders*. Initially the "understanding" and "analysis" (p. 76) activities are rhetorical in focus, linked specifically to a study of the historical context of the USA in the 1960s and the use of structural and language devices, including, first person point of view and colloquial language. However, rather than engaging students in a "purely" rhetorical analysis of the text, the authors' purpose appears to shift towards ethically orientated "responding" and "creating" (p. 77) tasks. For example, students are asked to reflect upon why the female author "may have used her initials rather than given her name," and evaluate "how successful she has been in capturing a male voice" (p. 77). In terms of the characters, students are asked to "outline the two values or principles" that the protagonist Ponyboy appears to live by, and consider why dealing with "conflict between two opposing groups within society" appears to be a "recurring theme in imaginative texts" (p. 77). Furthermore, the text is deployed to elicit discussions about personal identity and gang culture. Students are asked to consider what the statement: "gang membership and culture are important to identity in society" (p. 77) might mean and whether they agree or disagree with the assertion. This is just one example reflecting how rhetorical processes are often superseded by a valorisation of ethical training that aims to develop students' capacities to interpret and scrutinise texts from an ethical perspective.

This particular unit also demonstrates a distortion of aesthetical evaluations of a text in favour of the ethical. Rather than judging the "literary value" of the text in terms of its artistic merit and use of stylistic features, students are encouraged to consider whether texts are likely to become classics based on an author's ethical exploration of the "human condition" (p. 77). Irrespective of intentions, the overall data across the textbook sample reflects a noticeable sacrificing of formal aesthetical training in favour of rhetoric and ethics. As demonstrated in the example above, attempts to explicitly teach students how to judge the allure and artistry of a text in terms of aesthetics and literary stylistics is ultimately subverted by engaging students in reflexive processes with a social, moral or ethical agenda.

5.3 Addressing the Research Questions

1. How is "English" conceived and constructed in current mainstream textbooks?
- What content is presented?
- What balance of rhetorical, aesthetic and ethical trainings is evident?
- What instructional strategies and organisational principles are evident?
- What picture of English emerges from such books?

The overview of content described above has briefly addressed the direction and balance of content that is dominant and emergent from the textbooks. As previously mentioned, while the texts exhibit an unequivocal rhetorical and ethical focus, this has largely been at the cost of aesthetics. Noticeably, the textbooks demonstrate a visible reorientation of English resources around the language and literacy strands of the curriculum, with a consequent focus on rhetorical linguistic skilling (see Appendix D). Examination of the data indicate that language and literacy work is built upon mechanics of grammar, spelling, comprehension, vocabulary and the analysis and use of language, rather than categories derived from literary stylistics. This narrow focus on the rhetorical initially emerges through the comparable initiatives of the textbook authors. For example, Dunscombe et al. (2012), the authors of *Pearson English 10*, recognise the "building of the student's skill base" as "one of the central components of any English curriculum" (p. vii); a similar approach to Haley et al. (2012), the authors of *English is...8*, who claim to provide a range of "differentiated" activities to "teach specific skills" (p. xi). Rucco and Brownhill (2012) and Sadler et al. (2016), authors of *Essential English Skills* for Year 9 and *Focus on English 9* respectively, claim to provide detailed coverage of "grammar and punctuation, spelling, vocabulary development, reading, writing, comprehension" (Rucco & Brownhill, 2012, p. vi) and a commitment to teaching "essential English skills" (p. vii). Similarly, Bernhardt et al. (2013), authors of *Macmillan English 10*, assert their commitment to the "explicit teaching of grammar in meaningful contexts" and an emphasis on "using English powerfully and effectively" through "practical and engaging exercises" (back cover, para. 2).

This privileging of a mechanistic rhetorical approach to English lacks an explicit– and holistic– exploration of language use in relation to specific features of purpose, audience, context, the aesthetics of writing and textual forms. While the data suggest that these rhetorical features are evident in each text, their total average frequency is significantly less

when compared to examples of the analysis and use of language and functional linguistic skilling (see Appendix C). Additionally, efforts to engage this rhetorical approach are often implemented in a limited and isolated sense, or as a means of clarifying modern, self-problematising practices in ethical training.

To take an example, in *Macmillan English 10*, as part of unit one, "Connecting" (p. 1), Bernhardt et al. (2013) include a literacy focused section with the subtitle "Analysing a speech" (p. 14). The unit concentrates on Julia Gillard's address to the United States Congress in March 2011, a speech attempting to "reinforce the historical alliance between Australia and the United States" (p. 15). Analysis of the speech begins with a consideration of "features of a speech," including "audience and purpose," "techniques used to engage the audience" and the structural elements, such as "repetition" and "well-balanced sentences" that are used to "increase cohesion and impact" (p. 15). Notably, a short analysis of textual features, techniques, audience and purpose leads to the following exercise:

> Your task is to evaluate the impact of Julia Gillard's speech. Writing as a
> member of the US Congress, record in a blog entry what impression the speech
> made on you and why (Bernhardt et al., 2013, p. 15).

While initially the literacy unit begins with a brief overview of audience and purpose in conjunction with a short analysis of the conventions of rhetoric, the main student activity reveals embedded ethical efforts focused on engaging students in an evaluation of issues of patriotism and personal and cultural identity. Ultimately, the rhetorical focus on language, audience and elements of shared cultural knowledge are superseded by content intent on eliciting a personal response about the "impact of the speech" and the "impression" (p. 15) it leaves on the student.

This particular example is significant as it provides a representation of the dominant picture of English emerging from the textbook sample. Firstly, this example demonstrates a misrepresentation or skewing of rhetorical content. There is ample evidence to suggest that each textbook emphasises a reorientation around the acquisition of functional linguistic skills and the mechanics of grammar. However, the inclusion of additional rhetorical elements, notably, purpose, audience, context and the aesthetics of writing, are limited and isolated, or as a means of producing an "appropriate ethical response" (Bender, 2007, p. 84). This reveals

a second key point, that textbook content exhibits a supposed "natural" trajectory towards a long established, modern and self-problematising ethical mission that foregrounds an exploration of social issues and practices of personal introspection and reflection.

It is this strong relationship between rhetoric and ethics that overshadows a thorough consideration of aesthetical training focused on developing a student's appreciation of the cultural artistry of literary texts. Attempts to engage students in aesthetical content appear superficial and "tied up" in elucidating the ethical or promoting wider reading. As noted in the previous chapter, this subtle tendency for aesthetics to be distorted by a mobilisation of the ethical is overt in a "Literature link" activity in *English is...8*. In this activity, students are instructed to select a sample of coming-of-age stories from the school library and "judge" their "literary value" based on the "fundamental" insights they provide into the "human condition" (p. 77). Similarly, judging the "universal appeal" of literary texts in *Macmillan English 10*, is linked to questions encouraging students to consider how poems are "relevant" to their own life (p. 167) and what such texts say about the choices and decisions "all humans have to face" about the "direction their lives will take" (p. 166). Both examples reflect how an aesthetic appreciation of literature informed by traditional and systematic studies of style are eschewed in favour of ethical interpretations.

2. What influences are evident in the construction of English in current textbooks?
- To what extent are new curriculum frameworks accommodated?
- To what extent are ideological models of English accommodated?
- What continuities and discontinuities with past practice are evident?

The Rationale and Aims of the current curriculum for English suggests that the study and development of language and literacy skills are central to the creation of young people who are "confident communicators" prepared for "education, training and the workplace" (ACARA, 2015, Rationale, para. 1). The data suggest that each of the sampled textbooks – to different extents – has adopted a commitment to exposing students to the "richness of the English language" (Dunscombe et al., 2012, p. vi) and providing learning experiences that enable students to make the "best possible language choices" (Sadler et al., 2016, p. vii). Iterations of the Australian Curriculum's "Aims" and "Key ideas" of language and literacy in use are reverberated in each of the textbook resources. For example, each text demonstrates a commitment to improving a student's "vocabulary and grasp of grammatical and textual

patterns sufficient to understand and learn from texts encountered in and out of school"
(ACARA, 2015, Key ideas, "Literacy is language in use," para. 2), as well as their ability to
recognise that "authors make choices about language features, visual features and text
structures" to suit different purposes, audiences and contexts. Each textbook acknowledges
the use of key "features of language" as "language choices including vocabulary, punctuation,
sound devices such as alliteration and language devices in literary texts such as imagery".
Text structures are recognised as the "different ways of organising information and expressing
ideas in texts, and include such structural elements as overviews, subheadings, topic
sentences, concluding paragraphs and cause-and-effect statements" (ACARA, 2015, Key
ideas, "Language features, visual features," para. 1).

This mechanistic approach to conventions of grammar, parts of speech, vocabulary
development and identifying and recognising how language and literacy devices are
manipulated for effect, constitute a considerable proportion of content and the highest average
frequencies across the five sampled textbooks (see Appendix C and D). For example,
Dunscombe et al. (2012) state that the "best way to learn how to identify techniques" is to
"practice annotating" (p. 18). Furthermore, Rucco and Brownhill (2012) provide
opportunities to improve punctuation use by directing students to rewrite sentences and read
the extracts provided, inserting punctuation marks where appropriate (p. 37).

The language and literacy activities and content reported in the findings appears to
endorse a reinstalment of a formal language skills approach to English that emphasises the
development of functional linguistic skills considered relevant and important to the
workplace. Versions of the skills model were taken up in the 1940s and 1950s, focusing on
content and methods that foregrounded the explicit instruction in spelling and grammar and
"practical written and spoken genres" (Moon, 2013, p. 5). As Moon (2013) explains, "skills"
and "technical competence" were criticised by progressive educators for their apparent
neglect of the experiences and subjectivity of the student, "their self-expression and
creativity" (p. 5). By the 1960s and 1970s a linguistically orientated approach to English was
relegated in favour of a theoretical strategy emphasising the "Personal Growth" of the student
and learning experiences that privileged an "experience over knowledge" (p. 7) approach. As
previously outlined in the Literature Review, both the "formal skills" and "Personal Growth"
models of education have contributed to competing polarised debates about conservative and
progressive visions of classroom English.

As Moon (2013) asserts, the philosophical aims and themes of Personal Growth English were "most fully developed at the famous 1966 Dartmouth Conference" (p. 5) and adopted by John Dixon in his 1967 manifesto, *Growth Through English*. Subsequently, Personal Growth English was "championed by progressive educators in the 1970s" (p. 4) and "remains a powerful influence on the thinking and practice of many current teachers" (p. 5). This long established ideological narrative of English continues to occupy a prominent space in the current Australian Curriculum, as reflected in the five textbook resources. The English curriculum is explicit in its intention to provide learning experiences that help to cultivate "informed citizens" that "learn to analyse, understand, communicate and build relationships with others and the world around them" (ACARA, 2015, Rationale, para. 1). The English curriculum is described as a space that contributes to "nation-building" and "internationalisation" (ACARA, 2015, Rationale, para. 2) by providing opportunities for students to "become ethical, thoughtful, informed and active members of society" (ACARA, 2015, Rationale, para. 1). Furthermore, the "Key ideas" of the curriculum attempt to develop in students the skills and dispositions that are needed to help them "understand" the "philosophical," "moral" and "political" (ACARA, 2015, Key ideas, "Literacy is language in use," para. 2) bases on which many texts are built.

As previously mentioned in this chapter, the components of the "General capabilities" section invite a thorough consideration of developing the personal social and ethical competences of students through a range of practices "including recognising and regulating emotions, developing empathy for others and understanding relationships, establishing and building positive relationships and making responsible decisions" (ACARA, 2015, Personal and social capability, Introduction, para. 1). Pervading the current curriculum is an intention to cultivate in students the values and sensibilities that enable them to function with respect and responsibility in a democratic community. This discourse of the curriculum focused on the personal and individualised development of the student, reflects how this once governmentally imposed "social mission of the subject" (Bender, 2007, p. 93) continues to eclipse a thorough and meaningful language and literacy focused study of English. Despite recent pressures to "lift standards" and address literacy shortfalls, as Hunter (1997) and Moon (2012) explain, the "refurbishing of rhetorical categories" (Hunter, 1997, p. 316) cannot seem to escape the "tyranny of the personal" (Moon, 2012, p. 37).

The data suggest that this curriculum orientation around ethical problematisation overshadows a rigorous rhetorical approach to content and instruction, as processes of rhetorical training that can be explicitly taught, practised and measured are distorted by ethical prioritisations. The study of context, essay skills, persuasive speeches, comprehension and grammatical conventions are often used as an impetus for mediating ethical interpretations. For example, analysing persuasive speeches in *Macmillan English 10*, leads to three assessment tasks, one in which students are instructed to prepare a three-minute speech outlining the "importance of giving blood" (p. 20). Students are directed to "establish a close social distance with [the] audience and persuade them to consider giving blood" (p. 20). Students are assessed on their "ability to use language to build an empathetic relationship with [the] audience in order to be persuasive" (p. 20). While the activity aligns with the curriculum's privileging of the "Language" category of English, formal instruction in persuasive rhetoric, audience, purpose and context is demoted in favour of "eliciting personal responses through the pedagogical simulation of real language situations" (Hunter, 1997, p. 318).

Similarly, in *Pearson English 10* a study of the context of classic novels, ranging from the Romantic Period through to Colonial Australia and Modernist and Postmodernist eras, is impinged upon by specially organised comprehension questions, texts and passages that subordinate rhetorical processes through a "commitment to the moral centrality of literature" (Hunter, 1997, p. 316). The chapter overview by Dunscombe et al. (2012) outlines an intention to providing students with opportunities to "compare the historical context of a text with our own contemporary context" (p. 193) as a means of gaining a "greater understanding of common human experience and cultural diversity" (p. 193). Rather than providing opportunities for contextual inquires, the unit content and comprehension tasks are centred on an ethical project that it dominated by discourses around marginalisation, cultural identity, racism, gender and stereotypes.

In terms of Hunter's aesthetical dimension of English, the current curriculum acknowledges the aesthetic appreciation of literature as valuing texts for their "form and style" and "enduring or artistic value" (ACARA, 2015, Key ideas, The appreciation of literature, para. 3). Such texts are studied to provide students with "access to mediated experiences and truths that support and challenge the development of individual identity" and enable students to "learn about themselves, each other and the world" (ACARA, 2015, Key

ideas, The appreciation of literature, para. 1). Notably, the curriculum suggests a turn to aesthetics in terms of ethical considerations, rather than a systematic study of style. As previously discussed, while the data suggest that aesthetics is the most neglected of Hunter's categories in each of the five textbooks, the coded examples do suggest an emphasis on addressing the literary value of texts through processes of ethical reflections. This suggests a departure from earlier models of English, where the aesthetic featured either as an explicit dimension of the subject or as a trigger for personal responses to literature.

3. What implications can be drawn about the direction of subject English?
- Are current textbooks likely to help improve literacy standards?
- Are current textbooks reflecting any shifts in the professional identity of classroom English teachers and their role?

In responding to the implications that the textbook content suggests about the future direction of school English, it is important to revisit the context from which English initially emerged. Hunter (1997) asserts that, the subject has historically suffered from tensions and misunderstandings surrounding its content and purposes. One significant effect of this, according to some, is the subordination of knowledge and rhetorical skilling to other aspects of English – such as ethical problematisation and aesthetic comportment. Hunter (1997) states that, these misconceptions about the nature and scope of school English can be explained, in part, by a lack of understanding about the installation of the modern school and the centrality of English in the curriculum. As noted in the Literature Review, Hunter's history lesson invites a consideration of the deep-seated educational narratives of how the modern school emerged. Hunter confronts and challenges traditional and progressive notions that embellish the emancipatory benefits of the modern school and embrace grandiose illusions about the nature and scope of English as a subject. Moreover, Hunter (1997) rejects prevailing ideas that English emerged as an immediate response to the development of personal, democratic or class consciousness, or by "self organising oppositional groups acting out of a love of literature" (p. 322) and a preoccupation with the personal growth of the individual. Instead, Hunter injects a new way of thinking into these enduring ideological assumptions about the modern English classroom, inviting us to consider its historical emergence and development into a "pedagogical milieu" (p. 317) with specific (limited) functions and purposes that satisfied the needs of a democratic state.

Goddard (2009) adopts Hunter's assertion that the popular school and subjects such as English reveal their lineage in the achievements of government and bureaucratic expertise. Rather than emerging from a transhistorical "essence," Hunter argues that the school was established to perform the practical and "mundane" (p. 187) task of managing urban populations and fashioning self-governing citizens. According to Hunter, the school was built upon a convenient amalgamation of borrowed technologies and systems of training already established in political institutions, governmental domains and Christian pastoralism. In rethinking the present view of subject English, it is important to understand Hunter's main contention that English is a by-product of a series of distinct and contingent practices and routines organised to achieve different pedagogical activities. Hunter (1997) explains that, in Australia, these activities, functions and outcomes of English are known respectively as rhetoric, ethics and aesthetics (p. 315). In Hunter's view, as English is "governed by powerful social and moral conditions" (p. 315), it is no surprise that the "superimposition" (p. 315) of these dimensions of English in the modern classroom are "periodically destabilised, as the weight of emphasis shifts between its key components and new stabilising strategies are pursued" (p. 315). It is Hunter who argues that this has led to a "blurring of pedagogies and purposes" (p. 317) in the English classroom, "as the methods and goals of one area imposed on the others in pursuit of curriculum unity" (p. 317).

As Goddard (2009) summarises, Hunter's genealogical accounts of English reveal how the weight of emphasis, or "educational importance and value" (p. 191) of English, is often monopolised by a "persistence of personalist, confessional modes and practices" that insist upon personal inwardness and processes of "self-disclosure" (p. 189). Hunter (1997) and others, including Moon (2012), Patterson (2014) and Bender (2007), assert that an inclination towards the personal is largely the product of progressive ideological assumptions that often inflate the scope of what English can achieve as a school subject. Hunter's historical analysis of the inception of the school and subject English serves as a reminder that initially the "cultivation of personal inwardness in the state school was itself a social skill, organised by governments as a means of preparing the popular classes for their vocation as citizens in modernising states" (Hunter, 1997, p. 327). This terrain is covered by Goddard's (2009) discussion of how English was installed in response to the "pragmatic arguments" (p. 185) of bureaucratic intellectuals "who saw in English a privileged vehicle for the techniques of moral training" (p. 185). Further to this, English enabled "the sophisticated expertises of psychological welfarist knowledges" (p. 185) to "correct" a student's social deficiencies and

enable them to balance their "personal desires" with established "social norms" (p. 185). Hunter asserts that the moralising role of English and the role of the teacher as a "cultural exemplar" (p. 185) "played out from the turn of the nineteenth century to the 1960s" (p. 186). "*Education of the Poetic Spirit,*" by the influential figure, Marjorie Hourd focuses on an educational psychology that positioned English and the teaching of literature as an instrument for regulating the social and moral dispositions of students (p. 186).

As Goddard (2009) explains, Hunter describes this specific deployment of literature as an attempt to mould in students a "psycho-social sensibility" (p. 186) that cultivated social, moral and ethical capacities. While this was initially monitored by the teacher in the earlier years of a child's development, Hunter points out that, this governmental initiative was essentially implemented to foster an intrinsic "machinery of self-surveillance" (p. 186) that could eventually relinquish the supervisory role of the teacher by nurturing in students the ability to find "in the reading and teaching of literature the rhythm of empathy and correction in himself" (p. 186). Goddard (2009) revises Hunter's argument that problems occur when these moralistic functions of English are inflated or misjudged, and the purpose of English is elevated to an unachievable status of fulfilling "Enlightenment promise[s]" (p. 186) that surpass its "technical and governmental origins" (p. 187). As Goddard explains, Hunter asserts that, "English teaching has earned its curriculum space through nothing other than instilling in young people the attributes of citizenry" (p. 187). However, this "persistent practice" (Bender, 2007, p. 90) of the personal or "habit" of organising English under an ethical banner is evident in the textbook findings. While textbook content demonstrates that English can serve rhetorical, ethical and aesthetical functions concurrently, the data also reflects an ethical "default" that impinges upon the other dimensions of Hunter's matrix of English.

In drawing possible conclusions about the future direction of subject English, what appears to remain constant over time and consistent across the textbook samples is a validation of – and commitment to – the personal, social and ethical functions of English. Hunter explains that, at the inception of popular schooling the goal of education and subject English was to produce self-governing biddable citizens, or as Moon (2013) describes, a citizen who is "appropriately literate, reflective and discriminating" (p. 8). Over time, popular romantic progressive paradigms, such as Personal Growth English and constructivist learning, have inflated this once governmental pursuit, guiding the English curriculum and the

role of the teacher towards an inescapable preoccupation with the ethical. While the data suggest an apparent reorientation around "language" and rhetorically focused pedagogy, analysis of the content also indicates that this focus is frequently destabilised by a "naturalisation" of long-standing ethical practices.

Additionally, Moon (2013) asserts that, English is "very much a work in progress" (p. 8) that responds and adapts to a complex system of social and governmental technologies and functions. The data suggest that English textbook resources for secondary students currently appear to be responding in reaction to curriculum changes and mounting frustrations about the literacy proficiency of Australian students and the need to equip them with the necessary skills that will enable them to function successfully in the workplace and society. The mechanistic approach to language and literacy that is demonstrated in the textbooks is likely to provide a means for teachers and students to work towards the requirements of the NAPLAN and OLNA testing regimes, which are geared towards achieving standardised literacy benchmarks of senior students. However, lacking in these textbooks is a more well-rounded rhetorical approach that aims to develop a real command of language through the use of "thoroughly validated and field-tested" (Stone, 1997, p. 6) approaches. As previously stated, current initiatives to address literacy standards and improve the teaching and learning of classroom English are persistently impacted by underlying ethical doctrines and methodologies. Stone (1997) asserts that, these "progressive" approaches are largely responsible for the abandonment of "well-tested practices" that are a "better" and "proven" fit for producing "significant improvements in learning" (p. 6). Subsequently, the data from the textbook sample provides little evidence to suggest any significant shifts in the role and professional identity of English teachers now, or in the near future.

5.4 Limitations to the Research

The findings of this content analysis project are necessarily preliminary and subject to certain limitations of scope and method. Firstly, the project required a selection of textbooks taken from available resources. After a detailed survey of the current textbook landscape in Western Australia, the sample was narrowed to five currently available and recently published titles that could be attributed to leading educational publishing houses in Australia with a history of producing English texts (Cambridge, Pearson, Macmillan and Jacaranda). To be

considered for the sample, each textbook also needed to demonstrate an intention to address secondary school English from Years 8-10 and be promoted as a resource written for the current Australian Curriculum. Selecting the sample based on these requirements limited the scope of the project to a Western Australian focus that might not provide significant national or international considerations.

Additionally, while secondary documentary resources, including: official curriculum materials, government reports, media commentary, and teacher journals, were used to frame the background and context of the study, these components were not critically analysed, as this project intends to provide a detailed appraisal and examination of the primary resources – the textbooks. The in-depth audit of each textbook satisfies the intention of this research, which aimed to investigate which of Hunter's categories of English outlined in the matrix were dominant or emergent in the textbook sample. While the study provides some modest insights into the picture of English promoted or implied in textbooks, it has not provided a historical study of textbook resources, made inquiries into how teachers are using textbooks, or addressed the impact and influence they may have on shaping the professional identity of English teachers and their view of the subject as a classroom discipline.

As previously outlined in this chapter, categorising textbook content was a complex process and largely dependent on interpretation. For example, each component of a comprehension task, specific text, feature or icon required individual coding, and could be represented across multiple rhetorical, ethical and aesthetical categories. This became a complex and intricate task when encountering, at times, in excess of 800 student activities, situated alongside annotated texts, selected extracts, mini-workshops, assessments and additional textbook features and icons. The often indiscriminate composition of the resources contributed to the intricacy in categorising textbook content. As the reading, coding, categorising and interpreting of textbook content relied on this process, the interpretations have the potential to impact the rhetorical, ethical and aesthetical outcomes for the sample. As outlined in the Methodology, the coding process for each textbook was repeated and cross-checked to minimise the chance of misrepresented data.

6. Conclusion

6.1 Overview of Contextual Background

As established in the opening discussion and Literature Review, Australian education is currently afflicted by a sense of 'crisis', which has resulted in significant, unprecedented national reforms, including Federal Government policies and reviews into the "robustness" of the current Australian Curriculum. This turbulent period in Australian education can be attributed to growing concerns about literacy deficits, equity gaps and underperforming teachers and students. As a shared public and governmental concern, this growing sense of crisis has been bolstered by polarised political debates, educational research, public opinion and media commentary, all attempting to address these concerns and the changing landscape of education in our globalising world and economy.

Despite evidence of strong student achievements, there have been a number of recent efforts and new reforms attempting to address reported declines. These have included: governmental testing initiatives, specifically the National Assessment Programme – Literacy and Numeracy (NAPLAN) and the Online Literacy Numeracy Assessment (OLNA); the development of mediating educational organisations, including the Australian Curriculum Assessment and Reporting Authority (ACARA) and the Australian Institute for Teaching and School Leadership (AITSL); and the investigation into national teaching standards actioned by the Teaching Education Ministerial Advisory Group (TEMAG) in 2015. In Western Australia, such reforms have also been the impetus for a range of classroom–level responses, which have attempted to address the current anxieties concerning falling literacy standards and the preparedness of Year 12 graduates for future pathways.

Subsequently, current concerns about the underperformance of our students have also resulted in significant curriculum change both nationally and in state jurisdictions, with the intention to establish a greater sense of national consistency. These changes have sought to accommodate and respond to current anxieties, particularly through a renewed attention to language in the Australian Curriculum. Fundamental to the current English curriculum is a stated commitment to providing learning opportunities that enable students to "appreciate, enjoy and use the English language in all its variations" (Australian Curriculum Assessment and Reporting Authority [ACARA], 2015, Aims, para. 2) for "learning and communicating in and out of school and for participating effectively in society" (ACARA, 2015, Key ideas,

para. 2). The language strand appears dedicated to developing student knowledge of the English language and how it works through the following key initiatives: "language variation and change"; "language for interaction"; "text structure and organisation"; "expressing and developing ideas"; and developing "phonics and word knowledge" (ACARA, 2015, Learning area, Structure).

However, the following examples taken from the current curriculum briefly reflect a small sample of ways in which established progressive narratives of the subject appear to underlie the current functions and outcomes of the English curriculum. This lingering progressive commitment is predominantly evident through the learning area's cross-curriculum priorities, labelled as "General capabilities". This educational objective is identified in the curriculum through three specific areas: "Personal and social capabilities," "Ethical understanding" and "Intercultural understanding".

The personal and social capabilities component reflects an intention to foster the skills, behaviours and dispositions that help to cultivate "self-sufficient" (ACARA, 2015, General capabilities, Introduction, para. 2) students who have the capacity to "learn to understand themselves and others, and manage their relationships, lives, work and learning more effectively" (ACARA, 2015, Personal and social capabilities of English, Introduction, para. 1). Further to this, the curriculum's attention to "Ethical understanding" and Intercultural understanding" demonstrates an intention to nurture in students a "strong personal and socially oriented ethical outlook" (ACARA, 2015, Ethical understanding Introduction, para. 1) that supports their ability to: "manage context, conflict and uncertainty"; "develop an awareness of the influence that their values and behaviour have on others"; acquire the ability to "make reasoned ethical judgments" (ACARA, 2015, Ethical understanding, para. 1 & 6) and engage with "diverse cultures in ways that recognise commonalities and differences, create connections with others and cultivate mutual respect" (ACARA, 2015, Intercultural understanding, para. 1). The "Rationale," "General aims" and "Key ideas" outlined in the curriculum also reflect ways in which these personal, social and ethical components manifest through the three strands and associated content descriptors. For instance, fostering an appreciation of literature is explained as providing opportunities for students to "learn about themselves, each other and the world" (ACARA, 2015, Key ideas, The appreciation of literature, para. 1). Similarly, in creating literature, the curriculum asserts that "students learn how to use personal knowledge and literary texts as starting points to

create imaginative writing" (ACARA, 2015, Structure, Literature strand, para. 6). Therefore, along with a curriculum emphasis on the resurgence of language, these examples indicate how the current curriculum also appears to embrace long-established progressive methodologies about the teaching of English and its function as a school subject.

6.2 Overview of Method and Findings

This project has aimed to provide a discourse analysis of current textbook materials as a way of clarifying some of the professional assumptions and perceptions about school English. For busy teachers faced with the challenge of implementing the curriculum and addressing current educational concerns, the sample of English textbooks selected for the study indicate that these resources are often marketed to teachers as a practical "solution" designed to meet all the requirements of the Australian Curriculum and provide opportunities to "reinforce learning" in "meaningful contexts" (Bernhardt et al., 2013, p. ix).

A systematic and thorough analysis of each textbook has enabled an investigation into how the current language, literacy and literature strands of English manifest through textbook content to assist teachers in implementing the curriculum. Despite increasing concerns about the teaching of language and literacy in the English classroom, each textbook appears to overlook the wide availability of rhetorical teaching methodologies that, as Stone (1997) asserts, "seem capable of producing the kind of achievement outcomes demanded by the public" (p. 6). What the data does indicate is a superficial and mechanistic approach to the acquisition of functional linguistic skills. Furthermore, this project has determined that also impeding this reorientation of content around language and literacy is a favouring of progressive educational doctrines evident through the privileging of ethical proclivities. Additionally, this demonstrated preoccupation with rhetoric and ethics has largely come at the cost of aesthetics, which is significantly neglected in each of the textbooks. This project has taken into account that a broader textbook sample may help to provide more supporting evidence of this general pattern of content, or alternatively, offer evidence of content that does not fit with the conclusions drawn from this study.

6.3 Possible Directions for Future Research

While a textbook content analysis has contributed, in part, to the discussion around what English is *now,* the project has been limited to the primary object – the textbook – and has not addressed how these resources are implemented in the English classroom by teachers and used by secondary students. An extension of this research project could investigate how and why teachers use English textbooks, how they select which texts to use, what function they serve in the classroom, and whether they have the potential to inadvertently inform a teacher's view of their professional identity and classroom practice. An analysis of the implementation of textbooks in the classroom would provide an additional way of determining whether the "natural" inclination towards ethical content, which has been observed in this content analysis, is transferred to the classroom. Such an approach would also enable an investigation into how rhetorically focused content is disseminated in English lessons and whether the persistent circumvention of aesthetical training, in terms of a systematic study of literary stylistics, is also largely neglected.

A further dimension to this research could provide a genealogical analysis of resources comparing current textbooks to past historical "moments" that represent specific models and ideological assumptions of English, including: "functional English skills," "Personal Growth," and "genre and poststructuralist theory". The periodisation of textbooks could enable a system of comparison that tests for continuities and discontinuities between resources from different eras and ideological movements. An analysis of content from this perspective would provide additional evidence as to whether textbooks, as discursive objects, appear to "match" the contemporary and dominant narratives of English, whether they act as "driver's of change," or if they are largely opportunistic, merely following syllabus, policy, or media trends.

The data from this content analysis project appears to indicate that textbooks are largely opportunistic in their approach. Each text in its own way purports to respond to the current climate of educational concern, and the English curriculum "strands," albeit within the confines of a familiar progressive discourse. An additional line of research could investigate whether this inclination towards the ethical is a conscious decision made by textbook

publishers and authors, or whether it has – over time – become a persistent and entrenched "natural" trajectory for school English and the practices of the teacher.

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Appendix A

General Resource Textbooks for Secondary English

Store	Textbook Title	Publisher	Date of Publication	Focus	Availability
Teacher Superstore	Oxford English 1 (7 and 8)	Oxford	2013	Language and Literacy focus	Currently available
	Oxford English 2 (7-10)	Oxford	2013	Language and Literacy focus	Currently available
	Oxford English 3 (9-10)	Oxford	2013	Language and Literacy focus	Currently available
	National English Skills (Year 8, 9, 10)	Macmillan	Year 8 = 2011 Year 9 = 2012 Year 10 = 2012	Language/Literature/ Literacy focus	Currently available/ *popular selling title from Macmillan*
	Oxford Big Ideas 8	Oxford	2011	Language/Literature/ Literacy focus	Currently available
	English for the Australian Curriculum Book 1 and Book 2	Cambridge	2011	Language/Literature/ Literacy focus	Currently available
	English is… (Years 8, 9, 10)	Jacaranda	2012	Language/Literature/ Literacy focus	Currently available
	English Skills Builder 1 (Year 7) and 2 (Year 8)	Oxford	2013	Language/Literature/ Literacy focus	*Best Seller*
	English Toolkit	Macmillan	2014	Grammar Focus	Currently available
	English Workbook 2, 3, 4	Macmillan	2014	Language/Literature/Literacy focus	Currently available
	Essential English Skills (Years 7, 8, 9 and 10)	Cambridge	2012	Language and literacy focus	Currently available
	Macmillan English 7, 8, 9, 10	Macmillan	Year 7 =2011 Year 8 = 2011 Year 9 = 2012 Year 10 = 2013	Language/Literature/ Literacy focus	Outsells English Workbook 1, 2, 3, and 4
	Achieve! English Essential	Blake Education	2015-2016	Literacy focus	Currently available
	Complete English Basics 2, 3, 4	Macmillan	2007-2009	Language and Literacy focus	Currently available
	Oxford Big Ideas 9	Oxford	2012	Language/Literature/ Literacy focus	Currently available
	Oxford English 3 and 4	Oxford		Language and Literacy focus	Currently available
	Oxford English 10	Oxford	2012	Language/Literature/ Literacy focus	Currently available
	Pearson English 10	Pearson	2012	Language/Literature/ Literacy focus	Currently available

Officemax	Creative Writing Workbook	Macmillan	2015	Creative Writing focus	Currently available
	Inspired English 1 and 2	Macmillan	2015 and 2016	Creative writing focus	Currently available
	Reading and Responses	Pearson	2002	Senior level focus	Currently available
	English Courseways	Pearson	2005	Senior level focus	Currently available
	Pearson English 7, 8, 9, 10	Pearson	2012	Language/Literature/Literacy focus	Currently available/*Best seller*
	Successful English	Oxford	2006-2009	Grammar, spelling, comprehension and writing	Currently available/ popular title
	Complete English Basics 1 and 4	Macmillan	2007-2009	Language and Literacy focus	
	Go Grammar			Details unavailable	Forthcoming
	English Skills Builder 1 and 2	Oxford	2013	Language/Literature/ Literacy focus	*Best Selling*
	Oxford English 4 Knowledge and Skills	Oxford	2014	Language and literacy focus	Currently available
	Macmillan English 7, 8, 9	Macmillan	As above	Language/Literature/ Literacy focus	Currently available
	Essential English Skills 7, 8, 9, and 10	Cambridge	2012	Language and Literacy focus	Currently available/ *Best seller*
	Insight English Skills 7, 8, 9, 10	Insight Publications	2011	Language/Literature/ Literacy focus	Unavailable until August 2016
	Knowledge Quest	Jacaranda	2011	Reading/Comprehension/NAPLAN focus	
	The English Workbook Developing Literacy	R.I.C Publications	2007	Literacy focus	Currently available
	Language Toolkit For the Australian Curriculum	Cambridge	2014	Language and Literacy focus	Currently available (Best Seller)
	English Workbook 1, 2, 3, 4	Macmillan	2014	Language/Literature/ Literacy focus	Currently available
	English Toolkit	Macmillan	2011	Grammar focus	Currently available
	Focus on English 7, 8, 9, 10	Macmillan	2016	Language/Literature/ Literacy focus	7,8,9, student book currently available, Year 10 available 1/7/16

Appendix B

Content Appraisal Checklists

The following tables provide a content appraisal checklist for each of the five textbooks included in the sample

KEY: S = Significant
      E = Evident
      N = Not evident

Table B1

Pearson English 10 (2012)

Aspect	Description	Assessment Key							
Textbook Layout and Design Features	*The textbook design and layout demonstrates evidence of the following*:	Yes ☐	No ☐	Significant	Evident	Not Evident	Rhetorical	Ethical	Aesthetical
	Portrait design	☐							
	Landscape design		☐						
	Title page reflects connotations of rhetorical or linguistic training	☐							
	Title page reflects connotations of ethical and social training	☐							
	Title page reflects connotations of an aesthetic appreciation of literature		☐						
	Title page captions/subtitles reference the Australian Curriculum and/or its dominant strands (language/literature/literacy)	☐							
	Textbook can be used as a write-in resource for students		☐						

	Textbook be used as a course reader for students	☐							
	Textbook can be used as a student journal		☐						
	Textbook contains a glossary of definitions		☐						
	Textbook contains vocabulary lists		☐						
	Textbook contains spelling lists		☐						
	Textbook contains reading programme lists		☐						
	Textbook contains curriculum documents/checklists		☐						
	Textbook contains assessments/tests/homework activities/rubrics/modules	☐							
	Textbook contains answers to student activities		☐						
	Visual images e.g. photographs, anime, cartoons and comics are used to engage student interest	☐							
	Additional textbook features/icons are included e.g. annotated texts, links to further readings, "Did you know" facts, grammar assistance and definitions	☐							
Organisation of Contents	*The content of the textbook is structured in terms of the following*:								
	Learner development and context				E				
	Literacy development and rhetorical training				E				
	Sequence of themes/topics			S					
	The function of texts (e.g. persuasive writing, confessional writing, instructional writing)				E				
	Genre (e.g. novel, short story, drama, expository, film)				E				
	Literary titles (e.g. bible stories, fables, novels)					NE			

Philosophical Approach	*The preface/introductory pages to the textbook indicate a commitment to:*								
	Constructivism and student centred experiences			S					
	Social justice				E				
	Formal linguistic competence/rhetorical training				E				
	Holistic development of the student (academic, ethical, social and personal				E				
	An aesthetic appreciation of language and literature				E				
Content Focus	*What is being taught demonstrates a commitment to:*								
	Functional and linguistic skills (e.g. comprehension, spelling, grammar, formal and informal writing)			S			R	E	
	Evaluation, interpretation and analysis of texts/genre/conventions			S			R	E	
	Contextual and intertextual understandings			S			R	E	
	Appreciation and enjoyment of literature				E			E	A
	Explicit instruction of abstract concepts (purpose, audience, context)				E		R	E	
	Student development (e.g. values, ethical training, team work, civic responsibilities, interconnectedness to world and worlds of others')			S				E	

Table B2

Macmillan English 10 (2013)

Aspect	Description	Assessment Key							
		Yes	No	Significant	Evident	Not Evident	Rhetorical	Ethical	Aesthetical
Textbook Layout and Design Features	*The textbook design and layout demonstrates evidence of the following*: ☐		☐						
	Portrait design	☐							
	Landscape design		☐						
	Title page reflects connotations of rhetorical or linguistic training	☐							
	Title page reflects connotations of ethical and social training	☐							
	Title page reflects connotations of an aesthetic appreciation of literature		☐						
	Title page captions/subtitles reference the Australian Curriculum and/or its dominant strands (language/literature/literacy)	☐							
	Textbook can be used as a write-in resource for students		☐						
	Textbook be used as a course reader for students	☐							
	Textbook can be used as a student journal		☐						
	Textbook contains a glossary of definitions	☐							
	Textbook contains vocabulary lists		☐						
	Textbook contains spelling lists		☐						
	Textbook contains reading programme lists		☐						
	Textbook contains curriculum documents/checklists	☐							
	Textbook contains assessments/tests/homework	☐							

Category	Item								
	activities/rubrics/modules								
	Textbook contains answers to student activities								
	Visual images e.g. photographs, anime, cartoons and comics are used to engage student interest	☐							
	Additional textbook features/icons are included e.g. annotated texts, links to further readings, "Did you know" facts, grammar assistance and definitions	☐							
Organisation of Contents	*The content of the textbook is structured in terms of the following*:								
	Learner development and context				E				
	Literacy development and rhetorical training				E				
	Sequence of themes/topics			S					
	The function of texts (e.g. persuasive writing, confessional writing, instructional writing)			S					
	Genre (e.g. novel, short story, drama, expository, film)				E				
	Literary titles (e.g. bible stories, fables, novels)					NE			
Philosophical Approach	*The preface/introductory pages to the textbook indicate a commitment to:*								
	Constructivism and student centred experiences			S					
	Social justice			S					
	Formal linguistic competence/rhetorical training			S					
	Holistic development of the student (academic, ethical, social and personal				E				
	An aesthetic appreciation of language and literature				E				
Content	*What is being taught demonstrates a commitment to:*								

Focus	Functional and linguistic skills (e.g. comprehension, spelling, grammar, formal and informal writing)			S			R	E	
	Evaluation, interpretation and analysis of texts/genre/conventions			S			R	E	
	Contextual and intertextual understandings			S			R	E	
	Appreciation and enjoyment of literature				E			E	
	Explicit instruction of abstract concepts (purpose, audience, context)				E			E	
	Student development (e.g. values, ethical training, team work, civic responsibilities, interconnectedness to world and worlds of others')			S			R	E	

Table B3

Macmillan *Focus on English 9* (2016)

Aspect	Description	Assessment Key							
		Yes ☐	No ☐	Significant	Evident	Not Evident	Rhetorical	Ethical	Aesthetical
Textbook Layout and Design Features	*The textbook design and layout demonstrates evidence of the following*:								
	Portrait design	☐							
	Landscape design		☐						
	Title page reflects connotations of rhetorical or linguistic training	☐							
	Title page reflects connotations of ethical and social training		☐						
	Title page reflects connotations of an aesthetic appreciation of literature		☐						
	Title page captions/subtitles reference the Australian Curriculum and/or its dominant strands (language/literature/literacy)	☐							
	Textbook can be used as a write-in resource for students	☐							
	Textbook be used as a course reader for students	☐							
	Textbook can be used as a student journal		☐						
	Textbook contains a glossary of definitions	☐							
	Textbook contains vocabulary lists	☐							
	Textbook contains spelling lists	☐							
	Textbook contains reading programme lists		☐						
	Textbook contains curriculum documents/checklists	☐							

	Textbook contains assessments/tests/homework activities/rubrics/modules	☐							
	Textbook contains answers to student activities		☐						
	Visual images e.g. photographs, anime, cartoons and comics are used to engage student interest	☐							
	Additional textbook features/icons are included e.g. annotated texts, links to further readings, "Did you know" facts, grammar assistance and definitions	☐							
Organisation of Contents	*The content of the textbook is structured in terms of the following*:								
	Learner development and context				E				
	Literacy development and rhetorical training				E				
	Sequence of themes/topics			S					
	The function of texts (e.g. persuasive writing, confessional writing, instructional writing)			S					
	Genre (e.g. novel, short story, drama, expository, film)				E				
	Literary titles (e.g. bible stories, fables, novels)					NE			
Philosophical Approach	*The preface/introductory pages to the textbook indicate a commitment to:*								
	Constructivism and student centred experiences			S					
	Social justice			S					
	Formal linguistic competence/rhetorical training			S					
	Holistic development of the student (academic, ethical, social and personal				E				
	An aesthetic appreciation of language and literature				E				
	What is being taught demonstrates a								

Content Focus	*commitment to:*								
	Functional and linguistic skills (e.g. comprehension, spelling, grammar, formal and informal writing)			S				R	E	
	Evaluation, interpretation and analysis of texts/genre/conventions			S				R	E	
	Contextual and intertextual understandings			S				R	E	
	Appreciation and enjoyment of literature				E				E	
	Explicit instruction of abstract concepts (purpose, audience, context)				E				E	
	Student development (e.g. values, ethical training, team work, civic responsibilities, interconnectedness to world and worlds of others')			S				R	E	

Table B4

Cambridge *Essential English Skills 9* (2012)

Aspect	Description	Assessment Key							
	The textbook design and layout demonstrates evidence of the following:	Yes ☐	No ☐	Significant	Evident	Not Evident	Rhetorical	Ethical	Aesthetical
Textbook Layout and Design Features	Portrait design	☐							
	Landscape design		☐						
	Title page reflects connotations of rhetorical or linguistic training	☐							
	Title page reflects connotations of ethical and social training		☐						
	Title page reflects connotations of an aesthetic appreciation of literature		☐						
	Title page captions/subtitles reference the Australian Curriculum and/or its dominant strands (language/literature/literacy)	☐							
	Textbook can be used as a write-in resource for students	☐							
	Textbook be used as a course reader for students		☐						
	Textbook can be used as a student journal		☐						
	Textbook contains a glossary of definitions		☐						
	Textbook contains vocabulary lists	☐							
	Textbook contains spelling lists	☐							
	Textbook contains reading programme lists		☐						
	Textbook contains curriculum	☐							

Category	Item									
	documents/checklists									
	Textbook contains assessments/tests/homework activities/rubrics/modules	☐								
	Textbook contains answers to student activities		☐							
	Visual images e.g. photographs, anime, cartoons and comics are used to engage student interest	☐								
	Additional textbook features/icons are included e.g. annotated texts, links to further readings, "Did you know" facts, grammar assistance and definitions	☐								
Organisation of Contents	*The content of the textbook is structured in terms of the following*:									
	Learner development and context				E					
	Literacy development and rhetorical training			S						
	Sequence of themes/topics				E					
	The function of texts (e.g. persuasive writing, confessional writing, instructional writing)			S						
	Genre (e.g. novel, short story, drama, expository, film)			S						
	Literary titles (e.g. bible stories, fables, novels)					NE				
Philosophical Approach	*The preface/introductory pages to the textbook indicate a commitment to:*									
	Constructivism and student centred experiences			S						
	Social justice				E					
	Formal linguistic competence/rhetorical training			S						
	Holistic development of the student (academic, ethical, social and personal				E					
	An aesthetic appreciation of language and literature				E					

Content Focus	*What is being taught demonstrates a commitment to:*								
	Functional and linguistic skills (e.g. comprehension, spelling, grammar, formal and informal writing)			S			R	E	
	Evaluation, interpretation and analysis of texts/genre/conventions			S			R	E	
	Contextual and intertextual understandings			S			R	E	
	Appreciation and enjoyment of literature				E			E	
	Explicit instruction of abstract concepts (purpose, audience, context)				E			E	
	Student development (e.g. values, ethical training, team work, civic responsibilities, interconnectedness to world and worlds of others')			S			R	E	

Table B5

Jacaranda *English is... 8* (2012)

Aspect	Description	Assessment Key							
	The textbook design and layout demonstrates evidence of the following: ☐	Yes	No ☐	Significant	Evident	Not Evident	Rhetorical	Ethical	Aesthetical
Textbook Layout and Design Features	Portrait design	☐							
	Landscape design		☐						
	Title page reflects connotations of rhetorical or linguistic training	☐							
	Title page reflects connotations of ethical and social training	☐							
	Title page reflects connotations of an aesthetic appreciation of literature		☐						
	Title page captions/subtitles reference the Australian Curriculum and/or its dominant strands (language/literature/literacy)	☐							
	Textbook can be used as a write-in resource for students		☐	☐					
	Textbook be used as a course reader for students		☐						
	Textbook can be used as a student journal		☐						
	Textbook contains a glossary of definitions	☐							
	Textbook contains vocabulary lists		☐						
	Textbook contains spelling lists		☐						
	Textbook contains reading programme lists		☐						

Category	Item								
	Textbook contains curriculum documents/checklists	☐							
	Textbook contains assessments/tests/homework activities/rubrics/modules	☐							
	Textbook contains answers to student activities		☐						
	Visual images e.g. photographs, anime, cartoons and comics are used to engage student interest	☐							
	Additional textbook features/icons are included e.g. annotated texts, links to further readings, "Did you know" facts, grammar assistance and definitions	☐							
Organisation of Contents	*The content of the textbook is structured in terms of the following*:								
	Learner development and context			S					
	Literacy development and rhetorical training				E				
	Sequence of themes/topics			S					
	The function of texts (e.g. persuasive writing, confessional writing, instructional writing)			S					
	Genre (e.g. novel, short story, drama, expository, film)				E				
	Literary titles (e.g. bible stories, fables, novels)					NE			
Philosophical Approach	*The preface/introductory pages to the textbook indicate a commitment to:*								
	Constructivism and student centred experiences			S					
	Social justice			S					
	Formal linguistic competence/rhetorical training				E				
	Holistic development of the student (academic, ethical, social and personal			S					
	An aesthetic appreciation of language and				E				

	literature								
Content Focus	*What is being taught demonstrates a commitment to:*								
	Functional and linguistic skills (e.g. comprehension, spelling, grammar, formal and informal writing)			S			R	E	
	Evaluation, interpretation and analysis of texts/genre/conventions			S			R	E	
	Contextual and intertextual understandings			S			R	E	
	Appreciation and enjoyment of literature				E			E	
	Explicit instruction of abstract concepts (purpose, audience, context)				E			E	
	Student development (e.g. values, ethical training, team work, civic responsibilities, interconnectedness to world and worlds of others')			S			R	E	

Appendix C

Textbook Content Matrices

Pearson English 10 (2012)

Table C1

Selected Texts	Page Number Reference										Total frequency of textbook feature	Textbook feature % according to total number of selected texts (79)
Literary	37	60	61	71	74	76	81	82	85	86	34	43
	87	92	99	102	141	143	150	170	195	198		
	203	205	206	209	212	215	216	217	220	222		
	230	231	232	233								
Vocational (e.g. Workplace, resumes and instructional texts, menus, recipes)											0	0.0
Expository (e.g. memoirs, diaries, travelogues, editorials, news reports, autobiography, biographies, interview scripts, media release)	7	9	12	14	19	27	29	30	31	39	28	35.4
	41	44	46	47	50	52	53	56	63	134		
	141	143	147	149	150	184	191	191				
Multimodal (TV programmes, film, documentary, cartoons, visual images, advertisements, websites)	169	175	181	189							4	5.1
Contemporary	7	9	12	14	19	23	24	25	27	29	36	45.6
	30	31	44	46	47	50	52	53	56	63		
	88	89	134	147	149	159	159	175	181	184		

	189	191	191	237	237	239						
Drama/plays	102										1	1.3
Bible Stories											0	0.0
Greek Mythology	36										1	1.3
Fables											0	0.0
Indigenous Torres Strait Islander											0	0.0
Migrant	39	237	237	239							4	5.1
Non Indigenous Australian	41	44	209	212							4	5.1
Poetry	36 237	99 239	159	159	170	230	231	232	233	237	12	15.2
Novel Extract	61 91 220	74 92 212	76 195 222	81 198	82 203	85 205	86 206	87 215	88 216	89 217	23	29.1
Essays	28										1	1.3
Short Story	71	209									2	2.5
Graphic Novel/ Comic/Cartoon	23	24	25	105	107	117					6	7.6
Speeches	134	141	143	147	149	150					6	7.6
Descriptive/Creative Writing											0	0.0
Lyrics	93										1	1.3

Table C2

General Content Focus (content and activities)											Total Frequency of Textbook Feature (pp. 256)	Textbook Feature Average According to total number of pages (pp. 256)
Rhetorical: Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	2	5	15	15	15	16	16	16	16	18	298	1.2
	19	21	21	21	22	24	26	29	32	35		
	36	36	36	36	36	38	38	38	38	38		
	41	41	41	41	44	45	46	46	47	48		
	50	51	51	51	51	53	54	54	57	57		
	67	60	60	60	61	62	62	62	62	62		
	64	64	64	64	70	71	73	74	75	75		
	76	78	78	78	81	81	81	83	83	83		
	90	90	90	92	92	92	92	92	92	94		
	96	99	99	99	99	99	100	100	103	104		
	104	104	104	104	104	104	105	105	105	106		
	106	107	107	107	107	108	108	108	108	109		
	110	110	110	110	110	113	113	113	113	113		
	113	115	115	116	117	118	118	118	118	118		
	118	120	120	120	121	121	121	125	128	132		
	132	132	132	132	132	133	136	136	136	136		
	136	136	136	136	139	139	139	146	146	146		
	153	153	155	155	155	155	159	159	159	159		
	159	165	165	165	165	165	167	167	167	167		
	167	167	169	170	174	174	174	176	176	176		
	176	176	176	176	181	181	181	181	181	182		
	182	182	182	185	185	185	185	185	185	190		
	190	190	190	190	190	194	194	194	194	196		
	196	196	200	200	200	200	200	204	204	204		
	204	204	204	204	204	204	205	205	205	205		
	205	205	205	206	206	206	206	206	206	209		

	218	218	218	218	218	223	223	223	223	223		
	233	233	233	244	244	246	246	246	246	246		
	247	248	248	248	249	253	254	254	254	254		
	254	255	255	255	255	256	256	256				
Contextual and intertextual understanding	1	2	2	3	3	3	4	4	4	4	88	0.3
	5	5	5	5	5	8	23	27	28	30		
	31	34	34	36	36	36	37	38	38	38		
	38	39	40	49	50	51	54	55	59	61		
	69	70	72	79	81	83	83	84	85	86		
	87	101	101	101	119	145	155	165	171	192		
	194	196	197	198	199	200	201	201	201	202		
	203	204	206	207	207	207	207	207	207	209		
	214	218	224	224	224	230	235	240				
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language)	2	4	5	5	7	7	8	9	10	11	284	1.1
	13	15	15	15	15	15	17	17	17	18		
	19	21	21	21	21	22	23	23	24	24		
	24	24	24	25	25	25	25	27	29	32		
	32	32	32	32	42	42	45	45	46	46		
	47	47	48	49	51	51	51	53	53	53		
	53	54	54	54	54	55	57	60	60	61		
	62	62	62	64	64	64	64	64	64	65		
	66	67	68	68	69	69	69	69	69	69		
	69	69	70	71	72	75	75	75	75	75		
	76	78	78	78	78	79	80	80	82	83		
	83	83	83	84	84	85	86	87	90	90		
	90	90	90	91	92	92	92	93	93	93		
	93	93	93	94	96	96	96	99	100	100		
	100	100	100	102	102	104	104	105	105	105		
	105	107	107	107	108	110	110	111	113	115		
	118	119	120	120	121	122	122	123	124	124		
	124	124	124	125	126	126	126	126	127	128		
	128	128	134	137	138	142	143	144	144	144		
	144	144	145	146	146	146	146	147	149	149		
	149	151	153	155	156	156	156	156	157	160		
	162	163	164	165	165	166	167	168	169	170		

	170	171	172	173	174	174	174	176	177	177		
	177	179	180	181	181	181	181	181	182	182		
	182	183	185	187	188	189	190	192	192	194		
	195	196	196	205	205	206	213	213	213	213		
	213	213	218	219	221	221	223	226	227	228		
	229	229	229	232	232	232	233	233	233	233		
	233	234	240	244								
Attention to the aesthetics of writing (e.g. tone, sentence structure, synthesis, construction of arguments and ideas)	12	13	14	15	16	17	19	21	21	21	44	0.2
	28	32	48	53	96	107	126	127	128	134		
	186	186	224	232	242	243	244	244	245	246		
	247	248	249	249	250	251	252	252	252	252		
	252	252	252	252								
Text structures (form, purpose, audience)	3	4	5	5	5	5	5	6	7	8	128	0.5
	8	9	12	12	14	15	15	15	16	21		
	21	22	23	23	25	26	27	28	28	32		
	32	42	43	48	48	51	53	55	57	58		
	58	69	71	78	81	83	83	84	94	94		
	95	96	96	96	99	99	101	111	111	118		
	126	127	128	128	128	131	132	133	134	135		
	136	138	139	139	140	140	144	145	146	146		
	146	147	151	151	151	151	152	153	153	153		
	154	155	156	157	157	157	157	158	159	160		
	165	165	167	169	170	171	174	177	178	182		
	183	183	184	186	186	186	191	192	200	200		
	213	229	229	232	232	235	240	249				
Ethical: Fostering positive relationships and a sense of social justice by encouraging students to develop respect, understanding and empathy for the values and opinions of others	1	12	13	15	17	19	21	23	25	25	77	0.3
	27	28	28	29	30	31	36	36	41	41		
	41	41	41	42	42	42	45	45	45	46		
	46	47	48	51	51	51	54	54	57	57		
	58	58	58	60	62	62	63	64	64	64		
	64	80	90	96	136	139	140	147	150	151		
	157	159	160	160	176	176	177	177	182	185		

	190	190	190	192	218	218	232					
Exploration of changing social contexts, ideas and concepts through selected texts (e.g. representations of gender, culture and identity and the specific values associated with different social groups)	5	6	9	9	10	11	12	13	15	15	127	0.5
	15	19	23	25	27	28	28	29	30	31		
	33	34	36	36	36	38	38	39	40	41		
	41	41	41	41	43	45	45	45	46	46		
	46	46	48	48	50	51	51	51	52	52		
	53	53	54	56	58	58	60	60	63	64		
	64	78	80	81	83	84	84	84	114	114		
	121	122	128	147	150	156	177	200	200	200		
	200	200	200	206	209	211	211	211	211	211		
	211	211	211	213	213	213	213	213	218	218		
	221	221	221	221	223	223	231	234	236	237		
	238	239	239	239	239	239	239	240	240	240		
	240	240	240	240	240	240	240					
Personal reflection that intends to shape moral and civic insight through student responses to ethical issues (e.g. justice, equality, discrimination, sustainability), dilemmas, values, attitudes, assumptions and the perspectives of others	3	9	12	13	14	15	15	17	19	21	112	0.4
	21	23	23	24	25	25	25	25	27	28		
	28	29	30	31	32	33	36	36	41	41		
	41	41	41	42	42	42	43	44	45	45		
	45	45	45	45	46	47	47	47	47	47		
	47	47	48	48	51	51	51	52	52	53		
	58	58	60	62	65	69	83	93	104	111		
	113	115	118	120	122	122	129	130	136	139		
	139	139	139	140	140	147	148	149	155	156		
	157	157	158	171	177	182	182	182	182	182		
	184	186	186	186	190	191	196	206	213	221		
	231	233										
Aesthetical: Literary texts are explored as works of art and invite students to make informed	34	35	36	78	93	97	99	101	107	112	22	0.09
	113	115	118	119	120	121	122	124	126	162		
	179	195										

observations about the values and ideas relevant to different cultures and contexts.													
Appreciation of the nuances of language, textual structures and forms, and the way in which different audiences engage with specific language features	100	102	105	141	144	150	201	240			8		0.03
Encouraging wider reading of literary texts for enjoyment, universal appeal and to extend social experience and engagement with the unfamiliar	36 97 201	36 98 201	37 100 214	64 101 215	85 102 215	86 106	87 111	88 111	89 111	94 195	25		0.1

Table C3

Main Student Activities	Rhetorical			Ethical			Aesthetical		
	Page Number Reference	Total	Total %	Page Number Reference	Total	Total %	Page Number Reference	Total	Total %
Confessional and reflective writing/ personal responses	42 249	2	0.23	36 42 45 45 47 48 51 57 111 139 140 146 146 149 155 190 213 237 239 240 248	21	2.48	160 240 248 201	4	0.47
Creative and/or descriptive writing (e.g. scriptwriting, short stories	32 42 42 48 64 69 78 78 90 93 93 94 96 96 118 128 128 171 171 177 177 186 192 207 213 224 229 229 234 235 235 249 255	33	3.89	42 42 48 48 51 58 58 64 83 83 84 93 111 113 122 140 140 160 171 174 177 177 186 190 192 192 200 213 224 229 234 235 235	34	4.01	36 64 100 111 160	5	0.59
Class/group/ paired work	3 3 5 5 15 17 25 48 48 69 92 94 96 188 128 153 157 160 160 244 246 249 252 252 254 255 249	27	3.18	15 17 25 36 45 45 48 48 51 53 58 58 62 64 64 64 69 96 104 107 115 118 118 120 136 140 157 159 159 177 182 190 190 200 201 229 244 252	38	4.48	36 64 100 101 111 160	6	0.71
Research and biographical	3 5 5 5 5 32 36 36 38 69	19	2.24	5 15 15 42 51 54 136 144 156 160	15	1.77	36 144 224	3	0.35

skills	83 136 192 207 207 207 207 218 224			200 206 207 213 240				
Conducting/ creating interviews	118 156	2	0.24	42 64 118 122 177 201	6	0.71	36 144 224 → 3	0.35
Creating visual art	69 104 118 128 132 155 224 224 229 247 254	11	1.30	42 42 51 69 69 139	6	0.71	118 → 1	0.12
Creating multimodal texts (e.g. blog, PowerPoint, documentary, advertisements	25 42 84 94 101 151 157 240 240 252	10	1.18	25 48 84 94 151 252	6	0.71	240 → 1	0.12
Imitation and repetition of exemplar models		0	0		0	0	→ 0	0
Functional literacy (e.g. dictionary work, nominalisation, vocabulary, morphological knowledge, spelling, closed exercises and drills	16 16 24 36 36 41 64 92 93 113 115 155 159 167 167 176 185 196 200 204 205 205 206 218 221 246 246 248 248 248 249 249 254 254 254 254 254 255 255 255 256 256 256 256 248 248 249 246 247	49	5.78	47 139 182 192 248 255	6	0.71	→ 0	0

Aesthetic practices of writing (e.g. tone, point of view, control of language, lexical cohesion, formulating arguments)	17 244 254	48 252 255	53 252	186 252	192 252	12	1.42	17	232				2	0.24			0	0
Formal paragraph writing	24 246	75 252	200	207	235	7	0.83	24 122 192	54 136 196	62 146	69 159	101 182	12	1.42			0	0
Analysis of genre, conventions, language, themes, issues, arguments, ideas etc.	4 15 21 24 51 54 64 78 81 90 100 107 120 124 126 149 170 181	7 15 21 25 51 57 64 79 81 90 100 110 120 124 126 165 170 182	7 21 21 32 51 57 69 80 83 93 100 113 120 124 128 165 174 182	8 21 23 38 53 60 75 81 83 93 104 115 120 126 144 169 174 185	14 21 24 46 53 64 78 81 83 100 104 118 121 126 144 170 176 186	108	12.73	15 25 71 146 221 233	21 32 78 149 232 239	21 51 108 181 232 244	23 51 115 182 232 244	24 53 121 211 233 244	30	3.54			0	0

	190	190	196	196	205												
	205	207	218	221	232												
	232	232	232	233	233												
	234	244	246														
Literal and inferential comprehension	3	4	5	15	15	237	27.95	5	23	36	36	38	138	16.27		0	0
	16	16	21	36	36			38	41	41	41	41					
	36	36	36	38	38			41	41	45	45	45					
	38	38	38	38	41			45	45	45	46	46					
	41	41	46	51	53			47	47	47	51	51					
	54	54	54	57	57			51	51	53	53	54					
	60	60	60	60	62			54	54	57	57	60					
	62	62	62	64	71			60	60	62	62	64					
	75	75	75	75	78			69	71	78	78	81					
	81	81	83	83	83			83	83	83	90	92					
	83	83	90	90	90			93	93	99	115	136					
	90	92	92	92	92			136	139	139	146	146					
	93	93	93	99	99			146	146	149	155	156					
	99	99	99	100	101			167	170	176	176	181					
	102	104	104	104	104			182	182	182	182	185					
	104	104	105	105	105			190	190	190	196	200					
	105	105	105	105	107			200	200	211	211	211					
	107	107	107	108	108			211	211	211	211	211					
	108	110	110	110	110			211	213	213	213	213					
	110	113	113	113	113			218	218	218	221	221					
	115	115	118	118	118			221	221	223	223	223					
	118	120	120	120	121			223	223	223	223	223					
	121	121	124	132	132			231	231	231	232	233					
	132	132	136	136	136			233	233	233	234	234					
	136	144	146	146	149			234	237	237	238	238					
	153	153	153	153	153			239	239	239	239	240					
	155	155	155	155	156			240	240	240	240	240					
	156	159	159	159	165			240	240	252							
	165	165	165	165	167												
	167	167	167	167	169												
	170	170	174	174	174												

	174 176 176 176 176 176 181 181 181 181 181 181 182 182 185 185 185 185 190 190 190 190 195 195 195 196 200 200 200 200 204 204 204 204 204 204 204 204 205 205 205 205 205 206 206 206 206 206 206 206 206 211 213 213 213 213 218 218 218 218 223 223 223 223 233 233 234 234 234 234 234 237 237 237 244 244 246 246 246 252 252																
Essay planning and/or writing	28	32	126	128		4	0.47	32	64	126	128	186	5	0.59		0	0
Extended analysis	5	25	32			3	0.35	25					1	0.12		0	0
Speech writing	21 151	136	151	248	249	6	0.71	21 157	136 213	136 249	151	156	8	0.94	150	1	0.12
Constructing graphic organisers, mind maps, Venn diagrams/ analysis of data	3 8 105 140 153 252	4 36 107 144 159 252	5 58 118 144 159	5 69 132 146 201	5 83 136 151 234	27	3.18	53 200	58 200	107	144	144	7	0.83	195	1	0.12
Opinion writing	240	248				2	0.24	186	191	195	200	218	5	0.59		0	0
Report writing	5 177	5 201	101 229	118 240	171 248	10	1.18	5 213	84 240	118	122	191	7	0.83		0	0
Writing	5	15	176	186	186	8	0.94	47	186	191	192		4	0.47		0	0

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reviews/ recounts/ summaries	186 192 249								
Letter writing/ letters to the editor	15 15 21 201	4	0.47	15 15 21 23 108 201	6	0.71	108	1	0.12
Feature article writing/news reports	15	1	0.12	15 21	2	0.24		0	0
Oral presentations/ role-play/ dramatic readings	25 32 111 207	4	0.47	15 25 32 45 48 58 122 139 160 177 190 190 201 213 213 229 235 249	18	2.12		0	0
Instructional/ workplace texts	58 96 101 151 157	5	0.59	58 101 139	3	0.35		0	0
TOTAL		**591**	**69.7**		**380**	**44.8**		**26**	**3.1**

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Table C4

Selected Texts	Page Number Reference										Total frequency of textbook feature	Textbook feature % according to total number of selected texts and major activities (120)
Literary	8	28	29	30	31	54	84	134	135	148	20	16.7
	154	154	158	159	162	162	163	166	183	184		
Vocational (e.g. Workplace, resumes and instructional texts, menus, recipes)	49	50	51	52	144						5	4.2
Expository (e.g. memoirs, diaries, travelogues, editorials, news reports, autobiography, biographies, interview scripts, media release)	2	4	10	16	18	23	26	42	43	44	38	31.7
	45	47	63	68	73	74	75	77	78	79		
	87	90	91	93	94	95	96	99	106	108		
	110	112	133	151	174	187	192	194				
Multimodal (TV programmes, film, documentary, cartoons, visual images, advertisements, websites)	11	12	35	37	39	67	76	77	87	94	43	35.8
	103	104	105	107	110	142	142	143	147	147		
	147	147	148	154	156	159	159	165	165	165		
	168	170	172	173	175	177	177	179	190	190		
	190	197	199									
Contemporary	2	5	9	10	11	12	14	16	18	23	91	75.8
	26	32	32	33	33	35	37	39	42	43		
	45	47	49	50	51	52	58	63	67	68		
	70	73	74	75	76	77	78	79	86	87		
	89	90	91	93	94	95	96	99	103	104		
	105	106	107	108	110	112	116	117	118	127		
	127	131	133	142	142	143	144	147	147	147		

	147	149	151	156	165	165	165	168	170	172		
	173	174	177	177	179	182	185	187	194	197		
	199											
Drama/plays	134	135	148	162							4	3.3
Bible Stories											0	0.0
Greek Mythology											0	0.0
Fables											0	0.0
Indigenous Torres Strait Islander	63	79	170	182							4	3.3
Migrant											0	0.0
Non Indigenous Australian	14	96	154	194							4	3.3
Poetry	28	29	30	31	32	32	33	58	86	116	16	13.3
	117	158	159	166	182	183						
Novel Extract	8	9	54	56	84	127	131	162	163	184	11	9.2
	185											
Essays											0	0.0
Short Story	89	149	154								3	2.5
Graphic Novel/ Comic/Cartoon	5	70	71	127							4	3.3
Speeches	2	14	16	194							4	3.3
Descriptive/Creative Writing	118										1	0.8
Lyrics											0	0.0

Table C5

General Content Focus											Total Frequency of Textbook Feature (pp. 200)	Textbook Feature Average According to total number of pages (pp. 200)
Rhetorical: Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	2	4	6	6	7	9	9	9	9	11	115	0.6
	17	17	22	22	23	23	24	26	26	27		
	27	27	29	31	31	31	31	31	35	35		
	37	45	46	47	48	57	60	62	62	62		
	63	63	63	63	63	64	64	65	65	65		
	65	65	65	66	67	67	67	67	67	67		
	69	69	72	72	72	72	75	75	80	92		
	97	97	105	105	107	107	109	109	111	111		
	113	113	113	119	119	122	122	123	123	123		
	123	124	125	125	125	125	126	126	126	135		
	139	148	150	163	164	167	171	174	183	189		
	189	193	193	193	196							
Contextual and intertextual understanding	5	5	7	7	10	11	11	12	14	16	126	0.6
	17	17	20	28	29	30	31	32	44	45		
	46	46	47	50	51	54	57	58	59	59		
	59	59	60	67	68	69	69	71	72	72		
	74	75	76	77	78	79	82	82	83	89		
	90	91	96	97	98	99	108	108	109	109		
	110	111	112	113	114	122	123	125	125	125		
	126	127	132	140	144	145	146	146	147	147		
	147	147	148	148	149	149	149	150	150	150		
	150	150	152	153	154	159	159	159	162	162		
	163	163	166	172	173	174	175	182	183	184		
	185	188	188	189	189	189	190	191	192	192		
	193	193	196	198	198	200						

Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language)	2	2	2	2	2	3	3	4	4	4	386	1.9
	5	6	6	7	7	8	9	9	10	10		
	11	12	12	13	13	13	15	15	17	17		
	17	19	19	20	28	29	29	29	29	29		
	30	31	31	31	31	31	31	32	33	33		
	33	33	33	33	34	34	34	34	34	35		
	35	35	35	35	36	37	37	37	37	38		
	39	40	40	40	42	42	43	43	43	43		
	43	43	44	44	45	45	47	47	48	49		
	50	50	50	50	51	51	53	55	57	57		
	57	59	59	59	59	60	60	67	68	68		
	69	69	69	69	69	70	70	71	71	71		
	71	71	72	72	72	72	72	73	74	75		
	75	75	76	77	77	77	77	77	79	80		
	80	80	82	83	85	85	85	86	86	86		
	87	87	89	90	91	91	92	92	95	96		
	97	97	97	97	97	98	98	100	102	102		
	102	102	102	102	103	103	103	103	103	104		
	104	104	104	104	104	105	105	105	105	105		
	105	105	105	105	106	106	106	107	107	107		
	107	107	109	110	111	111	111	112	113	113		
	113	113	114	114	115	115	116	116	117	117		
	117	117	118	119	119	119	119	119	119	122		
	123	123	123	123	123	123	123	123	125	126		
	126	126	126	127	127	127	127	127	127	128		
	129	129	130	131	131	131	131	131	132	132		
	132	132	132	132	132	132	132	134	135	135		
	135	136	137	137	137	137	137	138	139	139		
	139	139	139	139	140	140	140	142	143	143		
	143	143	143	144	145	145	145	145	145	146		
	146	146	146	146	147	148	148	149	149	150		

	150	153	155	155	155	157	157	157	157	157		
	158	163	163	165	168	168	169	169	171	171		
	171	171	171	171	171	173	175	175	175	175		
	176	176	176	176	176	177	178	178	178	178		
	178	179	180	180	182	183	183	183	183	183		
	184	185	185	185	185	186	186	187	187	187		
	187	190	191	191	193	195	195	195	196	196		
	196	196	196	198	199	200						
Attention to the aesthetics of writing (e.g. tone, sentence structure, synthesis, construction of arguments and ideas)	2	6	6	7	8	8	9	23	23	23	48	0.2
	23	23	23	23	25	25	25	25	26	26		
	26	26	27	27	27	27	47	49	60	72		
	91	97	119	126	128	129	129	130	132	132		
	135	176	182	183	184	185	193	200				
Text structures (form, purpose, audience)	2	3	3	4	7	7	7	8	10	10	121	0.6
	10	11	12	12	13	13	13	13	13	15		
	18	18	19	20	23	27	28	29	30	31		
	32	33	34	35	36	36	36	37	38	38		
	38	38	38	39	40	40	40	44	45	47		
	48	48	49	50	50	50	51	51	51	52		
	53	53	53	60	60	67	70	74	75	76		
	77	79	80	80	80	83	95	95	96	96		
	97	97	98	100	100	100	115	115	118	130		
	131	131	133	140	143	145	145	146	146	146		
	148	150	157	157	158	158	167	167	169	174		
	176	176	178	178	178	180	192	193	193	193		
	193											
Ethical: Fostering positive relationships and a sense of social justice by encouraging students to develop respect, understanding and empathy for the values and opinions of others	2	2	3	4	6	7	8	10	10	15	76	0.4
	16	16	17	19	19	24	37	45	46	46		
	51	53	55	55	57	58	58	59	59	59		
	60	63	66	74	74	74	76	77	77	78		
	79	79	82	82	82	83	84	85	86	86		
	87	87	87	87	91	94	98	100	100	114		
	115	164	164	165	165	165	165	167	169	169		
	170	171	173	187	196	200						

Exploration of changing social contexts, ideas and concepts through selected texts (e.g. representations of gender, culture and identity and the specific values associated with different social groups)	2	2	3	4	5	5	8	10	15	16	105	0.5
	19	19	28	42	44	45	45	47	48	54		
	55	55	55	55	56	56	57	57	57	58		
	58	59	80	84	88	89	89	89	98	102		
	103	107	108	109	109	109	110	111	112	113		
	113	131	135	140	144	145	145	146	146	149		
	150	150	154	155	155	155	155	155	155	156		
	157	157	157	157	158	158	158	163	164	164		
	164	164	165	165	165	167	167	168	170	173		
	174	175	175	178	186	187	194	194	195	195		
	195	195	195	196	198							
Personal reflection that intends to shape moral and civic insight through student responses to ethical issues (e.g. justice, equality, discrimination, sustainability), dilemmas, values, attitudes, assumptions and the perspectives of others	2	3	3	5	8	8	10	11	11	11	181	0.9
	11	11	14	15	16	17	19	20	24	26		
	26	27	29	30	31	33	33	37	42	44		
	44	45	46	49	49	49	50	51	51	51		
	52	52	53	53	54	55	55	55	55	56		
	56	57	57	57	57	57	59	59	59	60		
	60	66	69	72	73	74	74	74	75	75		
	76	77	77	77	77	77	78	79	79	79		
	80	80	82	83	83	83	84	84	85	85		
	85	85	85	86	86	86	86	86	86	87		
	87	87	87	87	87	89	89	89	90	90		
	91	91	91	92	92	92	92	92	92	92		
	94	95	95	98	98	98	99	100	100	111		
	113	113	117	117	117	117	117	132	132	133		
	140	142	143	144	144	145	145	146	155	157		
	163	164	164	165	166	167	167	167	167	167		
	168	169	169	172	173	173	173	174	175	180		
	180	187	194	195	195	195	195	196	196	196		
	197											
Aesthetical: Literary texts are explored as works of art and invite students to make informed observations about the values and ideas relevant to different cultures and contexts.	191										1	0.005

Appreciation of the nuances of language, textual structures and forms, and the way in which different audiences engage with specific language features	28	122	139	191	4	0.02
Encouraging wider reading of literary texts for enjoyment, universal appeal and to extend social experience and engagement with the unfamiliar					0	0.0

Table C6

Main Student Activities	Rhetorical					Total	Total %	Ethical					Total	Total %	Aesthetical		Total	Total %
	Page Number Reference							Page Number Reference							Page Number Reference			
Confessional and reflective writing/ personal responses	26 163	57 167	115 180	115	135	8	1.31	17 57 89 135 167	33 83 92 146 167	33 86 95 155 169	55 86 111 163 180	57 87 132 167	24	3.93			0	0
Creative and/or descriptive writing (e.g. scriptwriting, short stories	7 23 100 120 160 200	10 33 115 127 180	12 40 115 131 183	13 53 117 135 185	20 72 119 153 187	26	4.26	40 100 167	53 115 187	72 117 198	85 120 200	91 135	14	2.30			0	0
Class/group/ paired work	53 180	60 183	115 200	153	165	8	1.31	59	164	165	180	187	5	0.82			0	00
Research and biographical skills	17 63 65 72 163	35 63 65 120 189	59 63 65 125 189	60 65 65 127 196	63 65 69 148 200	25	4.10	72	178				2	0.33			0	0
Conducting/ creating interviews						0	0						0	0			0	0
Creating visual art	50	60				2	0.33	60	167	175			3	0.49	191	191	2	0.33
Creating multimodal	13 60	39 87	40 105	51 109	53 113	18	2.95	11 74	15 87	45 109	51 113	53 115	14	2.30			0	0

Description	Values (group 1)	Count	%	Values (group 2)	Count	%	Count	%
texts (e.g. blog, PowerPoint, documentary, advertisements	115 120 127 145 146 158 189 196			120 145 158 196				
Imitation and repetition of exemplar models	91	1	0.16		0	0	0	0
Functional literacy (e.g. dictionary work, nominalisation, vocabulary, morphological knowledge, spelling, closed exercises and drills)	6 9 25 27 75 109 113 125 193	9	1.48		0	0	0	0
Aesthetic practices of writing (e.g. tone, point of view, control of language, lexical cohesion, formulating arguments)	6 7 9 23 23 23 23 23 23 25 25 25 25 25 26 26 27 27 27 72 74 83 126 129 129 193	26	4.26	8 9 83	3	0.49	0	0
Formal paragraph writing	5 25 33 35 47 55 123 129 140 164 196	11	1.80	8 55 85 91 111 113 158 164	8	1.31	0	0
Analysis of genre, conventions, language, themes, issues,	2 2 2 3 4 6 12 13 13 19 29 29 29 29 29 31 31 33 33 33 35 37 37 38 43	180	29.50	2 5 6 7 17 29 43 50 51 51 57 57 59 75 77 77 77 77 77 85 85 85 86 86 86	54	8.85	0	0

arguments, ideas etc.	43	43	43	44	44			87	98	107	113	126					
	45	47	49	50	51			127	131	132	139	143					
	51	53	55	57	59			143	145	145	146	155					
	59	67	69	69	69			155	163	165	165	169					
	69	69	69	71	71			169	171	171	173	173					
	71	71	71	72	72			175	175	178	198						
	74	75	75	80	80												
	83	91	97	97	98												
	102	102	102	102	103												
	103	103	103	103	103												
	104	104	104	104	104												
	105	105	105	105	105												
	105	105	107	107	107												
	109	113	117	177	117												
	119	119	119	119	119												
	119	123	123	123	125												
	125	126	126	127	127												
	129	131	131	131	131												
	132	132	132	132	132												
	132	132	137	137	139												
	139	139	143	143	143												
	143	145	145	145	145												
	145	146	146	146	146												
	148	148	149	150	150												
	153	155	155	163	169												
	169	171	171	171	171												
	171	175	176	176	176												
	176	176	178	178	178												
	178	178	183	183	185												
	185	187	187	191	193												
	196	196	196	196	198												
Literal and inferential comprehension	4	5	6	6	7	76	12.46	2	3	5	5	7	111	1.80		0	0
	9	10	10	11	12			8	9	10	10	11					
	13	13	17	31	31			11	11	19	19	29					
	31	31	31	31	31			37	44	44	45	45					
	31	35	35	37	37			45	46	46	46	49					
	38	38	47	47	47			51	51	55	55	57					

Activity	Group 1 values					n	value	Group 2 values					n	value		n	value
	50	50	57	59	65			57	59	59	59	59					
	67	67	69	69	69			59	59	59	59	69					
	69	72	72	72	97			72	74	75	75	75					
	97	97	105	105	105			77	77	77	85	86					
	107	107	107	109	111			87	87	87	89	89					
	111	111	117	123	123			89	89	91	91	92					
	123	146	146	148	149			92	92	92	92	92					
	149	150	167	169	173			92	98	98	102	103					
	175	176	176	183	183			109	109	113	113	113					
	185							113	117	117	117	125					
								139	145	146	149	150					
								150	150	155	155	155					
								155	155	165	165	165					
								167	167	167	167	169					
								169	169	171	173	187					
								195	195	195	195	195					
								195									
Essay planning and/or writing	60	80	120	120		4	0.66	55	60	80	87	100	7	1.15		0	0
								111	120								
Extended analysis	20	67	80	140	158	6	0.98	20	80	140	158	200	5	0.82		0	0
	200																
Speech writing	20	40	67	109	120	6	0.98	20	40	89	109	120	6	0.98		0	0
	196							160									
Constructing graphic organisers, mind maps, Venn diagrams/ analysis of data	67	105	125	193		4	0.66	164					1	0.16		0	0
Opinion writing	95	193	195			3	0.49	95	98	195			3	0.49		0	0
Report writing	25	97	97	160	178	7	1.15						0	0		0	0
	180	193															
Writing reviews/ recounts/ summaries	39	65	111	193	198	5	0.82	86					1	0.16		0	0

Letter writing/ letters to the editor						0	0						0	0			0	0
Feature article writing/news reports	79 150	80	109	120	132	6	0.98	79 150	80	95	109	132	6	0.98			0	0
Oral presentations/ role-play/ dramatic readings	19 115 140	40 137 183	53 137 189	80 139 196	80 139 200	15	2.46	19 98	40 100	53 115	80 260	80 187	10	1.64	137	139	2	0.33
Instructional/ workplace texts	49	49	50	53	53	5	0.82	49	49	51	53	53	5	0.82			0	0
TOTAL						**451**	**73.9**						**282**	**46.2**			**4**	**0.7**

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Table C7

Selected Texts	Page Number Reference										Total frequency of textbook feature	Textbook feature % according to total number of selected texts (57 texts)
Literary	1	2	64	81	83	96	103	111	112	113	25	43.9
	116	116	116	116	116	135	135	136	136	136		
	151	154	187	188								
Vocational (e.g. Workplace, resumes and instructional texts, menus, recipes)											0	0.0
Expository (e.g. memoirs, diaries, travelogues, editorials, news reports, autobiography, biographies, interview scripts, media release)	3	21	23	33	72	92	94	131	135	142	11	19.3
	181											
Multimodal (TV programmes, film, documentary, cartoons, visual images, advertisements, websites)	1	73	134	144							4	7.0
Contemporary	3	11	13	21	23	31	33	34	41	43	29	50.9
	44	52	53	72	73	92	94	101	124	131		
	134	135	142	144	162	164	172	180	181			

Drama/plays											0	0.0
Bible Stories											0	0.0
Greek Mythology											0	0.0
Fables											0	0.0
Indigenous Torres Strait Islander	3	131									2	3.5
Migrant	33	163	180								3	5.3
Non Indigenous Australian	1	2	13	53	96	101	172	181			8	14
Poetry	41 43 44 96 111 112 113 116 116 116 116 116 120 124 135 136										16	28
Novel Extract	2 11 13 14 31 34 52 53 61 64 81 83 101 103 135 136 162 164 180 187 188										21	36.8
Essays											0	0.0
Short Story	154	172									2	3.5
Graphic Novel/ Comic/Cartoon	122										1	1.7
Speeches	135	136									2	3.5
Descriptive/Creative Writing											0	0.0
Lyrics											0	0.0

Table C8

General Content Focus (Content and activities)	Page Number Reference										Total Frequency of Textbook Feature (pp. 194)	Textbook Feature Average According to total number of pages (pp. 194)
Rhetorical: Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	2	3	3	3	4	4	4	5	5	6	379	2.0
	6	7	8	8	9	9	9	12	12	12		
	12	12	13	14	14	14	14	15	15	16		
	16	16	17	17	18	18	19	21	22	22		
	22	22	22	22	22	22	22	24	24	24		
	24	24	24	27	27	28	28	28	29	29		
	32	32	32	32	32	33	34	34	34	34		
	35	36	36	37	37	38	38	39	39	39		
	42	42	42	42	42	43	43	43	43	43		
	44	44	44	44	45	46	46	47	48	49		
	49	53	53	53	53	53	53	53	53	53		
	54	54	54	54	55	55	56	56	57	58		
	58	59	59	59	59	63	63	63	63	63		
	63	63	63	63	65	65	65	65	65	65		
	66	66	67	67	68	68	69	69	69	72		
	72	72	72	72	72	72	72	77	78	78		
	79	79	79	82	82	82	82	83	83	83		
	83	83	84	84	84	84	84	84	84	85		
	86	87	87	88	88	89	89	89	93	93		
	93	93	93	93	93	93	93	94	94	94		
	94	94	94	95	96	97	97	98	98	99		
	99	99	102	102	102	102	103	103	104	104		
	104	104	104	104	104	104	105	106	107	108		
	108	109	109	109	109	112	112	112	112	112		
	112	112	113	113	113	113	113	113	113	113		
	114	114	114	114	114	117	117	118	118	119		
	119	119	123	124	124	124	124	124	124	125		
	126	127	128	128	129	129	137	138	138	138		

	139	139	139	143	143	143	143	143	143	143		
	143	143	143	144	147	147	148	148	148	149		
	149	149	152	152	152	153	153	154	154	154		
	154	154	154	154	154	156	156	156	156	157		
	158	158	159	159	162	162	163	165	166	167		
	168	168	169	169	169	169	173	173	173	173		
	173	173	173	173	174	175	175	176	176	176		
	177	177	181	181	181	182	183	184	184	185		
	185	185	188	188	188	188	189	189	189	189		
	189	189	189	190	191	192	192	193	193			
Contextual and intertextual understanding	1	2	4	23	24	32	48	50	61	70	21	0.1
	73	81	101	111	115	116	131	142	144	148		
	166											
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language)	1	2	3	3	3	10	13	13	22	24	127	0.7
	25	26	26	30	31	31	32	32	32	33		
	33	34	40	42	42	42	42	42	43	44		
	44	50	51	54	54	54	63	65	65	71		
	72	73	74	74	74	75	76	80	81	83		
	84	93	94	94	100	101	104	105	106	107		
	110	111	112	112	112	113	113	113	113	113		
	114	115	116	120	121	121	122	122	122	122		
	122	123	123	123	123	123	124	124	124	131		
	132	132	132	132	133	134	134	134	135	135		
	136	140	141	143	143	144	144	144	144	145		
	146	151	152	152	155	156	156	156	156	160		
	165	166	171	178	181	187	194					
Attention to the aesthetics of writing (e.g. tone, sentence structure, synthesis, construction of arguments and ideas)	20	85	86	105	106	110	127	141	143	147	16	0.08
	150	157	167	182	183	191						
Text structures (form, purpose, audience)	11	12	13	20	21	25	30	31	31	32	32	0.2
	34	41	50	51	60	61	63	71	73	80		
	81	110	120	122	130	140	142	144	144	160		
	178	194										

Ethical: Fostering positive relationships and a sense of social justice by encouraging students to develop respect, understanding and empathy for the values and opinions of others	3	4	4	4	12	33	33	33	33	34	74	0.4
	34	34	34	34	34	43	44	50	53	53		
	53	53	53	54	60	63	70	73	74	74		
	74	74	74	74	74	74	74	74	74	74		
	90	91	93	94	113	114	114	131	132	132		
	132	133	134	144	144	144	150	161	163	170		
	173	178	179	179	179	180	180	180	180	180		
	180	181	181	186								
Exploration of changing social contexts, ideas and concepts through selected texts (e.g. representations of gender, culture and identity and the specific values associated with different social groups)	1	2	2	3	34	65	65	65	65	93	51	0.3
	113	131	132	132	133	133	134	134	161	162		
	162	162	162	162	162	162	162	162	162	162		
	163	163	163	163	163	163	163	163	164	164		
	164	164	164	164	164	170	180	180	180	180		
	181											
Personal reflection that intends to shape moral and civic insight through student responses to ethical issues (e.g. justice, equality, discrimination, sustainability), dilemmas, values, attitudes, assumptions and the perspectives of others	3	4	4	4	10	13	23	24	24	34	64	0.3
	42	43	43	43	43	43	44	44	44	44		
	44	44	51	65	65	70	73	83	90	91		
	92	93	100	102	112	113	113	114	114	120		
	124	131	132	132	133	134	134	134	140	141		
	142	143	143	143	143	144	150	161	164	170		
	179	180	181	186								
Aesthetical: Literary texts are explored as works of art and invite students to make informed observations about the values and ideas relevant to different cultures and contexts.	41	112	113	120							4	0.02

Appreciation of the nuances of language, textual structures and forms, and the way in which different audiences engage with specific language features	120									1	0.005
Encouraging wider reading of literary texts for enjoyment, universal appeal and to extend social experience and engagement with the unfamiliar	51	61	91	101	103	113	113	123	130	9	0.05

Table C9

Main Student Activities	Rhetorical								Total	Total %	Ethical								Total	Total %	Aesthetical	Total	Total %
	Page Number Reference								Total	Total %	Page Number Reference								Total	Total %	Page Number Reference	Total	Total %
Confessional and reflective writing/ personal responses									0	0	150								1	0.2		0	0
Creative and/or descriptive writing (e.g. scriptwriting, short stories	10 110 178	20 120 194	40 130	50 140	60 160				12	2.41	10 100 178	50 120 186	60 130 194	70 140	90 170				13	2.62		0	0
Class/group/ paired work									0	0	130								1	0.2		0	0
Research and biographical skills									0	0									0	0		0	0
Conducting/ creating interviews									0	0									0	0		0	0
Creating visual art									0	0									0	0		0	0
Creating multimodal texts (e.g. blog, PowerPoint,									0	0									0	0		0	0

documentary, advertisements									0	0		0	0
Imitation and repetition of exemplar models	120	130	140			3	0.60		0	0		0	0
Functional literacy (e.g. dictionary work, nominalisation, vocabulary, morphological knowledge, spelling, closed exercises and drills)	5	6	6	7	8	137	27.57		0	0		0	0
	9	9	9	15	16								
	16	17	18	19	24								
	26	26	27	28	28								
	29	29	36	36	37								
	37	38	39	39	39								
	42	46	46	47	48								
	49	49	55	56	56								
	57	58	59	59	59								
	59	65	66	67	68								
	69	69	69	75	77								
	78	79	79	79	87								
	87	88	89	89	89								
	93	95	96	97	98								
	99	99	99	105	106								
	107	108	109	109	109								
	109	117	118	119	119								
	119	125	126	127	128								
	129	129	137	138	138								
	139	139	139	143	147								
	148	148	149	149	149								
	156	157	158	159	159								
	165	166	167	168	169								
	169	169	169	174	175								
	176	176	177	177	182								
	183	184	185	185	185								
	190	191	192	192	193								

	193															
Aesthetic practices of writing (e.g. tone, point of view, control of language, lexical cohesion, formulating arguments)	75 107 191	77 157	85 167	105 182	106 183	11	2.21						0	0		0	0
Formal paragraph writing						0	0	150					1	0.2		0	0
Analysis of genre, conventions, language, themes, issues, arguments, ideas etc.	3 26 42 54 72 102 113 123 123 141 152 156 188	3 26 42 65 72 102 115 123 124 143 156 156 189	13 32 42 65 76 104 116 123 124 145 156 165 190	24 32 43 65 94 112 120 123 124 146 156 166	25 33 54 65 94 113 122 123 135 152 156 181	63	12.68	10 74 134	25 74 134	42 74 135	44 74 144	74 132 146	15	3.02		0	0
Literal and inferential comprehension	2 3 12 14 22 22	2 12 12 14 22 22	3 12 13 14 22 22	3 12 13 22 22 24	3 12 14 22 22 24	162	32.6	2 4 24 33 34 43	2 4 24 34 34 43	4 4 33 34 42 43	4 4 33 34 43 44	4 24 33 34 43 44	128	25.75	113	1	0.2

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24   24   24   32   32          44    44    53    53    53
32   32   32   32   32          53    53    54    54    63
33   33   34   42   42          65    65    65    65    65
42   42   42   43   44          65    74    74    74    74
44   53   53   53   53          74    74    74    83    83
53   54   54   54   54          93   112   112   113   113
63   63   63   63   63         114   114   114   114   122
63   63   63   63   65         124   124   132   132   132
65   72   72   72   72         132   132   133   134   134
72   72   73   82   82         143   143   143   143   143
82   82   82   83   83         143   143   143   144   144
84   84   84   84   84         144   144   144   162   162
84   84   84   93   93         162   162   162   162   162
93   93   93   93   93         163   163   163   163   163
93   93   94   94   94         164   164   164   164   164
94  102  102  102  102         164   164   173   173   173
103  103  104  104  104        179   179   180   180   180
104  104  104  104  112        180   180   180   181   181
112  112  112  112  113        181   181   188   188   188
113  113  113  114  122        189   189   189
122  122  124  124  124
124  124  152  152  152
153  153  154  154  154
154  154  154  154  154
173  173  173  173  173
188  188  188  189  189
189  189
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Essay planning and/or writing		0	0			0	0			0	0
Extended analysis		0	0			0	0			0	0
Speech writing		0	0			0	0			0	0
Constructing		0	0			0	0			0	0

graphic organisers, mind maps, Venn diagrams/ analysis of data									
Opinion writing		0	0	20	1	0.2		0	0
Report writing	30	1	0.2		0	0		0	0
Writing reviews/ recounts/ summaries	80	1	0.2		0	0		0	0
Letter writing/ letters to the editor		0	0		0	0		0	0
Feature article writing/news reports		0	0		0	0		0	0
Oral presentations/ role-play/ dramatic readings		0	0		0	0		0	0
Instructional/ workplace texts		0	0		0	0		0	0
TOTAL		**390**	**78.5**		**160**	**32.2**		**1**	**0.20**

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Table C10

Selected Texts	Page Number Reference										Total frequency of textbook feature	Textbook feature % according to total number of selected texts (56)
Literary	69	69	158	158	159	159	217				8	14.3
Vocational (e.g. Workplace, resumes and instructional texts, menus, recipes)	80	81	82	169							4	7.14
Expository (e.g. memoirs, diaries, travelogues, editorials, news reports, autobiography, biographies, interview scripts, media release)	62 153	63 157	90 187	91 187	91 188	98 188	105 188	106 188	112	112	18	32.1
Multimodal (TV programmes, film, documentary, cartoons, visual images, advertisements, websites)	50 204	79	129	130	130	141	147	148	156	204	11	19.6
Contemporary	80 120 148 188	82 121 153 188	90 121 156 204	91 121 157 204	91 129 164	98 130 164	105 130 187	106 139 187	112 141 188	112 147 188	34	60.7
Drama/plays	217										1	1.8

Bible Stories									0	0.0
Greek Mythology									0	0.0
Fables									0	0.0
Indigenous Torres Strait Islander									0	0.0
Migrant									0	0.0
Non Indigenous Australian	68	68	68	158	158	159	159	159	0	0.0
Poetry	193	198							8	14.3
Novel Extract									0	0.0
Essays	120	121	121	121	138	139			2	3.6
Short Story									0	0.0
Graphic Novel/ Comic/Cartoon	74	75	75	75	164	164			6	10.7
Speeches									0	0.0
Descriptive/Creative Writing									6	10.7
Lyrics									0	0.0

Table C11

General Content Focus (content and activities)											Total Frequency of Textbook Feature (pp. 219)	Textbook Feature Average According to total number of pages (pp. 219)
Rhetorical: Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	2	3	3	4	4	4	4	4	5	5	332	1.5
	5	5	5	6	6	6	6	6	7	7		
	7	7	7	8	8	9	9	9	9	10		
	10	10	10	10	11	11	11	11	12	12		
	12	13	14	15	15	15	15	16	16	16		
	16	16	17	17	17	17	18	19	20	20		
	20	20	21	21	21	21	22	22	22	22		
	22	23	24	25	25	25	26	26	26	26		
	27	27	27	28	29	30	30	31	31	31		
	31	31	31	32	32	32	32	33	33	33		
	34	35	35	36	36	36	37	37	37	37		
	38	38	38	38	39	40	40	41	41	41		
	41	42	42	42	43	43	45	46	47	47		
	48	48	49	49	49	50	51	51	51	51		
	52	53	55	55	55	55	56	56	56	60		
	60	60	61	61	61	61	61	61	62	62		
	62	63	64	64	64	65	65	65	65	66		
	66	66	66	70	71	76	77	77	77	77		
	77	77	79	79	80	80	81	82	83	83		
	83	83	83	83	83	83	84	84	84	84		
	85	85	85	85	85	86	86	86	86	86		
	86	87	87	87	87	88	88	92	92	92		
	92	92	92	92	94	94	94	94	94	94		
	95	96	96	96	96	96	100	101	101	102		
	102	103	103	103	103	103	103	107	107	107		
	107	108	108	108	108	108	108	109	114	114		
	114	114	115	115	116	116	116	118	122	122		

	123	123	124	124	124	126	126	133	133	133		
	134	136	137	139	139	149	149	154	154	154		
	154	154	154	155	155	156	156	157	157	157		
	157	167	189	189	190	191	191	200	200	201		
	202	208	209	210	210	210	211	211	211	211		
	212	212	215	215	216	217	217	217	218	218		
	219	219										
Contextual and intertextual understanding	39	40	42	43	43	44	45	46	47	48	44	0.2
	48	49	49	49	50	51	52	53	55	56		
	56	56	56	57	57	57	79	84	90	91		
	91	91	92	103	121	122	126	127	161	168		
	169	185	190	204								
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language)	10	11	12	25	67	68	69	69	70	70	252	1.2
	70	70	70	70	71	71	71	71	71	71		
	71	71	72	72	72	72	72	72	73	73		
	73	74	74	75	75	75	76	76	76	76		
	76	76	76	76	77	77	77	77	77	78		
	78	78	78	79	79	79	85	85	85	86		
	86	87	87	88	89	93	93	93	93	94		
	95	96	96	96	100	100	101	101	101	102		
	102	103	103	105	106	107	107	107	107	107		
	107	108	108	108	108	109	109	109	114	114		
	114	115	116	116	117	117	117	117	118	118		
	118	118	119	119	119	119	120	121	121	121		
	122	122	122	122	123	123	124	124	124	124		
	124	125	125	126	126	126	127	127	127	127		
	127	131	131	131	131	131	131	132	132	133		
	133	133	134	135	135	135	135	136	136	137		
	138	139	139	140	141	142	142	142	142	142		
	143	143	144	144	144	144	144	145	145	145		
	145	145	146	146	146	146	146	149	149	149		
	150	151	151	153	154	154	154	160	160	160		
	161	164	164	165	165	165	165	166	166	167		
	167	167	167	168	168	168	168	174	175	177		
	178	179	179	179	181	182	182	182	184	185		
	185	185	186	189	189	190	190	190	191	191		
	191	191	191	191	191	191	200	203	205	206		

	207	208										
Attention to the aesthetics of writing (e.g. tone, sentence structure, synthesis, construction of arguments and ideas)	10	11	11	12	12	36	36	36	37	37	66	0.3
	37	38	38	38	38	78	87	104	105	107		
	109	109	110	115	115	116	116	117	118	149		
	150	154	155	155	156	156	165	165	167	167		
	170	170	170	170	171	172	189	192	193	195		
	195	195	195	196	200	201	201	202	202	202		
	202	209	211	212	212	213						
Text structures (form, purpose, audience)	44	67	68	70	70	73	80	81	82	83	168	0.8
	86	88	88	89	90	91	91	92	95	97		
	98	100	100	100	100	100	100	102	103	103		
	105	106	107	107	108	108	109	109	110	111		
	112	112	114	114	114	115	115	116	116	117		
	117	118	118	119	119	119	120	121	122	123		
	126	127	128	129	130	130	131	131	131	131		
	132	136	137	139	140	141	142	143	144	145		
	147	148	149	150	150	151	152	153	154	158		
	159	160	160	160	161	161	161	162	162	163		
	164	164	165	165	169	170	170	170	170	171		
	171	171	171	171	172	172	172	172	173	174		
	174	174	174	175	175	175	175	176	176	176		
	176	176	177	178	178	179	179	180	180	180		
	180	181	182	182	183	184	185	185	185	186		
	187	187	189	189	195	196	196	197	198	200		
	201	201	202	203	204	205	206	207				
Ethical: Fostering positive relationships and a sense of social justice by encouraging students to develop respect, understanding and empathy for the values and opinions of others	20	25	27	42	52	55	56	57	70	92	41	0.2
	98	101	102	107	112	113	125	125	126	129		
	130	131	133	134	135	140	151	153	171	175		
	176	179	180	184	184	188	196	196	206	212		
	212											

Exploration of changing social contexts, ideas and concepts through selected texts (e.g. representations of gender, culture and identity and the specific values associated with different social groups)	55 102 126 135 169 193	56 102 126 136 184 196	57 102 126 136 184 198	70 113 129 148 187 200	71 117 130 153 187 201	78 121 133 154 188 204	84 123 133 156 188 204	90 123 134 157 188	98 124 134 162 188	101 125 135 164 191	57	0.3
Personal reflection that intends to shape moral and civic insight through student responses to ethical issues (e.g. justice, equality, discrimination, sustainability), dilemmas, values, attitudes, assumptions and the perspectives of others	41 77 95 102 108 123 134 157 175 180 193	44 79 95 102 110 124 135 160 175 184 196	51 80 95 102 110 125 135 161 176 184 196	56 82 98 103 110 126 136 162 176 187 196	70 84 101 103 110 127 136 165 176 188 196	70 84 101 103 112 129 140 166 178 189 202	71 85 101 105 113 130 148 172 178 189 204	71 87 101 106 114 131 150 174 180 189	72 92 102 107 115 132 151 174 180 190	72 92 102 107 121 133 153 174 180 191	107	0.5
Aesthetical: Literary texts are explored as works of art and invite students to make informed observations about the values and ideas relevant to different cultures and contexts.	161	162									2	0.009
Appreciation of the nuances of language, textual structures and forms, and the way in which different audiences engage with											0	0.0

specific language features							
Encouraging wider reading of literary texts for enjoyment, universal appeal and to extend social experience and engagement with the unfamiliar	102	125	149	161	162	5	0.02

Table C12

Main Student Activities	Rhetorical Page Number Reference					Total	Total %	Ethical Page Number Reference					Total	Total %	Aesthetical Page Number Reference				Total	Total %
Confessional and reflective writing/ personal responses	77	78	79	189		4	0.66	41 176	71 189	95 196	114	136	8	1.31					0	
Creative and/or descriptive writing (e.g. scriptwriting, short stories	16 36 160 161 165 167 185	25 48 160 161 165 167 185	27 73 160 162 166 168 211	31 123 160 165 167 168 213	33 125 161 165 167 168	34	5.58	125 160 165 176	140 161 165	150 161 166	160 161 168	160 162 176	16	2.63	162				1	
Class/group/ paired work	10 70	11 73	20 171	25 217	27 219	10	1.64	20 171	42 184	56	57	101	7	1.15					0	
Research and biographical skills	7 56 200 217 219	11 57 207 218	17 57 208 218	48 65 217 218	50 79 217 219	21	3.45	42 79 196	51 134	55 166	56 184	57 191	11	1.81	102	125	161	162	4	
Conducting/ creating interviews	180					1	0.16	180					1	0.16					0	
Creating visual art	168					1	0.16						0	0	168				1	
Creating multimodal texts (e.g. blog, PowerPoint, documentary,	12 125 182	20 140 184	37 140 185	38 151 212	88 172	14	2.30	55 161	136 180	140 184	150	150	8	1.31	161				1	

advertisements													
Imitation and repetition of exemplar models	160	162	194	213		4	0.66		0	0		0	
Functional literacy (e.g. dictionary work, nominalisation, vocabulary, morphological knowledge, spelling, closed exercises and drills)	5 6 7 10 11 15 16 17 21 22 25 27 31 32 36 38 41 48 51 56 65 72 202 212	5 6 7 10 11 15 16 17 21 22 26 27 31 33 36 38 42 49 51 57 65 78 211 212	5 6 7 10 12 15 16 20 21 22 26 31 32 33 37 38 42 49 55 64 65 85 211 217	5 6 10 11 12 15 17 20 21 25 26 31 32 33 37 41 47 49 55 64 66 107 212 217	6 7 10 11 12 16 17 20 22 25 26 31 32 36 37 41 47 51 55 64 66 107 212	119	19.54		0	0		0	

Aesthetic practices of writing (e.g. tone, point of view, control of language, lexical cohesion, formulating arguments)	7 12 37 108 116 149 195 211	10 36 38 109 116 194 202 212	11 36 87 110 117 194 207 212	11 36 107 115 118 194 211 212	11 37 108 115 119 194 211 217	40	6.57	194	196				2	0.33		0	
Formal paragraph writing	5 194	32 195	139 195	194 195	194 212	10	1.64	150	194	194	194		4	0.66		0	
Analysis of genre, conventions, language, themes, issues, arguments, ideas etc.	10 70 71 72 76 76 77 85 87 93 100 102 109 114 117 118 122 123 126 131 132 139 144	11 71 71 72 76 76 77 85 88 94 100 103 109 115 117 119 122 124 126 131 135 139 145	12 71 71 73 76 77 78 86 93 95 101 108 109 116 118 119 122 124 127 131 135 144 145	70 71 71 73 76 76 79 86 93 96 101 108 114 116 118 119 122 124 127 131 136 144 145	70 71 72 76 76 77 85 87 93 96 101 108 114 117 118 119 123 125 127 132 138 144 145	143	23.48	71 118 126 133 150	71 124 127 133 184	102 125 131 135	108 126 131 135	117 126 133 135	22	3.61		0	

	146	146	146	146	150											
	150	151	154	178	179											
	182	182	183	184	185											
	185	189	189	190	190											
	191	191	191	205	205											
	206	207	207													
Literal and inferential comprehension	42	43	43	44	56	150	24.63	43	56	70	72	72	62	10.18	70	1
	70	72	72	72	76			72	78	79	84	85				
	77	77	77	77	77			86	87	87	92	95				
	78	78	79	83	83			95	95	101	101	101				
	83	83	83	83	83			101	102	102	102	102				
	83	84	84	84	84			102	103	103	103	107				
	85	85	85	85	86			109	110	110	117	123				
	86	86	86	86	87			123	124	125	125	126				
	87	88	92	92	92			131	131	132	133	133				
	92	92	92	94	94			134	135	136	149	149				
	94	94	94	94	95			150	151	189	189	190				
	96	96	96	96	96			190	191	191	191	200				
	100	100	100	100	100			201	202							
	101	101	102	102	103											
	103	103	103	103	103											
	107	107	107	107	107											
	107	108	108	108	108											
	108	108	109	109	109											
	110	114	114	114	114											
	115	115	116	116	116											
	117	118	122	122	123											
	123	124	124	124	125											
	126	126	131	131	132											
	132	133	133	133	134											
	135	136	139	139	144											
	145	146	149	149	149											
	154	154	154	178	189											
	189	189	189	189	190											
	190	190	190	191	191											
	191	191	200	201	202											

						Count	%						Count	%		Count	%
Essay planning and/or writing	115 201 202	195 201	200 201	200 202	200 202	11	1.81	115	195	195	196		4	0.66		0	
Extended analysis	127	127	206	207	208	5	0.82	127					1	0.16		0	
Speech writing						0	0						0	0		0	
Constructing graphic organisers, mind maps, Venn diagrams/ analysis of data	6	11	154	155		4	0.66					0	0	0	149	1	
Opinion writing						0	0	176					1	0.16		0	
Report writing						0	0						0	0		0	
Writing reviews/ recounts/ summaries	154 156 206	154 157	155 157	155 157	156 157	11	1.81	174	174				2	0.33		0	
Letter writing/ letters to the editor	44	107	110			3	0.49	44	107	110	190	191	5	0.82		0	
Feature article writing/news reports	95 176 180	174 176	174 178	175 179	175 180	11	1.81	95 176 174	174 176 180	175 178 180	175 179 180	175 179 196	15	2.46		0	
Oral presentations/ role-play/ dramatic readings	25	27	206	212		4	0.66	56	151	195	196		4	0.66		0	
Instructional/ workplace texts	20 170 172	86 171 211	88 171	170 172	170 172	12	1.97	170	171	171	172		4	0.66		0	
TOTAL						612	100.5						177	29		9	1.5

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Table C13

Selected Texts	Page Number Reference										Total frequency of textbook feature	Textbook feature % according to total number of selected texts and major activities (56)
Literary	4	5	64	109	144	146	157	186	213	213	10	17.9
Vocational (e.g. Workplace, resumes and instructional texts, menus, recipes)	79										1	1.79
Expository (e.g. memoirs, diaries, travelogues, editorials, news reports, autobiography, biographies, interview scripts, media release)	30 133	34 138	45	52	82	88	88	95	132	133	12	21.4
Multimodal (TV programmes, film, documentary, cartoons, visual images, advertisements, websites)	12 176	25 177	26 201	135 206	135 206	141	170	171	171	174	15	26.8
Contemporary	12 64 135	17 65 135	25 66 138	26 82 139	30 88 154	34 88 201	40 90 206	45 95 206	52 101 209	64 117 214	30	53.6
Drama/plays	157	197									2	3.6
Bible Stories											0	0.0
Greek Mythology											0	0.0
Fables											0	0.0
Indigenous Torres Strait Islander	52										1	1.8
Migrant	40										1	1.8

											Count	%
Non Indigenous Australian	117	154	186	187							4	7.1
Poetry	144	145	146								3	5.4
Novel Extract	17	40	64	64	64	65	65	65	74	101	13	23.2
	109	117	186									
Essays											0	0.0
Short Story	4	5	66	90	187						5	8.9
Graphic Novel/ Comic/Cartoon	139	174	180	213	213	214					6	10.7
Speeches	143	148	154	209							4	7.1
Descriptive/Creative Writing	10										1	1.8
Lyrics											0	0.0

Table C14

General Content Focus (content and activities)	Page Number Reference										Total Frequency of Textbook Feature (pp. 225)	Textbook Feature Average According to total number of pages (pp. 225)
Rhetorical: Functional linguistic skills (spelling, dictionary work, comprehension, formal writing tasks, citing sources)	3	3	3	4	4	4	5	6	7	7	337	1.5
	7	7	7	7	7	7	8	8	9	9		
	10	10	10	10	10	10	13	13	13	13		
	13	13	13	13	13	14	14	16	16	16		
	16	16	17	18	19	19	19	19	19	19		
	19	20	20	21	21	24	25	25	26	27		
	27	27	27	27	27	33	34	34	34	36		
	36	36	36	36	37	37	37	38	39	39		
	39	39	40	40	42	42	42	42	42	42		
	42	42	43	44	44	44	45	46	47	47		
	48	48	48	52	52	52	52	54	54	54		
	55	55	56	57	57	57	63	65	65	65		
	65	66	67	68	70	70	70	70	70	70		
	70	70	70	70	70	71	71	71	71	72		
	72	73	73	73	73	73	73	74	74	74		
	76	76	76	76	76	76	77	77	77	79		
	79	79	79	79	80	80	80	80	80	80		
	80	80	80	80	80	81	81	81	81	81		
	82	83	83	83	83	83	83	83	83	83		
	83	83	85	85	86	86	86	86	91	91		
	91	91	92	92	92	92	93	93	96	99		
	100	100	102	103	103	103	103	103	103	103		
	103	103	103	103	104	108	109	110	112	112		
	112	112	112	112	112	113	113	114	117	122		
	122	122	122	122	131	131	132	134	137	138		
	138	138	138	138	140	140	142	142	142	142		
	142	146	147	147	147	148	148	148	149	149		
	149	150	151	152	152	152	154	156	156	156		
	159	159	162	165	167	175	175	175	175	175		
	175	175	175	176	176	186	187	187	195	196		
	197	197	198	198	198	201	201	201	202	203		

	203	203	203	203	203	204	205	206	206	207		
	207	207	207	207	209	209	210	212	214	215		
	215	215	216	216	216	216	217					
Contextual and intertextual understanding	2	3	3	3	3	4	4	5	6	7	124	0.6
	7	7	7	8	8	8	8	8	8	10		
	11	11	11	13	13	13	13	16	17	18		
	18	19	19	24	25	25	27	28	30	32		
	33	33	33	34	34	36	37	40	47	52		
	53	54	55	55	55	74	74	76	76	76		
	76	77	79	82	87	99	104	108	108	108		
	108	109	109	109	110	111	112	113	113	115		
	116	117	117	118	119	120	122	123	123	125		
	130	131	134	143	151	153	153	153	154	155		
	165	168	168	168	169	169	171	175	177	186		
	208	208	209	210	212	212	213	213	214	214		
	215	215	216	216								
Rhetorical analysis (genre, conventions, themes, issues, ideas, arguments, use of language)	3	3	4	4	4	5	6	7	7	7	395	1.8
	7	8	8	8	10	11	11	11	11	11		
	11	12	13	13	13	14	14	14	15	15		
	15	15	15	16	18	19	19	20	20	21		
	22	22	23	23	25	26	27	33	36	36		
	37	41	42	43	43	43	44	44	45	46		
	47	47	47	48	48	48	48	49	50	50		
	51	53	55	55	57	62	64	65	65	65		
	66	67	68	69	70	70	70	71	71	71		
	71	71	73	74	74	75	76	76	76	76		
	77	77	80	81	82	83	83	83	83	84		
	84	87	88	90	91	91	91	91	91	91		
	91	91	92	92	92	92	93	93	93	98		
	99	99	99	99	99	99	99	99	99	101		
	102	103	103	103	103	103	103	103	103	104		
	104	105	105	105	105	106	109	110	111	112		
	113	113	113	113	113	113	115	115	115	115		
	115	122	123	124	124	124	131	131	131	131		
	131	131	132	133	133	134	134	134	134	134		
	134	134	134	135	135	136	136	136	136	136		
	136	136	136	136	136	136	136	136	136	136		

	136	136	136	137	138	139	139	140	140	140	
	141	141	141	142	142	142	142	142	142	142	
	142	142	143	143	143	143	143	143	143	143	
	144	144	144	144	144	144	144	144	145	145	
	145	146	146	147	147	147	147	147	147	147	
	147	149	149	149	149	149	150	150	151	152	
	152	152	152	152	153	153	153	154	155	156	
	156	156	156	158	158	158	158	158	158	158	
	161	165	165	166	167	167	167	169	169	169	
	169	169	170	171	171	172	172	172	172	172	
	172	174	174	175	176	176	176	176	177	177	
	177	177	178	178	179	180	181	182	183	184	
	185	185	185	186	186	187	188	190	191	194	
	195	195	195	196	197	197	198	198	198	198	
	198	198	198	198	198	198	198	198	199	199	
	200	200	200	200	201	203	203	203	203	204	
	204	205	205	206	206	207	207	207	208	208	
	208	208	209	209	209	210	210	210	212	213	
	215	215	216	216	216						
Attention to the aesthetics of writing (e.g. tone, sentence structure, synthesis, construction of arguments and ideas)	7	10	17	22	22	23	23	23	23	23	59	0.3
	36	36	39	49	56	57	67	68	72	72	
	73	73	74	83	83	83	84	84	86	93	
	106	106	107	107	107	113	114	114	114	115	
	115	115	137	137	137	139	140	140	142	159	
	159	203	204	204	210	217	217	217	217		
Text structures (form, purpose, audience)	7	14	14	14	20	20	22	24	27	27	158	0.7
	28	29	30	34	35	36	36	36	43	44	
	45	46	47	47	47	50	50	50	50	54	
	57	63	63	63	63	63	64	65	70	70	
	77	77	78	79	80	80	80	81	82	83	
	83	83	84	84	84	86	87	87	91	91	
	92	92	94	94	95	95	96	96	96	101	
	105	106	106	107	107	107	113	113	125	131	
	132	132	132	134	134	134	136	138	138	139	
	140	140	140	142	143	143	144	145	147	147	

	147	149	150	152	152	156	156	157	159	161		
	162	165	165	166	172	173	175	175	176	178		
	179	185	189	189	201	203	203	203	204	204		
	206	206	207	207	209	210	210	210	210	210		
	210	212	213	214	214	215	216	216	216	216		
	217	218	219	219	219	220	222	224				
Ethical: Fostering positive relationships and a sense of social justice by encouraging students to develop respect, understanding and empathy for the values and opinions of others	13	14	16	18	20	20	21	21	33	35	74	0.3
	36	36	37	37	37	37	41	42	42	42		
	43	44	45	46	48	48	48	48	51	52		
	53	54	55	55	71	100	100	104	104	104		
	107	112	113	113	113	116	116	118	119	120		
	121	122	122	122	122	122	123	123	123	124		
	125	143	151	151	153	154	155	156	156	192		
	195	203	210	215								
Exploration of changing social contexts, ideas and concepts through selected texts (e.g. representations of gender, culture and identity and the specific values associated with different social groups)	3	17	19	20	20	27	33	33	33	33	132	0.6
	34	35	36	36	37	37	37	40	42	42		
	42	42	42	42	42	42	42	43	44	45		
	46	47	47	47	48	48	48	48	48	50		
	51	52	53	54	55	57	71	71	71	71		
	74	76	76	76	77	100	101	102	103	103		
	103	103	104	104	104	105	107	112	113	113		
	113	113	116	116	117	118	119	120	121	122		
	122	122	123	123	123	124	125	125	132	143		
	143	143	153	154	155	156	156	159	159	168		
	169	169	169	169	170	170	172	172	172	172		
	172	172	174	176	177	178	185	187	187	187		
	187	190	198	203	207	207	209	210	210	210		
	212	215										

Personal reflection that intends to shape moral and civic insight through student responses to ethical issues (e.g. justice, equality, discrimination, sustainability), dilemmas, values, attitudes, assumptions and the perspectives of others	8	14	17	18	20	20	21	21	21	33	125	0.6
	33	33	33	33	33	35	36	37	37	37		
	37	41	42	42	43	43	51	53	54	54		
	55	55	55	74	76	77	79	84	87	88		
	88	91	93	96	96	96	96	100	100	100		
	101	102	104	104	104	104	104	105	105	105		
	107	113	113	113	115	116	116	116	118	119		
	120	121	122	122	122	123	123	123	123	123		
	124	124	124	125	125	125	125	140	140	147		
	149	152	154	155	156	158	165	170	171	171		
	172	172	172	172	172	173	175	177	177	187		
	189	191	192	195	210	210	213	213	214	214		
	216	216	216	220	222							
Aesthetical: Literary texts are explored as works of art and invite students to make informed observations about the values and ideas relevant to different cultures and contexts.											0	0.0
Appreciation of the nuances of language, textual structures and forms, and the way in which different audiences engage with specific language features	7	71									2	0.009
Encouraging wider reading of literary texts for enjoyment, universal appeal and to extend social experience and engagement with the unfamiliar	74	76	77	77	99	105					6	0.03

Table C15

Main Student Activities	Rhetorical		Ethical		Aesthetical	
	Page Number Reference	Total / Total %	Page Number Reference	Total / Total %	Page Number Reference	Total / Total %
Confessional and reflective writing/ personal responses	15 21 30 30 33 43 60 77 77 93 96 115 128 131 140 162 173 185 189 192 203 204 216 220	24 / 2.88	14 21 21 21 33 33 33 33 33 36 37 37 43 43 50 55 57 74 77 77 79 99 99 99 100 104 104 105 105 105 107 123 123 123 125 125 148 156 165 165 169 172 178 192 216	45 / 5.4	77	1 / 0.12
Creative and/or descriptive writing (e.g. scriptwriting, short stories	8 15 15 28 28 29 29 30 48 57 58 59 60 60 71 71 77 92 94 94 96 105 106 107 107 107 113 125 126 127 128 144 144 147 160 173 175 190 204 207 218 219 220 222	44 / 5.28	8 28 59 60 96 107 113 125 125 126 126 127 128 147 160 165 172 173 175 175 190 207 220 222	24 / 2.88		0 / 0
Class/group/ paired work	4 7 14 19 21 34 36 44 47 47 60 63 71 74 74 80 83 93 93 94 136 142 147 152 156 158 160 195 198 198 200 207 211 218	34 / 4.08	21 21 21 37 37 37 37 42 48 48 54 55 55 55 77 156 160 165 172 177 195 195 216	23 / 2.76	7 74	2 / 0.24
Research and biographical skills	19 40 74 76 93 96 131 131 136 142 150 165	12 / 1.44	40 55 55 123 187 216	6 / 0.72		0 / 0

Conducting/ creating interviews	210	216				2	0.24	55					1	0.12		0	0
Creating visual art	39	71	77	99	144	10	1.2	55	177				2	0.24		0	0
	177	187	198	200	219												
Creating multimodal texts (e.g. blog, PowerPoint, documentary, advertisements)	14	48	71	84	105	14	1.68	14	48	84	169	216	5	0.6		0	0
	136	142	161	204	207												
	216	218	222	224													
Imitation and repetition of exemplar models	15	71				2	0.24						0	0		0	0
Functional literacy (e.g. dictionary work, nominalisation, vocabulary, morphological knowledge, spelling, closed exercises and drills)	4	7	8	10	10	49	5.88	54	112	156	156	159	7	0.84		0	0
	10	13	16	19	19			159	215								
	25	27	34	36	37												
	39	39	40	48	52												
	52	54	54	63	71												
	73	73	74	81	81												
	86	86	96	108	112												
	114	131	137	138	146												
	152	154	156	159	159												
	198	211	211	215													

Aesthetic practices of writing (e.g. tone, point of view, control of language, lexical cohesion, formulating arguments)	10	23	23	36	50	26	3.12	115					1	0.1		0	0
	72	72	72	73	77												
	84	86	96	114	115												
	115	137	137	140	140												
	159	159	204	217	217												
	217																
Formal paragraph writing	3	14	23	60	71	10	1.2	3	59	60	113	172	7	0.84		0	0
	185	189	207	216	216			177	207								
Analysis of genre, conventions, language, themes, issues, arguments, ideas etc.	3	4	4	7	7	175	20.1	7	36	42	44	55	22	2.64		0	0
	7	7	8	8	11			55	103	103	103	103					
	11	11	11	13	13			143	147	147	153	156					
	13	13	14	14	19			156	156	156	158	158					
	19	27	36	36	43			172	172								
	47	50	50	52	57												
	60	65	65	70	70												
	70	70	71	71	74												
	76	76	76	77	80												
	80	83	83	83	87												
	91	91	91	91	92												
	92	93	99	99	99												
	99	99	103	103	104												
	104	108	113	113	115												
	115	131	131	131	131												
	134	134	134	134	134												
	134	134	136	136	136												
	136	136	136	136	136												
	136	136	136	136	136												
	136	136	137	137	140												
	140	142	142	142	142												
	142	142	142	143	144												
	144	144	144	145	146												
	147	147	147	149	149												
	149	150	150	152	152												

	153	153	153	156	158										
	159	165	167	167	169										
	169	169	169	169	172										
	172	175	176	176	178										
	185	185	185	198	198										
	199	199	200	203	203										
	203	203	206	207	207										
	208	208	208	208	209										
	209	211	211	211	215										
	216	216	216	216	216										
Literal and inferential comprehension	3	3	4	7	7	211	25.3						105	12.6	0	0
	7	7	7	7	13			3	13	13	25	27				
	13	13	13	13	13			27	33	33	33	36				
	13	13	16	16	16			36	36	40	42	42				
	16	19	19	19	25			42	42	42	42	42				
	25	27	27	27	27			42	47	47	48	48				
	27	27	27	34	36			50	71	71	71	76				
	36	42	42	42	42			76	77	77	77	79				
	44	44	44	47	47			84	87	87	91	100				
	47	48	50	50	50			100	103	103	104	104				
	52	54	57	65	65			104	104	104	104	112				
	65	65	70	70	70			113	113	113	122	122				
	70	70	70	70	70			122	122	122	122	122				
	70	70	71	71	76			122	122	122	122	122				
	76	76	77	79	79			123	123	123	140	143				
	79	80	80	80	80			143	143	143	148	149				
	80	80	80	80	80			156	158	169	169	172				
	81	81	81	83	83			172	176	176	176	176				
	83	83	83	83	83			185	187	187	187	187				
	83	83	83	83	86			187	198	203	203	207				
	91	91	91	91	91			211	211	211	211	215				
	91	91	103	103	103			215	216	216	216	216				
	103	103	103	112	112											
	112	112	113	113	113											

	Data	Count		Data	Count		Data	Count	
	113 113 113 132 132 132 132 134 134 136 138 138 138 140 140 140 140 142 142 142 142 143 143 143 147 147 148 149 149 152 152 158 167 169 172 172 175 175 175 175 175 175 175 175 176 176 176 187 187 187 195 195 197 197 197 198 198 198 198 198 201 201 201 201 203 203 203 203 203 203 206 206 206 206 207 207 207 209 209 211 211 211 211 211 211 215 215 215 215 216 217								
Essay planning and/or writing		0	0		0	0		0	0
Extended analysis	92 191	2	0.24	191	1	0.12		0	0
Speech writing	149 152 152 158 162 211 219	7	0.84	149 152 158 211	4	0.48		0	0
Constructing graphic organisers, mind maps, Venn diagrams/ analysis of data	3 13 47 63 76 91 91 91 99 104 122 167 203	13	1.56	21 47 123	3	0.36		0	0
Opinion writing	8 8 10 10 149	5	0.6		0	0	71 76 → 2 0.24		
Report writing		0	0	113	1	0.12		0	0

		f	%		f	%		f	%
Writing reviews/ recounts/ summaries		0	0		0	0		0	0
Letter writing/ letters to the editor	30 140	2	0.24	30	1	0.12		0	0
Feature article writing/news reports	84 84 94 95 96 96	6	0.72	59 84 96 96	4	0.48		0	0
Oral presentations/ role-play/ dramatic readings	43 48 92 134 152 152 158 198 204 211 216 218	12	1.44	48 77	2	0.24		0	0
Instructional/ workplace texts	80 80 86 95	4	0.5	95	1	0.12		0	0
TOTAL		**664**	**79.6**		**265**	**31.8**		**5**	**0.6**

Appendix D

Overall Content Focus Bar Graph
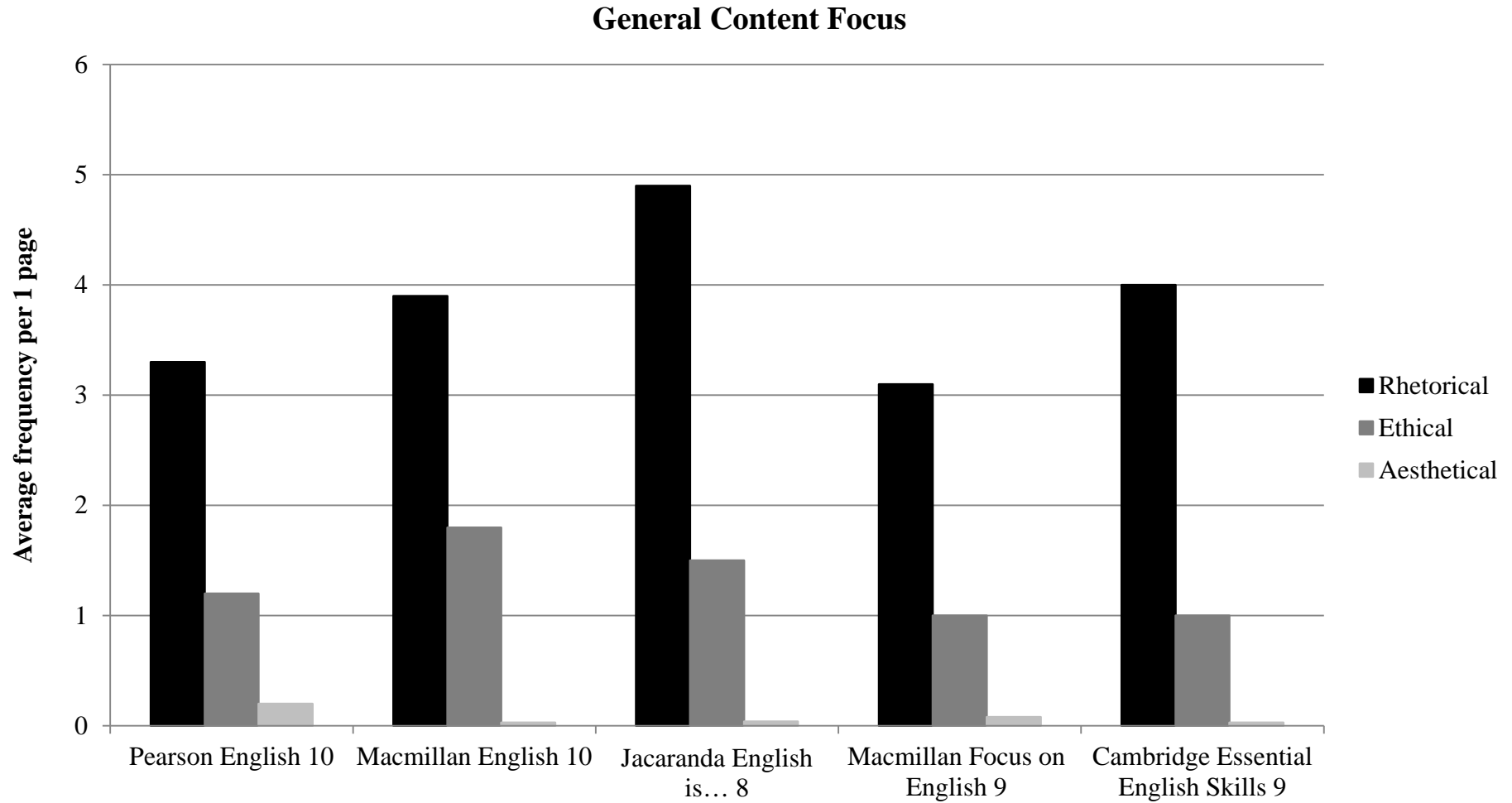
Appendix E

Overall Focus of Main Student Activities Bar Graph

Focus of Main Student Activties

■ % of Main Student Activities Rhetorical   ■ % of Main Student Activities Ethical   ■ % of Main Student Activities Aesthetical

Textbooks