An argument for a postcolonial canon of literature for upper-secondary schools in multicultural Sweden

Course book analysis and didactic questions regarding the teaching of literature in the English subject

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Abstract
This essay investigates the possibility of a postcolonial canon of literature for upper-secondary schools in multicultural Sweden. It uses an in depth course book analysis as a basis for looking at didactic questions regarding the teaching of postcolonial literature. The main argument is that since no real guidelines exist neither in course plans or course books as to what literature to use in education at the upper-secondary level in the English subject, a postcolonial canon of literature is both an interesting and effective way of fulfilling both the English curriculum, and the overall larger goals of the Swedish schools. Teaching postcolonial literature is introduced as a method of bridging cultural gaps and promoting tolerance in a practical way in the form of multicultural education. This is of growing interest in a multicultural Sweden that faces challenges with immigration, especially since education is one of the best methods of social integration into society. Questions asked by the essay are: 1. Does a canon of literature exist in Sweden for the English subject at upper-secondary level? If not, are there general guidelines to be found on how to select literature in the curriculum? 2. To what extent do English 6 course books include/promote a canon of literature (if at all)? If postcolonial texts are featured, are they relegated to their separate area (i.e. treated as Edward Said’s “the other”) or do the course books include postcolonial novels in said canon? and 3. What arguments can be made for teaching a postcolonial canon of literature overall and in what ways does this argument fit with the GY 2011 course plan for English, and to a larger extent, some specific goals (mentioned in the introduction) of the overall upper-secondary curriculum? The essay finds that while this is certainly not an all encompassing solution to the challenges facing Sweden, the argument of including a postcolonial canon in the teaching of literature for the English subject is a small, but important, and viable way of fulfilling both the criteria of the English subject and the general criteria of the upper-secondary schools.

Keywords: Postcolonialism, canon, didactics, multiculturalism, syllabus
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1. Introduction

Sweden has seen an enormous societal change in the past years, moving from a relatively culturally homogenous society in the 1960s to the multicultural society of today with over 1.3 million people born in a different country (statistic from 2011). The terms multiculturalism and cultural diversity can be found everywhere from the private sector to the governmental apparatus. The term multiculturalism today has seemingly developed into a cliché, or buzzword, argues Hans Ingvar Roth, in his work *The Multicultural Park - a Study of Common Values at School and in Society*, a book primarily focused on Sweden that features an international aspect as well. What Roth means by this is that the term multicultural has often got tacked on to different things without any real meaning or practical implications. So in more practical terms, what defines the multicultural society according to the general Swedish population for Roth are two things: an increase of ethnic and religious cultures in Sweden from immigration since the Second World War, and the fact that certain groups of society (based on gender, region, age, class and sexual disposition) have become more visible (9). Naturally, this has had an enormous effect on education in Sweden, both on the curriculum and the prevalence of the multicultural classrooms that exist today all over Sweden, with many schools having up to 40% of pupils with a different ethnic background than Swedish. Of course, the immigrant pupils have a large amount of diversity as well even if they often get categorized as a single group, and this is an important fact to remember in general education.

The fundamental values of the upper-secondary school curriculum GY 2011 have a completely different focus on globalization, diversity and multiculturalism that was beginning to emerge in the 1994 curriculum but did not exist at all in previous curricula. Under the heading “Understanding and Compassion for others” in the GY11 curriculum, the following fundamental guideline can be found:

> The internationalisation of Swedish society and increasing cross-border mobility place high demands on the ability of people to live with and appreciate the values inherent in cultural diversity. The school is a social and cultural meeting place with both the opportunity and the responsibility to strengthen this ability among all who work there… A secure identity and awareness of one’s own cultural origins and sharing a common cultural heritage strengthens the ability to understand and empathise with the values and conditions of others. Schools must help students to develop an identity that can be related to and encompass not
only what is specifically Swedish, but also that which is Nordic, European, and ultimately global (4).

Later in GY11, under the subheading “[t]asks of the School” the focus on the global aspect is again emphasized:

An international perspective is important to be able to understand one’s own reality in a global context and in order to create international solidarity. Teaching in different subjects should... prepare them for a society that will have closer cross-cultural and cross-border contacts. Having an international perspective should also contribute to students’ developing greater understanding of cultural diversity within Sweden (6).

The focus on globalization and cultural diversity is apparent, admirable and understandable given the growing cultural diversity that has arisen in Sweden. Schools are by their very nature an excellent environment for promoting tolerance and understanding in society. In Sweden, education is generally also seen as one of the best methods of social integration into society for immigrants. However, to say that the increased cultural diversity does not come without its challenges for society would be to blatantly lie, and at the same time overlook key issues. These challenges can by all means also be found in education, since schools are in many ways a microcosm of the society they find themselves in. In Sweden, debates have ranged over celebrating end-of-term, independent religious schools, as well as Christian values and ethics as a basis of Swedish schools and curriculum. Perhaps above all, pedagogy has had to adapt to new challenges. This is obviously not just a challenge for the teachers, but for the students as well. The multicultural classroom (and in a larger context, the multicultural society) overall raises new and different questions and challenges that needs new answers and ways of tackling those challenges. Marko Modiano partly discusses this issue in his book Language Learning in the Multicultural Classroom – English in a European and Global Perspective and highlights that while there is both an interest and a need for a multicultural pedagogy, very few actual practical guidelines exist. There is, perhaps to some degree, an overabundance of theoretical approaches, but very few concrete examples (173-174). One possibly minor, but significant way of handling these new situations is the argument this paper is going to make, namely, to make an argument for teaching postcolonial literature in the English subject at upper-secondary school.
To set some context for the argument, one thing that has been noticeable during teaching practice apart from the challenges of multicultural education is the emphasis and perhaps increase of standardized testing in Sweden at upper-secondary school level. The increase in national and standardized testing certainly seems to be an international trend as well, and its most positive argument is surely that it could heighten the fairness of meritocratic education if all schools use the same test. The question that this essay is interested in; what does this mean for literature in the English subject? Do guidelines or suggestions exist for what type of novel you should use as a teacher, should it be a classic novel or perhaps a youth novel? Are students free to choose what novel they want to read or do different teachers choose different approaches? Partly, this paper sets out to answer that question and see if any guidelines, perhaps in the curriculum, or in the course books featured in the English subject, exist. This is a question many other teacher students and teachers alike might share since different texts are such a large part of the English subject. Since there are so many options to choose from, which one is the correct one? What type of novel best fits the current curriculum? There is also the interest of the already mentioned meritocratic fairness. Could guidelines in literature help in teaching the English subject and assessing fairness when judging literary assignment just as national tests are used to assess all students in Sweden fairly, so too a canon of literature could help even out differences across schools and further help create equal schools in terms of assessment.

With the rise of standardized testing, and literature being such a large part of the English subject, the need for some sort of guideline as to what novels to choose in class seems more and more important in the interest of meritocratic fairness. This paper seeks to answer that question and attempts to do that by looking at modern and previous curricula as well as the course books currently in use to see what literature they promote or use, if any at all. The essay also aims to provide an argument for guidelines, or a canon of literature in the English subject at upper-secondary schools. The argument this paper makes is that this canon of literature would be grounded in postcolonialism. It should be noted that this might seem as a point of conflict, since some postcolonial critics argue that postcolonial literature is anti-canonical in and of itself; it stands against some form of canonization. Yet most critics do agree that some resemblance of a canon does exist in postcolonialism, so this paper chooses a similar approach. The English subject is already one of the most valuable for promoting globalization, understanding and increasing cultural awareness. With the lack of methodological approaches to the multicultural classroom, this is a concrete example of dealing with these new issues. This essay argues that a postcolonial canon could help meet the
multicultural aims of the overall curriculum and most importantly the curricula of the English subject as well. There is also something here to be said about the function of education as indoctrination or liberation and criticism that could be made towards the argument this essay seeks to make in terms of setting an agenda. Richard Shaull said in regards to this that:

> There is no such thing as a neutral educational process. Education either functions as an instrument which is used to facilitate the integration of the younger generation into the logic of the present system and bring about conformity to it, or it becomes ‘the practice of freedom’, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world (qtd. in Caudery 160).

This paper assumes a similar approach to Shaull’s statement and approach to critical pedagogy. This type of argument is often linked to postcolonial theory and goes hand in hand with many of the critical points postcolonial theory tries to make. With that said, this approach to teaching arguably also fits very well with the multicultural classroom and the argument this essay is making. Education is always a subject to the time it finds itself in and set universal notions as to the role of school are always being debated. However, with the current curriculum; there is much room for this paper’s argument to be made within the goals and ambition of the GY2011 upper-secondary school.

1.1 Aim and Purpose
The essay’s aim is to show that a postcolonial canon of literature for the English subject at upper-secondary schools in multicultural Sweden is a positive and advantageous way of meeting curriculum and promoting understanding of cultural diversity within Sweden. The essay also aims to show the benefits of a postcolonial canon, and the opportunities that arise from teaching it and how to fulfill the English curriculum with literature through this canon. With this aim the essay sets out to answer the following questions:
- Does a canon of literature exist in Sweden for the English subject at upper-secondary level? If not, are there general guidelines to be found on how to select literature in the curriculum?
- To what extent do English 6 course books include/promote a canon of literature (if at all)? If postcolonial texts are featured, are they relegated to their separate area (i.e. treated as Edward Said’s “the other”) or do the course books include postcolonial novels in said canon?
What arguments can be made for teaching a postcolonial canon of literature overall and in what ways does this argument fit with the GY 2011 course plan for English, and to a larger extent, some specific goals (mentioned in the introduction) of the overall upper-secondary curriculum?

In order to do so, the disposition is as follows: the second chapter is the methods and materials section in which the method of the essay and what course books are analyzed is described. Each is given a short introduction to set some context for the analysis. The third chapter is a lengthy background which was needed in order to answer the research questions set out by the essay. Firstly, the notion of a canon of literature is introduced and explained with some info regarding the debate of what constitutes canon. Secondly, in order to promote a postcolonial canon, some basic information regarding what postcolonialism in literature is, was required. The aim is also to show the link between postcolonialism, multiculturalism and cultural diversity which will be further delved into in the analysis as well. Thirdly, the essay looks at previous versions of curricula and the current curriculum of the English subject for upper-secondary school in order to determine if there has ever been a canon of literature or if there are general guidelines to be found. Some political suggestions of a canon are also included. Fourthly, previous research, i.e. teacher student essays in similar themes and topics to this one will be noted and reflected upon. The fourth chapter which is the analysis consists of two distinct categories; the first one is the analysis of the English course books. Each book is looked at thoroughly and commonalities are noted and will be further discussed in the discussion chapter of the essay. The second category is the didactic one. Here, the argument for why teaching a postcolonial novel is of importance and value will be detailed, including a look at linguistic benefits and the multicultural classroom as a whole. How this relates to multicultural Sweden will be further explained and explored by looking at didactical material regarding teaching literature. This is followed by a final discussion of the analysis which is the essays conclusion.

2. Method and Materials

The method this essay uses is a qualitative one. It consists of a study of five course books for English 6 at upper-secondary school and looks at the extent to which they include a canon of literature and how postcolonial novels are treated in relation to the canon of novels, either as being a part of it or being separated from it and given a distinct place. Course books overall are perhaps going through a decline in usage with many teachers at upper-secondary school opting for an education completely without them. One of the reasons for choosing to
investigate them is due to this factor; to see if not even the latest GY11 course books can be said to have a good foundation for teaching in the multicultural classroom. No course book is inevitably going to be all encompassing and perfect, each offers perhaps a different take on how to educate and what is important, and these differences between them are undoubtedly of interest for this paper. The reason for choosing English 6 course books over English 5 course books is that they have more of a focus on literature since the curriculum for English 6 has an increased focus on literature as well compared to English 5. To determine what a canonical text is, how each course book represents “classics” will be looked at, as well as compared to the list of authors given by Harold Bloom’s *The Western Canon – the Books and School of the Ages* in the background. To determine what a postcolonial text is, the definition used in the background from the book *The Empire Writes Back* by Bill Ashcroft, Gareth Griffiths and Helen Tiffin will be used. In cases where it is not entirely clear if a text can be said to be postcolonial or not, research about said text was done regarding plot, themes etc. and followed Ingrid Johnston and Jyoti Mangat’s take on what sort of subjects postcolonialism can revolve around (which is also presented in the background).

Due to both time constraints and the need for consistency, this essay will not include poems in this comparative study; however, short stories will be included. What will be looked for in the course books are both excerpts of novels and short stories. For consistency’s sake, the essay uses only books adapted for the GY 2011 course plan, and does not aim to look at earlier books. In the analysis, common themes, consistencies and inconsistencies in how canon and postcolonialism are treated will be highlighted first individually for each book and shown across all course books in a comparative and summarizing fashion in the discussion. This will be followed by a didactic section of the analysis focusing on the “why” element of teaching postcolonial novels. The course books were selected in a two pronged approach, firstly, research was done to find out what course books are used at upper-secondary schools in Gävle and secondly, that result was compared to what course books are popular at the two largest online bookstores in Sweden, Adlibris.se and Bokus.se. There was an overlap to some degree but of course, some books might be more popular in certain regional counties. The following is a list of the books used with some basic introductory information. Note that this essay will only look at the textual parts of the course books and disregard exercise sections, grammar lists and so forth:

- **Blueprint B Version 2.0 Engelska 6** by Christer Lundfall, Ralf Nyström, Nadine Röhlk Cotting and Jeanette Clayton, second edition, released 2013. The introductory passage speaks mostly about new features from the previous version, but the synopsis on the back of the book
says it has a focus on literature. The book is split into five distinct parts, “Love is in the air”, “reality bites”, “how far would you go”, “culture clashes”, “9 to 5” and “thrill and suspense”. Literary texts are interspersed throughout the book.

- **Core 2 English** by Jörgen Gustafsson, Monica Hjorth and Eric Kinrade, first edition, released 2014. This course book does not feature any introductory passage but the synopsis on the back of the book places an emphasis on that it is for university preparatory programs. There are six distinct parts, each featuring three or more different literary texts except for the final part about non-fiction which is not of interest for this paper, and the parts are: “growing up,” “love”, “tough stuff”, “different paths” and “classics”.

- **Progress Gold B Engelska 6 Sudieförberedande** by Eva Hedencrona, Karin Smed-Gerdin and Peter Watcyn-Jones, first edition, released in 2016. The book introduces the different sections of the book in an introductory passage, and the one of interest is obviously the text section, which is described as containing examples from literature and other forms of text such as factual, “the aim of this section is to give information about society in general and of what is meant by ‘cross-cultural communication’” (3). There is also chapter about authors of the English-speaking world which is described as having brief biographies of both classic British and American authors, as well as contemporary, and it features a brief history of English literature.

- **Solid Ground 2 Engelska 6** by Fred Nilsson and Gunnar Svedberg for English 6, 4th edition, released 2011. In an introductory passage, the book describes how it is split into three distinct parts, each featuring several texts. Part one is a mix of texts from modern authors that mixes humor and seriousness. Part two consists of three distinct categories, “family matters”, “perfect worlds” and “foreign voices”. The third part is described as containing real classics from older authors.

- **Worldwide English 6** by Christer Johansson, Kerstin Tuthill, Ulf Hörmander, second edition, released 2014. *Worldwide English 6* places an emphasis on the worldwide aspect of it in the introductory passage, stating that it includes different types of English and different types of texts. It also describes having texts from authors from the 19th and early 20th century. The book contains 25 chapters without any real categories: four chapters are however marked “classics” and three “English worldwide”. As for any set theme or other category, they do not exist and each chapter is instead devoted to its respective text.
3. Background

3.1 What is a Canon of literature?

The *Oxford Advanced Learner’s Dictionary* defines the noun canon as “a generally accepted rule, standard or principle by which sth (sic) is judged” as well as “a list of the books or other works that are generally accepted as the genuine work of a particular writer or as being important” (“Canon”). Defining the adjective canonical is also of importance for this paper and in the *Oxford Advanced Learner’s dictionary* canonical is what is “included in a list of holy books that are accepted or genuine; connected with works of literature that are highly respected” (“Canonical”). This means that canons come in many shapes and forms. There is a western canon, a postcolonial canon, a postmodern canon and so on. What defines them all is a list of literature in each category that is both highly respected and which often coincides with historical importance. Canonical literature is frequently literature that has been read and reread across generations, and usually overlaps with the notion that they offer in the actual text more than what the author originally meant. This means for instance that a novel from for example the 17th century still has something viable to say about today’s society. In *An Introduction to Literature, Criticism and Theory*, Andrew Bennett and Nicholas Royle in a chapter about monuments, raise critical and difficult questions regarding the canonization of literature. Bennett and Royle ask:

> How does an author enter ‘canon’? What is the relationship between monumentalization and reading? Do literary texts become static, frozen into their own tombs of eternity, or do they change with time and with each new generation? What is at stake in the literary critical process of canonization and monumentalization? What is gained and what lost? (Bennett and Royle 45)

Certainly, these are not simple questions. Debates regarding what is canonical and what is not are a major part of the overall canon discussion. The debate regarding a universal canon of literature is still an ongoing one, with certain critics focusing on a multicultural universal canon, and some a more western focused canon that to some degree excludes literature other than European. This means that canon debates, like many other aesthetic debates, are entangled with other broader questions such as “education, class, economics, race, ethnicity, colonization, sexual and gender difference” (Bennett and Royle 49). One of the adjectives used by the *Oxford Advanced Learner’s dictionary* to describe canon was “important”. That asks the question of what authors and books are important to the fabrication of the canon. A
parallel one can make here is to general education. What is important teach in an educational system? Should teachers be recommended to use for example works of literature by both male and female authors to make it fair on an equality scale? What does get included and what does not? Or are questions such as these impossible to answers since they cannot be found in a vacuum in time, seeing as they always are subject to the times in which they find themselves?

Perhaps one of the most significant works of establishing what a part of a canon is and what is not is Harold Bloom’s *The Western Canon – the Books and School of the Ages*. Bloom’s account of what books are parts of the western canon is both controversial and unforgiving, perhaps even more so today over twenty years since its release. In *The Western Canon*, Bloom shuns multiculturalism, feminism and new historicism alike and places Shakespeare at the heart of the Western Canon. The rest of the works have an unwavering focus on European writers. Bloom narrows the list of authors and books down to 26 from 3000 which include for example Dante Alighieri, John Milton and Virginia Woolf. The book was deemed conservative on its release, and is certainly even more so today, yet Bloom makes a both compelling, and at the same time, unequivocal argument for how the formation of the canon must stand outside the “whims” and “trends” of modern debates (15-19). It is fair to say that Bloom’s account is both conservative and controversial at the same time. It might be an apt fit for the western world several years ago, but with the rise of both globalism and multiculturalism there is an apparent need for a more all-encompassing view of the canon to break through the cultural hegemony.

Another essential figure in modern canon debates for education in particular is John Guillory. In his book *Cultural Capital – the Problem of Literary Canon Formation*, he argues for the importance of placing canon debates not in an area of representation, i.e. what classes are represented in canon, what nations etc. but rather in an area of cultural capital. Cultural capital is a sociological concept introduced by Pierre Bourdieu, who explains that this form of capital essentially is non-financial social assets, which can promote meritocratic social mobility in a non-financial way. In other words, the cultural capital is a way of shifting social status, say from lower to a higher class, through a cultural way rather than an economic way. This means that one of the ways that schools can promote social mobility is through the inclusion of cultural capital in the education. The obvious example of promoting cultural capital is of course through literature, since literature can give many new experiences and insights into different cultures. And here in lies the canon debate, what books are considered canon and non-canon is directly related to the notion of cultural capital argues Guillory.

Guillory also draws attention to the value of linguistic capital. That is, including books that
features a non-standard form of written or spoken English for linguistic benefits, and symbolic capital, a sort of insight into different cultures and outlooks on life through reading and learning about them via novels (Viii-Xi).

3.2 Postcolonialism

Postcolonialism in literature is an academic discipline which examines the cultural legacies of colonialism and imperialism. Like any other term that contains many aspects, it is not always easy to define, and different critics highlight different aspects. In regards to canon however, Peter Barry in his book *Beginning Theory - An Introduction to Literary and Cultural Theory* explains that postcolonial critics “reject the claims to universalism made on behalf of canonical Western literature and seek to show its limitation of outlook, especially its general inability to empathize across boundaries of cultural and ethnic differences” (192). Central to postcolonial studies are questions of cultural difference and diversity, and how these are treated in novels. Hybridity, a mixture of group identities and the concept of “otherness” are two noted and important concepts (Barry 192). In *The Empire Writes Back*, Ashcroft, Griffiths and Tiffin explain that the term postcolonialism includes all cultures affected by imperialism and colonialism from the beginning of said happenings to the present day. They emphasize the continued process and effects of colonialism, not just the historical event. In this sense the effects of colonialism are still felt today, and the effects are an active and ongoing process, which is referred to as neocolonialism. In their sense of the word, this also includes the discipline of cross cultural criticism and its effect on literature. Johnston and Mangat offer a similar definition in their book *Reading Practices, Postcolonial Literature, and Cultural Mediation in the Classroom* “[w]e understand these texts to include a range of literary genres that overtly or implicitly address issues of culture, race, ethnicity, gender, class, nationality, sexual orientation, power and marginalization” (xi). In regards to the canon, Ashcroft, Griffiths and Tiffin offer a similar perspective to Barry. They write that “[t]he cultural hegemony has been maintained through canonical assumptions about literary activity, and through attitudes of postcolonial literatures which identify them as isolated national off-shoots of English literature, and which therefore relegate them to marginal and subordinate positions” (7).

The following is the list of countries Ashcroft, Griffiths and Tiffin present as being postcolonial: “the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island Countries and Sri Lanka” (2). It is crucial to note that they also include the USA in this list, in
no small part due to the mentioned concept of hybridity, which has been a major point of criticism against them. While the US was certainly a colonizing force, a large part of its modern population is also affected from the effects of postcolonialism, i.e. neocolonialism, according to Ashcroft, Griffiths and Tiffin. The authors summarize what they feel connects the countries as the following:

What each of these literatures has in common beyond their special and distinctive regional characteristic is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre (Ashcroft, Griffiths and Tiffin 2).

Ashcroft, Griffiths and Tiffin also present a crucial piece regarding the evolution of postcolonial literature. They argue that postcolonial literature has gone through several stages which are of importance when selecting a text to teach. Perhaps the most significant thing to note is from which perspective the book is written, from the colonizer or the colonized. A classic example would be Joseph Conrad’s *Heart of Darkness* written from the perspective of the colonizer (in this case a European), and Chinua Achebe’s *Things Fall Apart*, written from the perspective of the colonized (in this case an African). They stress that this adds to the complexity of the issue, and most notably shows the value of dealing with this factor sufficiently. Their argument could be used to argue for teaching a novel from each perspective and stressing the significance of moving away from “the universal” (7-11).

It goes without question to say that Ashcroft, Griffiths and Tiffin have received criticism for how they presented an almost all encompassing theory in regards to postcolonialism. This in fact seems almost paradoxical, as postcolonialism is by its very nature hard to both pinpoint and narrow down. The list of countries they included and the notion of writing back to the centre have perhaps suffered the most criticism, as well as the fact that *The Empire Writes Back* paid very little attention to gender. John McLeod brings this to attention in *Beginning Postcolonialism* where he states that “diversity and variety are ultimately denied” within *The Empire Writes Back* (28). No one theory of postcolonialism is ultimately correct, yet for the sake of having a defined set of tenets as to which novel is postcolonial or not, this paper uses Ashcroft, Griffiths and Tiffins tenets with further insight from Johnston and Mangat.

One of the central tenets of modern postcolonialism is problematizing the notions of “us” and “them”. In his groundbreaking work *Orientalism*, Edward Said underlined the
simplification and stereotyping of “the east” in western literature. In *Culture and Imperialism*, Said continued his work but also expanded the notions of “the other” to the rest of the non-European world. Said writes in regards to early postcolonial literature:

What are striking in these discourses are the rhetorical figures one keeps encountering in their description of ‘the mysterious east’, as well as the stereotypes about ‘the African [or Indian or Irish or Jamaican or Chinese] mind’, the notions about bringing civilization to primitive or barbaric peoples, the disturbingly familiar ideas about flogging or death or extended punishment being required when ‘they’ misbehaved or became rebellious, because ‘they’ mainly understood force or violence best; ‘they’ were not like ‘us’, and for that reason they deserved to be ruled (xi-xii).

Said explains how culture is directly linked to notions of “us” and “them”. Culture is a source of identity, often to a fault and seemingly goes against the notions of hybridity and multiculturalism; it in fact regresses away from liberal pluralism (xii-xiv). But Said argues that culture can also be seen as inherently plural today “thanks” to the empire and colonialism. Said writes “all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinary differentiated and unmonolithic” (xxix). Through the work of *Orientalism* and increased globalization in today’s society, the days of binary and homogenous notions of for instance the Middle East, India or Africa are gone. In no small part due to globalization, it is also possible to argue that cultures are becoming more and more the same while at the same time, becoming more different. To stay rooted in “one’s” own culture and uphold it in the context of globalization and immigration becomes important for many immigrants. This is also related to monocultural pluralism, where cultures live in a “multicultural” society but are distinct from each other; like islands in a large reef, each island is distinct and separate yet they belong to the same reef but do not interact with each other (xxviii). One of Said’s remarks regarding cultural identity is of particular value to this paper’s analysis of the course books; Said writes in *Culture & Imperialism* how subjects and cultures are often treated as counterparts. For example studying English literature is juxtaposed with studying African literature, and as shall be seen in the analysis, cultures are often split apart into different sections, the English section or the African section. Yet the western section is always treated as the most central, the “classic” and the non-European relegated to the “foreign” category or “other”. Said argues:
In an important sense, we are dealing with the formation of cultural identities, understood not as essentializations... but as contrapuntal ensembles, for it is the case that no identity can ever exist by itself and without an array if opposites, negatives, oppositions: Greeks always require barbarian, and Europeans Africans, Orientals etcetera (60).

Thus, in essence, the notions of “us” and “them” seem to be rooted in society as a whole. This is a trap that sometimes the metadiscipline of multicultural education falls into, it treats the foreign cultures as something “exotic” and “different” from “us”. A true multicultural education aims for inclusion rather than exotification, becoming a form of intercultural education. Another key figure in contemporary post-colonial studies is Homi Bhabha, who in his work *The Location of Culture* argues this notion:

Cultural diversity is an epistemological object- culture as an object of empirical knowledge-whereas cultural difference is the process of the *enunciation* of culture as ‘knowledgeable’, authoritative, adequate to the construction of systems of cultural identification… Cultural diversity is the recognition of pre-given cultural contents and customs; held in a timeframe of relativism it gives rise to liberal notions of multiculturalism… The concept of cultural difference focuses on the problem of the ambivalence of cultural authority (34).

Hence, rather than transforming education, other cultures can become yet another subject within the school, rather than becoming inherent and embedded in education and school.

3.3 Swedish Course Plans and Canon of Literature
The short answer to whether there has ever been an established canon of literature in the English subject since its first entrance into the Swedish schools in 1856, would be no. This does not mean that there have not been general recommendations to what literature should strive to achieve or what the goals texts read in school should hope to inform about in the course plans for English. Note that in this essay, only items of interest for the essay, that is, recommendations regarding literature and culture will be noted upon. The essay will also start with the 1970s curriculum for upper-secondary schools, since that is the first modern version of curriculum due to the reforms of 1971 where the upper-secondary schools were unified.
Political suggestions of a canon of literature have also been put forth in the Swedish subject. Gösta Larsson traced the history of these political suggestions in his C-essay *Literary Canon Use Within Swedish EFL Teaching*, released in 2015, and this essay will use his research as a basis for a short compilation of political suggestions. This paper uses a similar position as Larsson’s for the reason why these suggestions of a canon of literature should be included even if they are for the Swedish subject. Namely, that due to the lack of concrete guidance in the course plans for English; these suggestions are of interest even for the English subject as they have to do with teaching literature, which innately is a shared area of education for both subjects. Since it is also the main subject of this essay, it needs no further arguments for inclusion.

3.3.1 LGY 1970

The first thing to note about the national curriculum of 1970 is that it exists in two parts, one for the two year upper-secondary school program and one for the three and four year upper-secondary school program. For the English subject that means that there are some overlaps, but also some small differences. On the topic of literary treatment of text, the curriculum states that the goal is to “achieve an experience”¹ (Skolöverstyrelsen 1971 156 and Skolöverstyrelsen 1973 16) from a work of literature. Both documents highlight the existence of different texts and different usages; some literature might be good for practicing words and grammatical issues (it is also recommended that these feature pictures) and some are more in line with emotional experiences (1971 156 and 1973 16). Both curricula also feature the same guidelines in dealing with fiction and prose. They strive for a balance of literature, too hard and it might just bore the pupils, too easy and it remains unchallenging. Shorter stories and poetry benefit from a close reading and can draw attention to deeper aspects than just the story or plot such as message or themes. The curricula present the following questions that can help in literary analysis:

1. Subject matter and plot What is the story about and how is it built up? 2. Point of View From whose position are the events observed? 3. Setting Where and when does the story take place? 4. Character Who are the characters and what are the relations between them? 5. Style How is the story told? What vocabulary, sentences, images, etc., are used? 6. Theme What is the idea behind the story.

(1971 162 and 1973 22-24)

¹ My translation.
The final note in common between the two documents is the headline “cultural orientation”\(^2\). The goal here is not to gain understanding of the English speaking world’s culture and society, rather the goal is to understand the daily encounters with the English speaking world from the media. The focus here is more on the international aspect and use of English, rather than gaining cultural capital, or to gain an understanding of for example the developing world (1971 169 and 1973 34). Where the two curricula diverge can be found in two places. The 1971 two year curriculum features a distinct warning of using too difficult fiction and emphasizes the complexity of teaching literature in general (162). The 1973 three and four year curriculum on the other hand emphasizes that as a teacher one can use both entertainment literature as well as classical literature in one’s pedagogy. Classical literature, while still difficult, should be used sparingly and when it is used, works from esteemed authors from various points in history are recommended. Neither the works nor authors are given any more specificity or guidelines (1973 17).

3.3.2 LPF 1994

The version this paper uses is the slightly revised version from 2000. English was again divided but this time into three distinct courses, A, B, and C with increasing difficulty and complexity. The major difference from the 1970s curriculum is the increased focus on globalization and multiculturalism. The goal has significantly changed from the 1970s one where as the goal is to gain understanding and insights into different cultures, and to some degree develop a form of cultural capital. Different forms of English (i.e. Australian English, African English etc.) are also highlighted. Regarding literature, one of the goals to reach for is to deepen the pupils ability to read, understand and critically reflect upon different texts such as prose and texts within the field one is studying (such as if you are studying engineering, engineering manuals in English are to be read). The curriculum brings attention to diversity and the importance of gaining intercultural capital. The goal for literary teaching is that the pupil should be able to read and understand simpler forms of fiction and through them gain insight into the cultures of various English speaking countries. It is fair to say that the emphasis has moved more towards developing cultural capital through literature (any type of book that fulfills this notion can be used). All of these goals are from the general aims of the subject and the A level, but more details regarding literature can be found on both the B and C level.

\(^2\) My translation.
The parallel that the 1971 course plan gave no concrete guidance as to what literature to use while the 1973 one gave one of classical literature from various points in history is easy to make (Skolverket 2000 84-88). At the B level, the goal has been raised to that after completing the course; pupils should have a basic idea about English speaking literature from different epochs. A higher degree of insight and sophistication regarding cultural matters is also required. For higher grades, a better understanding is also required of harder prose than at the A level. At the C level, the goal is much the same as at the B level, with the added goal of judging the texts read from their content from different perspectives. For higher grades on the C course, there exists a criterion that a pupil should be able to place for example a novel within different contexts such as political, social or literary. This naturally adds some much needed context regarding more specific goals (2000 90-94). As was stated with the previous course plans, no more specificity is given to the authors or texts here either.

3.3.3GY 2011
The latest and current curriculum in use is GY 2011. This is also the curriculum the essay will be based in and around, therefore, this essay will use more exact formulations and quotes instead of giving a general outline like it did for the two previous curricula. This curriculum continues in the same vein as the 1994 with a similar system, English 5, 6 and 7 this time replacing A, B and C but with the same increased difficulty. One of the general aims of the subject is the following: “Teaching should encourage students' curiosity in language and culture” (Skolverket Eng 2011 1). Teaching the English subject overall should also give students the chance to develop “the ability to discuss and reflect on living conditions, social issues and cultural features in different contexts and parts of the world where English is used” (Eng 1). For English 5, the content of communication and fiction should include different forms of fiction such as literature (Eng 3). Much like the 1971 plan and A level of 1994, English 5 does not specify more than that what types of literature should be used in class. Similarly, just like the 1973 plan and B level of the 1994 plan, English 6 specifies to a further degree what types of literature should be used in class. The content of communication should include “[t]hemes, ideas, form and content in film and literature; authors and literary periods” (Eng 7) and reception should be based on “[c]ontemporary and older literature, poetry, drama and songs” (Eng 7). In English 7, the content of communication includes “[t]heoretical and complex subject areas, also of a more scientific nature, related to students' education, chosen specialisation area, societal issues and working life; thoughts, opinions, ideas, experiences and feelings; cultural expressions in modern times and historically, such as literary periods” (Eng
11). Included in reception is “[c]ontemporary and older literature and other fiction in various genres such as drama” (Eng 11). As with the previous course plans, no more specificity is given to either works or authors.

There are some notable passages in the general curriculum for the overall upper-secondary school worthy of notice for this paper. Firstly, there is the clear emphasis on tolerance, understanding and multiculturalism which was already mentioned in the introduction. Secondly, some of the overarching goals of the school infringe on the English subject and teaching literature. Take for example the goal that all pupils should be able to seek out literature and other cultural activities as a source of knowledge, insight and joy. Another goal is that all pupils should be able to know and recognize their western cultural heritage and in this essays case, a clear contender here would of course be through postcolonial literature (Skolverket 2011 10-11).

3.3.4 Political Suggestions of a Canon in Literature

Gösta Larsson mentions three different suggestions in his essay *Literary Canon Use Within Swedish EFL Teaching*, two by the political party Folkpartiet (now Liberalerna) and one from the political party Kristdemokraterna. All three of them place emphasis on the fact that reading comprehension is declining and one of the reasons for having a canon is to counteract this decline in reading comprehension (particularly in males). The most interesting thing of note in the proposition by Folkpartiet from 2006 is that that they link the lack of a canon to a decrease in reading comprehension. The value of a canon according to the proposition is also that it stresses the magnitude of cultural heritage; Larsson summarizes Folkpartiets claim that it (canon) helps “form and maintain cultural heritage, social unity and common frames of reference” (9).

The second proposition also from Folkpartiet in 2010 echoes much of what was said in the 2006 proposition (which received some criticism from both educators and the general public). More weight is added to it by having statistics that link reading to general positive attributes. Some reading projects are mentioned as to help increase the motivation for reading but these projects are not described in any more detail. Overall, it is much of the same as the 2006 one except with more empirical data; rather than what could be seen as “lofty” claims by the earlier proposition in 2006 (Larsson 10).

The third proposition from Kristdemokraterna is similar to Folkpartiets propositions, with one major difference. It suggests that a classics list should be put into practice at schools. The list of classics would be compiled by a number of organizations such as Skolverket, different
universities and the Swedish Academy (10). None of the projects have ever come to any fruition.

3.4 Previous Research
The aforementioned essay by Gösta Larsson examined the history of canonical literature in Swedish schools and needs no further introduction. Sanele Gumpo’s essay *Postcolonial Literature in the Language Classroom* from 2014 examined the lack of postcolonial literature in English teachers’ literary choices in education and argued for postcolonial literature in education via an argument of exploring how Jamaica Kincaid’s *A Small Place* can be used in the English classroom. Gumpo’s results find that Kincaid’s novel is a valuable novel in teaching literature and meeting the curriculum. Emma Johansson examined via comparing literature and interviewing English teachers the notion of *The School Canon: A Study about a Possible School Canon of English Literature at Swedish Upper Secondary School*. The essay from 2014 used John Guillory’s cultural capital as a basis for the essay, and found that in the regional area it examined, there was to some degree a notion of canon among the teachers with western novels. Ann-Jeanett Stål examined English course books and how they construct the “other” using Edward Said’s notions in the essay from 2005 *Interkulturellt synsätt i konflikt med konstruktionen av ”De andra”: En textanalys av läroböcker i engelska för gymnasiet utgivna i Sverige under åren 1995-2003*. She found that some course books are better than others at producing an intercultural approach. This paper naturally assumes a similar, but broader approach in some regards to Stål’s and changes the perspective to feature a larger focus on the actual literature and moves the center of attention to more modern course books. Stål’s essay looked more in-depth as to how different cultures were portrayed, stereotypes, etc. while this paper is more interested in the rough outline since the focus is on what types of texts (i.e. for example canonical) the course books feature.

4. Analysis

4.1 Blueprint B – Version 2.0
*Blueprint B* features a mixture of fact based texts and literary texts interspersed throughout the entire book. It is split into themes rather than sections as is apparent by the category names of the book. Therefore, it is harder to distinguish what *Blueprint B* constitutes as classics or canon. On the other hand, the theme “culture clashes” is relegated to its distinct section. "Culture clashes” features two fictional works, the classic novel *Robinson Crusoe* by Daniel Defoe and the novel *White Teeth* by British author Zadie Smith which deals with postcolonial
issues. This section takes up 28 pages out of the 201 pages dedicated to various texts. Throughout *Blueprint B* there are several authors and texts featured from Bloom’s list of canon works. The following is a list of the novels featured in the book: *Pride and Prejudice* by Jane Austen (which tangentially could be argued to reinforce the postcolonial notion of empire but this is a stretch for this essay’s look at postcolonialism), *Romeo and Juliet* by William Shakespeare, and *Oliver Twist* by Charles Dickens. Other notable classics are *Frankenstein* by Mary Shelley, and “The Black Cat” by Edgar Allan Poe. Judging by this, it is hard to say whether *Blueprint* promotes a canon of literature at all, since the book lacks a more traditional form of structure found in some of the other course books. The notable thing is surely how the postcolonial element, “culture clashes” and the works featured in this section, are separated to their distinct category and treated as “the other”.

4.2 Core 2.0

Similar to *Blueprint B*, Core 2.0 also features themed categories which include “growing up”, “love”, “tough stuff” and “different paths”. However, *Core 2.0* also has two distinct categories entitled “classics and non-fiction”. Throughout all the themed categories, various literary texts are featured and the categories are based around these texts. In the first category “growing up”, two out of the three texts can be deemed postcolonial, these are the novels *Life of Pi* by Yann Martel, and *Don’t Let’s Go to the Dogs Tonight* by Alexandra Fuller. One of the three texts in the second category “love” is the novel *Rani and Sukh*, by Bali Rai, which can be deemed postcolonial. Any literature of interest in the third section “tough stuff” cannot be found. However, in the next category “different paths”, all four of the texts can be deemed as postcolonial. These are *Refugee Boy* by Benjamin Zephaniah, *Astrid and Veronica* by Linda Olsson, *The Kite Runner* by Khaled Hosseini and *The Sun Between Their Feet* by Doris Lessing. Interestingly, the category different paths does not resemble the usual foreign category featured in some of the other course books, and simply features different takes on life per se, instead of implying that these are foreign texts. The term different could be seen as problematic, but not enough for this essay to say that it treats it as a foreign element period. In the last non-fiction section, “classics”, one text featured is *Robinson Crusoe* by Daniel Defoe, which was also featured in *Blueprint B*. Two authors from Bloom’s list of Canon are featured; these are *Romeo & Juliet* by William Shakespeare and *Pride and Prejudice* by Jane Austen, again two texts that were featured in *Blueprint B*. One more common text with *Blueprint B* under classics is *Frankenstein* by Mary Shelley. The following two texts are also featured: “The Story of an Hour “by Kate Chopin (a short story) and *1984* by George Orwell. The
classics section is given 65 pages out of the 197 dedicated to texts. All in all the postcolonial texts take up 47 pages. While it can be said that Core 2.0 certainly promotes a canon of literature, it also includes one postcolonial novel in it, and treats other postcolonial texts not as the foreign element, but as texts just like any other.

4.3 Progress Gold B
Throughout Progress Gold B there are several literary texts interspersed throughout the different sections, but it has also has a distinct category of “classics”. The textual section is divided into several themes similar to both Core 2.0 and Blueprint B. In the second theme of “empower”, one postcolonial novel that can be found is Comfort Woman by Nora Okja Keller. In the fourth theme “still going strong”, the list of classics can be found and several authors from Bloom’s list can also be found there. “Still going strong” starts with Romeo & Juliet by William Shakespeare, continues with Emma by Jane Austen (which arguably could be said to have a postcolonial element as it reinforces the notion of the British Empire but the essay gives the same explanation for not including it as it did to Pride & Prejudice). The other novels are Oliver Twist by Charles Dickens, The Adventures of Tom Sawyer by Mark Twain, and an essay by Virginia Woolf, “A Room of One’s Own”. While Woolf’s text is not a novel per se, in the interest of what each course book represents as classics, it is a worthwhile mention in this paper. What follows this theme is an illustration of a tree with branches of classic authors from Britain and America. The authors are in alphabetical order, Jane Austen, Charles Dickens, Emily Dickinson, Mark Twain, William Shakespeare, Walt Whitman and Virginia Woolf, the illustration features some basic facts about the authors, their respective styles and works. Next up is another illustration with contemporary authors on a map of the world; the following is a list of the authors in alphabetical order: Margaret Atwood (Canada), Anita Desai (India), Roddy Doyle (Republic of Ireland), Janet Frame (New Zealand), William Golding (England), Nadine Gordimer (South Africa), Toni Morrison (US), Joyce Carol Oates (US), John Steinbeck (US) and Patrick White (Australia). An interesting thing to note is of course that the US is given three authors while the other mentioned countries or continents are only given one. The classics section is given 24 pages out of 126 dedicated to dealing with texts.

Continuing on, in the theme “life”, the essay “Anything We Love Can Be Saved” by Alice Walker is featured, and again, while it is an essay, it is an essay by an established and important postcolonial author and thus mentioned in this paper. In the seventh section, “voices from the 1960s”, the novel Love Medicine by Louise Erdrich is featured. In the ninth
section “traveler”, Janet Frame’s *the Carpathians* is featured which can be seen as a postcolonial novel. *Progress Gold B* is interesting because it mixes and matches so much; it is like a combination of elements of all the other course books. While it clearly promotes a canon of literature in the classics section, it also features one book in it that can be said to have postcolonial elements. The list of classical authors certainly only features canonical authors, however the list of contemporary authors, which, while certainly skewed towards the US, includes a variety of authors and promotes diversity while doing so. Since so many texts are also featured throughout the different themes, *Progress Gold B* cannot be said to relegate the foreign element to one strict category. All in all the postcolonial texts are given 11 pages out of the 126 dealing with text.

4.4 *Solid Ground 2*

This course book is unique compared to the others in that every chapter is based around a fictional text. Most course books have at least one section dedicated to facts or biographies but this one does not. The book is split into seventeen chapters and the first ten are of no interest to this essay. The sections of interest are “foreign voices” in part 2, and the entirety of part 3 “the classics”. The first thing to note is unquestionably the clear distinction; the foreign element is separated and given its separate section instead of being included in any other way. Two out of three texts featured in the section “foreign voices” are of interest of to this essay and should be deemed postcolonial. One is “Brackley and the Bed”, a short story by Samuel Selvan. The second postcolonial text is “The Bats”, a short story by Chitra Banerjee Divakaruni. The “foreign voices” section constitutes 43 pages out of the 282 dedicated to dealing with texts. Part three, which is “the classics” section features four texts, one author from Bloom’s list is Charles Dickens and the work featured by Dickens is *Hard Times*. Since it is of relevant interest as to what constitute classics in this particular course book, the three other texts featured under classics are “Mr.Know-All” by W. Somerset Maugham, “Hills Like White Elephants” by Ernest Hemingway, and “A Defiant Girl” by Charlotte Brontë. This section is given 45 pages. It is fair to say that this book promotes a canon of western literature, and places postcolonial texts in a distinct separate category, i.e. the foreign and treated as “the other”. Another thing that is also notable compared to the rest of the course books featured is that it does not feature Shakespeare at all.
4.5 Worldwide English 6

As this course book features no real categories other than the chapters marked “classics or “worldwide English”, the novels and short stories of interest will be presented in chronological fashion from the chapter. This course book also features several short stories taken from the Internet without any real publishing which this essay has chosen to exclude. The first chapter is devoted to the novel In the Kitchen by Monica Ali which deals with postcolonial themes. The second chapter features the short story Crocodile Burning by Michael Williams which also deals with postcolonial issues. In the “English worldwide” interlude chapter, the short story Synchronicity by Corinne Pentecost is featured which has postcolonial elements. Chapter eight features the novel Winners by Mary-Ellen Lang Collura which deals with postcolonialism. Chapter nine features the short story Marriage is a Private Affair by Chinua Achebe who is a famous postcolonial author. Chapter ten’s text is about the short story The Raffle which is featured in V.S Naipaul’s collection of short stories A Flag on the Island and deals with postcolonial themes. Chapter eleven is the start of the chapters entitled classics and feature some authors from Bloom’s list of canon authors. Again, since it is of interest as to what each course book constitutes as classics, all the novels will be listed. Chapter eleven features the short story First Confession by Frank O’Connor. Chapter twelve revolves around Jane Austen’s Pride & Prejudice. Chapter thirteen is about Charles Dickens’s David Copperfield, which, while not a postcolonial novel per se, could be argued features postcolonial elements. Chapter fourteen of the course book deals with the short story The Kiss by Kate Chopin. The last classics chapter revolves around O. Henry’s The Gift of the Magi. The classics section is given 65 pages out of the 347 devoted to dealing with text. One final text featured in chapter 20 that can be said to deal with postcolonial issues is Amy L. Chua’s Battle Hymn of the Tiger Mother, which should be noted is autobiographical but of relevant interest due to its subject matter. It is fair to say that this course book promotes a canon of literature, with two novels that only tangentially deal with postcolonialism. However, given the emphasis of the worldwide nature of the book, it does an admirable job of interspersing many different kinds of authors and texts within the book without relegating these to a foreign element. The postcolonial texts all in all constitute 62 pages out of the 347 dealing with texts.

4.6 Didactic Questions – why Postcolonialism?

4.6.1 Teaching Postcolonial Literature

In Literature in the Language Classroom, Joanne Collie and Stephen Slater emphasize the value of literature in the classroom when they note that “literary work can transcend both time
and culture to speak directly to a reader in another country or a different period of history. One of the main arguments they use for this claim is the value of cultural information. Through cultural information, cultural enrichment can be gained, and knowledge that otherwise might remain inaccessible is made available for the student. One of the best arguments for teaching a postcolonial text is also language enrichment, i.e. there is a linguistic advantage to be found in teaching a novel that perhaps features a different form of language, in this paper’s case a form of English. It could range from outdated languages or to a type of language the students do not use; the main point is that it increases their vocabulary and overall language prowess. Indeed, this can have a positive effect on their overall oral prowess as well in the long term. Collie and Slater give the following advice for choosing a novel, noting that: “[i]t is important to choose books, therefore, which are relevant to the life experiences, emotions or dreams of the learner” (6) and that ultimately, perhaps most importantly, that the novels affect the students and evoke responses (3-7). This is naturally directly related to the term cultural capital by Guillory which was explained in the background.

There is also something to be said about capital by and large here as well. By reading postcolonial texts, cultural enrichment can be made that is independent of actually travelling to a different country and actually seeing and being in a different culture. Not all students are going to have parents that have the economic capital to do so, and may never travel at all in their youth, thus they may not have the same opportunities to meet and interact with other cultures. But through literature, and in this paper’s case postcolonial literature, cultural capital can be gained at least to some degree through it.

Johnston and Mangat raise many vital points in their book Reading Practices, Postcolonial Literature, and Cultural Mediation in the Classroom regarding ways in which postcolonial and multicultural literary texts are able to provide a space of cultural mediation for readers from various backgrounds. They argue that a traditional canon of school literature “remains within many teaching and learning environments” and suggest that there is a reluctance to deal with different types of texts that could raise difficult questions regarding culture or other differences. This, together with the increase of ethno cultural diversity in schools poses a conundrum. Teachers are aware of the multicultural foundation of curriculum but unwilling to take the risk of running into conflicts. Feminist critic bell hooks is quoted in regards to this subject:“[t]he unwillingness to approach teaching from a standpoint that includes awareness of race, sex and class is often rooted in the fear that classrooms will be uncontrollable, that emotions and passions will not be contained…. There is always a possibility of confrontation,
forceful expression of idea or even conflict” (vii). Yet, even teachers who are willing to teach in this way often fall into another trap, comparable to Said’s notions of “the other”; cultural pluralism with all its diversity becomes static and categorized. Multiculturalism becomes more of a list of different cultures, each with their distinct features and categories, categorizable, instead of truly diverse, and notions of for example Bhabha’s hybridity are lost. Laurie Grobman is quoted by Johnston and Mangat in regards to this challenge:

Multicultural texts require new critical attitudes and pedagogical approaches. Prevaling models of multicultural theory and criticism... do not adequately address the issue of difference as it operates in multicultural literary study and pedagogy... students’ (and most readers) tendencies to universalize multicultural texts by highlighting their cultural elements, merely recognizing difference is not enough (viii).

The risk therefore is that by making these provisions in regards to the increased cultural plurality found in Swedish society, they make the “differences” that more pronounced instead of included. So, while the current curriculum might have official policies of multiculturalism, and antiracist teaching philosophies have been stressed, there is still very little to actually go on in regards to the “how” of the question, as was mentioned by Modiano in regards to the multicultural classroom. The changes in school have thus been more ideological rather than practical, and to some degree fail the goals set out by the curriculum and this fact was highlighted in the introduction. This is where teaching postcolonial texts can play a small but significant part in correcting this error. Multicultural education is also discussed in Johnston’s and Mangat’s book. The authors quote Greg Dimitriadis and Cameron McCarthy and what they have to say on the multicultural school:

Multicultural education has become the new metadiscipline that is most often deployed to address the current eruption of difference and plurality in social life now invading the school. It has become a set of propositions about identity, knowledge, power and change in education, a kind of normal science, which attempts to ‘discipline’ difference rather than be transformed by it (ix).

According to Dimitriadis and McCarthy, culture itself has become yet another subject to be studied as any other instead of actively being a part of the school. If the canon of literature
that a teacher has always used is interrupted by introducing a postcolonial text, the text is taught as a supplement “to existing literature and taught as a culture tour of exotic and unknown places” (ix). This text is never represented as just any other text; it is given significant importance or placement and therefore reinforces the notions of “the other”. This is where the value of teaching a postcolonial novel as a main focus is handy to combat these common pitfalls. As was discussed in the background, postcolonialism ultimately seeks to challenge these common notions and move away from the “us vs. them” notion. Dimitriadis and McCarthy continue: “[t]hinking in postcolonial terms about the topic of difference and multiplicity in education means thinking relationally and contextually. It means bringing back into educational discourses all those tensions and contradictions that we tend to suppress as we process experience and history into curricular knowledge” (x). An interesting aspect to discuss with students here is surely why they read what they read in class. Who decided that these are canonical novels worthy of reading in school and what values is school promoting through that? This aspect could definitely be taken to a broader level and one could discuss questions of pop culture and what society values in entertainment, culture, media etc. in class. Postcolonial literature can help bring questions of identity and culture to the forefront and create valuable discussions regarding these subjects as is brought to light by the overall goal of the GY11 curriculum (xi).

An interesting two year study (based in Canada) featured in Johnston and Mangat’s book looked at how tensions can arise for teachers when selecting postcolonial literature in regards to how they disrupt the established ways of selecting literature and their classical pedagogical classroom practices. A group of teachers were challenged to include postcolonial texts in their literature education for two years. Primarily, their reflections on this task were the focus of the study. Some teachers were notably hesitant to make changes to what they viewed as the western canon (and the importance of teaching that), while other teachers had already seen the potential of using postcolonial novels as a way to challenge the western canon. John Marx is quoted in regards to how postcolonial literature challenges the western canon:

> Whether valued for its difference from the canon or for its reconstruction of canonical texts and concepts postcolonial writing may also be credited with fundamentally altering how literature in general is thought of and how it is taught. It has become difficult for even the most recalcitrant critics to ignore imperialism… or to maintain the canon is simply a record of what Matthew Arnold dubbed ‘the best that is known and thought in the world’ (36).
One of the main benefits for teaching a postcolonial text emphasized by the study is the focus from an educational standpoint on cultural diversity. Johnston and Mangat state that teachers are often unaware of how complex questions of race and culture can create complex educational problems for pupils from other cultures. They argue that teachers need to pay more attention to both matters concerned with immigration and cultural differences in the classroom by saying that “teacher’s choices of curriculum texts… may inadvertently make students feel that they are invisible and insignificant and their diverse backgrounds and experiences irrelevant” (36).

Two particular findings or themes emerged from the study featured in Reading Practices, Postcolonial Literature, and Cultural Mediation in the Classroom. The first was the “perceived values of postcolonial/multicultural literary education for students” (40). Here, the first perceivable benefit of teaching postcolonial literature was that teaching these texts supported the teachers’ desire to meet and respect pupils’ different perspectives and worldviews. Some teachers who taught more homogenous student groups also talked about the benefit of broadening horizons and gaining new insights through reading postcolonial literature. In particular, looking at other cultures also helps examines one’s own culture according to some of the teachers. This is moving towards a more intercultural approach and further helped pupils both to understand their identities, and was beneficial to increase their ability to empathize with other people.

The second theme that emerged from the study was “moving beyond the culture tours approach” (41) in teaching postcolonial literature. Here, many of the teachers were concerned with including postcolonial texts due to the risk of contributing to stereotypes, exotification and over-simplification, which is a problem that has been remarked on before in this essay. This problem could be mitigated by emphasizing the “dangers of a ‘reader as a tourist’” (41) perspective” and actively discussing the notion of writing back to the centre in class, and to enthusiastically discuss the “why?” questions that can arise when discussing for example cultural norms in class. Discussions that sometimes strayed into uncomfortable and sometimes confrontational territory regarding subjects such as race, gender, racism, power and religion needed to be moderated carefully, yet at the same time the teachers remarked on the positive benefits of these discussions. As Johnston and Mangat remark “using literature to raise issues of race, class, culture, religion and gender, and addressing questions of historic inequities, teachers may enable students to engage in ‘effective dialogue’ that offers new possibilities for understanding their worlds” (42). At the end of the study, one of the
summarizing notions all teachers agreed upon is that there is too little discussion of what type of literature should be taught in school “[t]here is little discussion of this topic [postcolonial literature]… therefore there might be little impetus to build such programs… Having the information and a forum in which issues/complexities of initiating such a program is necessary” (43). It is also evident from the end of the study that due to mainly time, such discussions or programs are simply not possible during the terms since the teachers are dealing with so many other school-related issues. Thus, it is easier to continue doing what one is already doing in regards to literature (43).

Finally, Johnston and Mangat also remark on the value of teaching postcolonial literature as a way of understanding the present day for students. Power relations and cultural difference are two of the main issues facing Sweden and all of Europe in the ongoing refugee crisis around the world, and postcolonial literature can help students understanding the notion of “walking a mile in someone’s else’s shoes”, that is the ability to empathize across nations and cultures. This is something also remarked upon by Roth in *The Multicultural Park* when he discusses empathy in regards to teaching in the multicultural classroom. He speaks of the value of trying to look at different cultures independently from one’s own, trying to the best of one’s ability to empathize with the different culture and not adopting a long range look at another culture from a distance. Roth states that this can help students in both their academic and ethical development and quotes a report from the World Commission on Culture and Development called “Our Creative Diversity”:

The more unfamiliar the environment and way of life, the more instructive it can be in revealing the very essence of a culture: the culture of the Inuit may thus hold a special fascination say, for European children because of the extreme conditions Inuits have to face. Care must of course be taken to avoid the mere romanticization of otherness: learning does not necessarily lead to tolerance. What counts is the critical discovery of the functional nature of different cultural patterns in the study of human societies (86-87).

This notion of empathizing, or perspective taking in the teaching of multicultural texts is criticized in a paper by Amanda Haertling Thein a & DeAnn Long Sloan entitled “[t]owards an Ethical Approach to Perspective-taking and the Teaching of Multicultural Texts: Getting Beyond Persuasion, Politeness and Political Correctness”. They argue that in order for this approach to be effective and actually work, this strategy of teaching “must be grounded in a
larger effort towards an ethical approach to response to multicultural texts – an effort by
which teachers encourage ownership of initial responses, genuine and continual
consideration of conflicting views, and a positioning of one’s response in relation to those of
others” (313). Essentially, this is not something done haphazardly as a pedagogical approach
and one cannot assume that the perspective taking approach will work. Student’s politeness
and political correctness can play a major role in elicited responses, and in many cases the
students may end up identifying with the wrong characters in a multicultural text. This goes
back to Roth’s criticism of the term multicultural being applied to everything without any
practical implications or effects. Thein and Sloan also remark on the need for a larger and
perhaps more practical effort, with real effects and advantages in teaching multicultural
texts, not just idealistic ideas (313).

Johnston and Mangat conclude at the end of their book that that “meaningful changes to
literature selections and pedagogies in the classroom will occur if teachers and their students
have opportunities to engage in an ongoing dialogic engagement with each other and with the
increasingly rich and varied postcolonial literary texts available to us today” (74).

4.6.2 Linguistic Benefits of Teaching Postcolonial Literature
An argument that has not been mentioned to a great extent in this essay so far is the
linguistic benefit of teaching postcolonial texts, since these texts can contain many different variants of
English. Claire Kramsch quoted in Bo Lundahl’s Engelsk Språkdidaktik – Texter,
kommunikation, språkutveckling has very similar notions regarding linguistics and language,
as postcolonialism does to literature. The following quote is a perfect example of the two
subjects coming together where she talks about culture and the native speaker ideal:

In a few years, the traditional binary tradition of Us vs. Them in intercultural
communication will be replaced by the notion of that in a networked,
interdependent world, the Other is in Us, and We are in the Other. Intercultural
communication will have to deal with shifting identities and cross-cultural networks
rather than with autonomous individuals located in stable and homogenous national
cultures (85).

Most of these arguments have already been made on a postcolonial level and needs no further
repeating, but the linguistic parable is almost shockingly familiar to the arguments made by
postcolonial critics. Krasch also speaks of a similar third place akin to Bhabha’s notion with
the same name, where identities are formed in between cultures in a multicultural society. That is, a third area where individuals can find themselves through interacting with different cultures in communication and creating meaning for themselves. Even imperialism as a notion exists in linguistics as well, for example the imperialism of the English language (Modiano 184).

Questioning the native speaker ideal is much akin to questioning the western canon; it pretty much asks the same question as to why something gets treated as the “correct” form of speaking or as in canon, the “correct” novels to read. Sandra Lee Mckay lists three different advantages of including texts where different types of English are used. Firstly, such texts can show how English is used both over cultural gaps and used to cross cultural gaps. Secondly, the different forms of English draw attention to different types of words, grammar and general linguistics that show the many forms of English worldwide, which are undoubtedly useful to know as an English speaker with the rise of globalism. Thirdly, different texts can instill the pupils with knowledge of how English is used worldwide as a lingua franca. Linguists also remark on how English is an ever evolving language. David Crystal recommends using many different forms of texts: “teachers need to prepare their students for a world of staggering linguistic diversity. Somehow, they need to expose them to as many varieties of English as possible” (89).

4.6.3 The Multicultural Classroom and Postcolonial Literature

Regarding the multicultural classroom taken as a whole and the benefits of teaching postcolonial literature, there are several things to consider when making this argument for including this specific type of literature. Generally, three different types of multicultural education have existed throughout the history of multicultural education. One is the multicultural education per se, another is the antiracist form of education and the third is critical multiculturalism. Inclusion and diversity has been the guiding terms for all these sorts of multicultural education. In Sweden, Lundahl argues that education has its roots in critical multiculturalism but has evolved into its own form of intercultural pedagogy or intercultural learning (97-101). This is also mentioned by Roth who quotes a report by Skolverket entitled Krock eller möte that talks about intercultural education instead of multicultural education “[t]he strength of intercultural education is the fact that it has access to several different angles on a problem or phenomenon, which young people encounter and wish to understand. Intercultural education gives pupils a more multifaceted view of reality” (88). The keyword for intercultural pedagogy is critical self-reflection in education, by being exposed to different
types of ideologies, cultures and views. This takes its form in a process of three steps. Firstly, all students bring their own experiences and views to the table already when they for example read literature. Through their own experiences, they learn to empathize with other people. Secondly, when other cultures, ideas, ideologies etc. are exposed through in this case literature, students gain awareness of their own cultural viewpoints. Thirdly, their own experiences are used to understand different cultures and groups and unavoidably, judge them based on their own experiences. In this form of education, while it might be the most suitable for Sweden of all the forms of multicultural education, it is evident how cultural stereotypes and values can get reinforced in the students. Here, Lundahl speaks about the significance of choosing texts in teaching. Lundahl says that texts, similar to intercultural pedagogy, easily can reinforce stereotypes and increase further polarization between cultures. He uses the example of Afghan author Khaled Hossein’s *The Kite Runner* (which was used in the course book *Core 2.0*) as novel that can increase polarization. However, Lundahl also argues the value of choosing texts that are not too culturally blasé, i.e. texts that do not cause any type of discussion or re-evaluation (97-101). Here, it is of course this paper’s claim that a postcolonial novel is the perfect text to combat all of these issues and many of the arguments regarding for example situations arising with discussions have already been discussed in the analysis.

A final argument for postcolonial texts in the intercultural education mentioned by both Roth and Lundahl in their respective books is the identity enhancing one, which is naturally directly related to the notions of “us” and “them”. Lundahl relates this to the notion that a student for example can have multiple identities, both in school and out of school. An immigrant student can also struggle with adapting to new identities and Lundahl notes that people generally need to look beyond just ethnicity when it comes to identities. He quotes Amartya Sen who said in reference to identities “[g]iven our inescapably plural identities, we have to decide on the relative importance of our different associations and affiliations in any particular context” (95). Since so much of postcolonial theory regards identity, the notion of hybridity is of particular value and can be talked about through the reading of a postcolonial novel, and thus creates an identity enhancing education. Roth uses the example of black history month in the USA when he says that:

One of the prime objectives of multicultural education has therefore been to highlight the groups who have been discriminated against, so that for example History and Literature are taught in such a way that they reflect, better than was
previously the case, the respective historical experiences of the different groups in question (89).

Roth argues that this particular multicultural approach to teaching can help these groups increase their self-confidence due to being recognized and “seen” in the classroom. A similar argument was made by Johnson and Mangat in regards to this topic, and again likewise to them, Roth summarizes that “Multicultural education can also facilitate communication between the groups in society, communication which can produce results in the form of greater mutual understanding and sense of community” (89-90).

5. Discussion

The aim of this essay has been to show that a postcolonial canon of literature for the English subject at upper-secondary schools in multicultural Sweden is a positive and advantageous way of meeting curriculum requirements and promoting understanding of cultural diversity within Sweden. The essay has also aimed to show the benefits of a postcolonial canon, the opportunities that can arise from teaching it, and explained how to fulfill the English curriculum with literature through this canon. In order to fulfill this aim, an extended background was put forth that delved deeper into the concept of canon in literature. The essay also explained, as well as explored, the main discipline of this paper, postcolonialism in the background in order to put some much needed context to a very broad discipline.

Postcolonialism encompasses numerous different theories, some which were more valuable to this essay, such as Said’s notions of “us” and “them”. The essay also explored the history of the English curricula in Sweden for upper-secondary schools, ranging from the 1970’s to the current one of GY2011 in the background in order to learn more regarding literature and canon in the English subject.

What the curricula stipulated regarding literature and culture was mentioned, and some political suggestions regarding literature were also mentioned in order to answer the first question of the essay. Namely, the question of “does a canon of literature exist in Sweden for the English subject at upper-secondary level? If not, are there general guidelines to be found on how to select literature in the curriculum?” The essay has answered this question by looking at the curriculum and found that no canon of literature for the English subject exists at upper-secondary schools in Sweden, and as a matter of fact has never existed. The second question as a follow up if no canon had ever existed, do general guidelines exist in the curriculum for how to select literature? Here, the answer is dependent on what one means by
general. Since one of the general goals of the English subject as a whole in the Gy11 curriculum is to give students the chance to develop “the ability to discuss and reflect on living conditions, social issues and cultural features in different contexts and parts of the world where English is used” (Eng 1), it could be argued that this is an indication of what literature to use.

For English 5, the answer regarding guidelines would have to be no, since it only states that literature should be included but no more specificity as to what form of literature is given. For English 6, the answers come down to what one defines as general again since it states that the content of communication should include “themes, ideas, form and content in film and literature; authors and literary periods” (Eng 7) and that reception should be based on “contemporary and older literature, poetry, drama and songs” (Eng 7). Since both terms “contemporary” and “older” literature could contain such a vast amount of different literature, it is hard to say that this is a clear guideline, but as a stretch it could be considered a general guideline. At least it is some sort of definition as it states that students should be able to partake in both new and old novels. For English 7, the answer is very much the same as for English 6 but with a tiny, but to some degree significant more specificity, as the contents of communication should include “theoretical and complex subject areas, also of a more scientific nature, related to students' education, chosen specialisation area, societal issues and working life; thoughts, opinions, ideas, experiences and feelings; cultural expressions in modern times and historically, such as literary periods” (Eng 11). In regards to reception for English 7, the curriculum states that it should contain “contemporary and older literature and other fiction in various genres such as drama” (Eng 11) which does not give a whole lot go on either. Hence, to answer this question posed by the essay, it all comes down to what one defines as general. It could be argued that time periods should be indicated as general guidelines, or an argument could be made that they do not. The only thing for certain is that no canon exists but that does not mean that teachers do not follow some sort of norm that exists. This norm can vary depending on region and form of school (public, free school or private) as shown by Emma Johansson in her degree thesis mentioned in the previous research section. Lastly, it should be mentioned that not much attention has been given to this question raised by the essay. Apart from the odd political suggestion, which also were for the Swedish subject, very little debate seems to be ongoing regarding this topic. Perhaps this is strange, but perhaps is it not as the humanities in general seems to be more in a decline in the Gy11 curriculum, which instead places its main focus on entrepreneurship and making students ready for work.
In regards to the second question of the essay “to what extent do English 6 course books include/promote a canon of literature (if at all)? If postcolonial texts are featured, are they relegated to their separate area (i.e. treated as Edward Said’s “the other”) or do they include postcolonial novels in said canon?” the answer will be broken up to answer all the parts of the inclusive question. Firstly, it should be noted that none of the course books specifically mention the word canon, and in all of the cases, the word classics is used. While not a synonym of canon, the word classics still implies to some degree important works of literature, or art, so this paper has deemed that as to some degree both including and promoting a canon of literature. Almost all of the course books including Core 2.0, Progress Gold B, Solid Ground 2 Engelska 6 and Worldwide English 6 feature some sort of classics section or highlight or mark the novels in question featured as classics. Common authors such as Austen, Dickens and Shakespeare are featured in almost all of the course books, in accordance with Bloom’s list of the western canon. These course books can be said to both include and promote a canon of literature. The only course book that cannot be said to either include or promote a canon of literature is Blueprint B since it neither features any set category of classics, nor underscores or marks certain novels as classics.

As to the question of if postcolonial texts are featured in the classics section, it varies, as was thoroughly examined and illustrated throughout the chapters in the analysis dealing with the course books. Some books were clearly better at including postcolonial texts and intermingling them, while others contributed to stereotypes and notions of “the other”. Core 2.0 and Progress Gold B were noticeably the best suited books according to the criteria of this essay, while Solid Ground 2 and Blueprint B had the most negative issues. Worldwide English 6 was the hardest one to judge since it was so different in structure compared to the rest of the books used in the essay. The argument that this paper makes is naturally that some of the course books are better than others for the multicultural classroom in accordance with postcolonial theory. Blueprint B and Solid Ground 2 are in accordance to this theory not suitable. While they may have other qualities that make them better than the rest of the course books, which are more in line with intercultural teaching, that is not the topic of this paper and thus it cannot comment on that in particular. In regards to promoting or including a canon of literature, it all comes down to whether this is a goal or not, but most of all the course books do at least feature texts from both contemporary and historical periods, in accordance with the GY11 curriculum.

The third and final question of “what arguments can be made for teaching a postcolonial canon of literature overall and in what ways does this argument fit with the GY 2011 course
plan for English, and to a larger extent, some specific goals (mentioned in the introduction) of the overall upper-secondary curriculum?" will also be answered in a similar fashion as the previous one, splitting up the different parts of the question/s into smaller segments. The first of the four major arguments for teaching a postcolonial canon is that it goes hand in hand with the multicultural classroom and intercultural education. The second major argument is the identity enhancing one and the third major argument is the one of linguistic benefits. The fourth one is that teaching postcolonial literature provides a third space of cultural mediation. Seeing as one of the overall goals of the English subject in upper-secondary schools is that “[t]eaching should encourage students' curiosity in language and culture” (Eng 1) it is fair to say that this essay has thoroughly explained how this is accomplished with postcolonial literature in the analysis, and also remarked on many of the pitfalls of multicultural education. As was noted, even in more homogenous classrooms rather than multicultural ones, the benefits are perceivable and tangible.

Another overall goal of the English subject which goes hand in hand with this notion of broadening horizons, is that it should promote “[t]he ability to discuss and reflect on living conditions, social issues and cultural features in different contexts and parts of the world where English is used” (Eng 1) among students. Johnston and Mangat discussed this in-depth and many different examples as to how postcolonial literature accomplishes this were given in the analysis. Teaching postcolonial literature can bring forth difficult questions among students, which in turn can promote rewarding discussions among them in the classroom. Postcolonial literature also helps promote cultural capital amongst students. This is extra important as not all pupils have equal economic means of traveling and seeing the world. On a larger scale, promoting cultural capital among students is one way to ensure a more meritocratic and fair school. All students come from different social classes, and everyone might not have the same opportunities to climb the social ladder of society, but everyone can be given more cultural capital in order to do so if they wish, as an alternate means to the economic one. Since all of the curricula criteria regarding literature for English 5, 6, and 7 were already mentioned in this discussion earlier, they need not be repeated again but obviously postcolonial literature can help fulfill most, if not almost all of the for example English 6 goals of communication “[t]hemes, ideas, form and content in film and literature; authors and literary periods” (the obvious odd one out is of course film but this is not relevant for this essay). The essay has provided a multitude of suggestions and arguments for a postcolonial canon of literature in the English subject and shown how this helps meet the curriculum of the subject, as well as promoting cultural diversity, tolerance and
understanding. There is still the question regarding the general upper-secondary school curriculum left to answer.

One of the two goals in GY11 mentioned by this paper is the one of promoting an international perspective:

An international perspective is important to be able to understand one’s own reality in a global context and in order to create international solidarity. Teaching in different subjects should… prepare them for a society that will have closer cross-cultural and cross-border contacts. Having an international perspective should also contribute to students’ developing greater understanding of cultural diversity within Sweden (6)

Seemingly, this goes well together with some of the goals of the English subject in general, but as is also evident in the analysis of this paper, postcolonial literature can help facilitate this “great understanding of cultural diversity within Sweden” combined with an “international perspective”. Multicultural education, in this essay’s case in the form of postcolonial literature, can assist communication between different groups in Swedish society, and teaching postcolonial literature can produce results that result in a greater mutual understanding in society, as well as a sense of community through identity enhancing education. Both Roth and Lundahl’s ideas regarding education as a way of bridging gaps and creating understanding can be achieved through teaching postcolonial literature. Naturally, that does not mean that teaching postcolonial literature is an end all or ultimate all encompassing solution that fixes everything. Nevertheless, including it in education is a significant way of both meeting the curriculum and accomplishing meaningful tasks in regards to cultural understanding and diversity at the same time. However, it absolutely needs to be noted that many of the notions that postcolonial theory brings with are of great value to preparing students “for a society that will have closer cross-cultural and cross-border contacts” (GY11 6).

As for the larger goal of the overall GY11 curriculum which was mentioned in the introduction, much of what has already been written in this discussion directly relates in particular to this goal since it encompasses so much in its aim. Perhaps the final thing to note as a positive attribute of teaching postcolonial literature in regards to this goal is that it promotes empathy across and among cultures. To some degree, one could argue that this is the most significant of all the positive attributes of teaching postcolonial literature. Since it is
such a clear and direct goal of the GY11 curriculum, this essay’s claim is of course that few, if any things in different subjects come close to the importance of postcolonial literature in this regard.

In conclusion, it is fair to say that the essay has achieved its aim and given answers to the questions it set out to answer. Hopefully this essay will be a worthwhile complement to the ongoing research regarding the multicultural classroom, and has provided a different and meaningful approach to postcolonial literature apart from other essay’s done by other teacher students. The final conclusion this paper can draw is that a postcolonial canon of literature for the English subject at upper-secondary schools is both an interesting and effective way of fulfilling both the English curriculum, as well as the fact that it provides an approach to fulfilling the larger goals of the Swedish upper-secondary schools. Teaching postcolonial literature as a way of bridging cultural gaps and promoting tolerance seems to be an ever more viable and fundamental alternative in multicultural Sweden. At least, hopefully this paper has raised some valuable questions regarding how textbooks can affect intercultural education and either add or subtract to both negative attributes such as cultural stereotyping or promoting positive attributes such as understanding. The role of schools is vastly significant in the ever-growing diversity within Swedish society, and this essay’s argument of including a postcolonial canon in the teaching literature for the English subject, is one way of answering the challenges that come with the ever-growing diversity. Undeniably, the method this paper proposes has been proven to meet the included criteria in the curriculum for the English subject as well as meeting some of the larger goals of the upper-secondary school, and provides a third space for cultural mediation. Future essay’s regarding similar themes could research and feature a more in-depth look into the multicultural education, as it is such a diverse field. Other interesting and viable options would be to take the canon theme and argue both for and against it, highlighting the positives and negatives of a canon of literature. The link between postcolonialism and multiculturalism is also a worthy subject of delving further into for an essay.
Works Cited


