

# **JUDGING GRADE 10 HISTORY TEXTBOOKS BY THEIR COVERS**

BY

**MAZEEYAH ISMAIL**

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Supervisor: Professor Johan Wassermann

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## ETHICAL CLEARANCE CERTIFICATE



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UNIVERSITY OF PRETORIA  
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INVESTIGATOR

Ms Mazeeyah Ismail

DEPARTMENT

Humanities

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09 October 2020

CHAIRPERSON OF ETHICS COMMITTEE: Prof Funke Omidire



CC

Ms Bronwynne Swarts

Prof JM Wassermann

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Signed: Prof JM Wassermann (supervisor)

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## ABSTRACT

We have always been told not to judge a book by its cover. However, the cover serves as the porthole into the book's soul. An attractive book cover creates an appetite and one would want to delve into the book. A cover may not reveal the entire contents of the book but it is through the cover that decisions are made to continue reading a book, purchase a book or simply be turned off due to a dull and boring outer appearance. The centrality of history textbook covers shapes an educational response of teachers and learners alike. It creates meaning for the browser, buyer or reader. The idea of a history textbook cover wrapped in colour, image, typography and minutiae directed my interest towards the interpretations that arise from these elements. Hence, this study was conducted to judge selected Grade 10 History textbook covers. The purpose of this dissertation was to gain an understanding of the conclusions one can draw in a connotative and denotative manner from judging Grade 10 History textbook covers.

This qualitative study was informed by the interpretivist paradigm and sought to understand the hidden ideologies and multi-complex meanings that may arise when a historical educational judgement is passed. A purposive sample of five Department of Basic Education (DBE) approved Grade 10 History textbooks were chosen to explore the phenomenon – judgement. Denotation and connotation as branches of iconography served as the key analysing methods and provided an all-encompassing judgement of the covers. Through the application of critical discourse analysis (CDA), nine historically significant discourses manifested and revealed unequal traces of gender, race and class on the covers of the selected history textbooks. These disparities are not entirely what is stipulated in the South African Constitution and CAPS-History curriculum. My study showed how the historical and visual elements seen on the covers have political, social, cultural, commercial and educational forces. These forces direct the historical story to be displayed and further influence the historical intellectual judgement of Grade 10 learners and teachers in the classroom.

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**Brenda Gouws**  
Academic Editor

BA(HDE) (English, Mathematics), MEd, PhD (History Education)  
Certificate in Copyediting, University of Cape Town  
Associate Member, Professional Editors Guild (PEG), Membership Number GOU004  
Honorary Research Affiliate, Kaplan Centre, University of Cape Town

0828220600  
bgouws@iafrica.com

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## CHAPTER ONE - PORTAL TO THIS STUDY

### 1.1 Introduction

History textbook covers reflect a society. As we move into new historical periods, historical events and people become anchored in present-day narratives and thus book covers. It may be understood that history is a narration or “story” that can be told from various angles. However, the best “fit” to the story is revealed within the pages of the textbook and also on its cover. Textbooks always tend to have various editions as new interpretations and policies arise that challenge previous points of view. This ultimately affects the cover design and art of the textbook cover which becomes powerful in itself. Yambell (2015, p. 349) explains the power of the cover as follows:

The design of book covers helps to make a book something more than mere information, something that, even though it may have many thousands of identical siblings, still demands a relationship, something that when given, defines the values of the giver and recipient. The best book covers possess a form of hidden eroticism, connecting with some undefended part of the personality in order to say, take me, I am yours.

The phenomenon for this study rests upon the word “judge”. Koziolk (2018, p. 1) compares the word judgement with notions of belief and reasoning. He further asserts that “belief has just one actualization, and that actualization is a particular kind of mental act”. It can thus be understood that a judgement is created based on the internal value systems and external societal pressures that all individuals are accustomed to. This study therefore seeks to understand the educational judgements made when one views history textbook covers by focusing on the various denotative and connotative meanings that may be attached to a given history textbook cover. In this study, the key discourses gleaned from the Grade 10 textbook covers will be illuminated by intertwining the historical significance of place, people and events.

In this chapter, the scene is set for the study as the dissertation is introduced to the reader. The research is discussed as a broad topic area by providing the context within which the study is situated. This is then narrowed down by identifying the research question that guided the study, as the researcher I also describe the purpose and focus and the path taken in proposing an answer to the research question. This

introductory chapter thus provides structure to the dissertation and insight into the researcher's intentions for conducting the study.

Additionally, the reader will be introduced to the history<sup>1</sup> textbooks whose covers were analysed. Through the background literature, the reasons for conducting this study are deepened and a research question is posed. The focus and purpose of the study is then made apparent before a brief account of the research design and methodology is discussed.

## **1.2 Background and context**

There is a popular saying phrase that claims “don't judge a book by its cover”. Many of us firmly believe in this statement, however, our actions prove differently. How often do we enter a bookstore or browse online and our eyes automatically glance towards an attractive book cover? You might even tend to overlook an important book because the cover may seem dull or uninteresting. In a similar vein, the outer appearance of a striking man or woman marks external judgement by a glimpse of the naked eye. Book covers may appear to be superficial artefacts causing individuals to become trapped by certain design elements. A mere book cover may not reveal the entirety of a book or a person's outward appearance may not reveal their personality but it has the power to change decisions, thinking patterns and ultimately shapes a mindset.

Over the years, teachers and school authorities have recognised textbooks as having the potential of providing quality education for learners. Through the textbook, the scope of the curriculum is defined, allowing for content selection and instruction to be crafted, which in turn will influence pedagogy and learner behaviour (Verspoor, Bing Wu & Mundial, 1990). Studies across the world have revealed textbook production as a multibillion-dollar industry influenced by multiple factors (Verspoor et al., 1990; Johannesson, 2002; Morgan, 2010a; Casper, Dougherty, Foner, Kinsel, Miller & Trowbridge, 2014; Yambell, 2015). Accordingly, textbooks are commodities produced by publishers who rely on political, economic, social and cultural forces to generate

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<sup>1</sup>The phrases 'history' and 'History' are used interchangeably in this study. The word 'history' is used when addressing textbooks on a general level that relate to the past. The word 'History' is used when addressing the Grade 10 History textbooks, meaning the textbooks used in the subject of History at Grade 10 level.

products that are profitable (McDonald & Abd-El-Khalick, 2017). The points of entry into these textbooks are their covers.

In today's globalising world, online textbooks or e-books tend to exceed print books in sales. Online books appear to be the more cost-efficient, impacting on the decisions that learners and parents make when purchasing textbooks. Statistics have revealed that in the United States of America (USA), textbook publishing revenue increased from 8.6 million dollars in 2010 to 11.7 billion dollars in 2015 (Watson, 2017). It is important to take cognisance of the fact that numerous of these e-textbooks only reveal the cover and contents page when they are promoted. The online cover is therefore, at times, the only determining factor an individual has available to judge and purchase the book. Similarly, the cover is what draws one closer to the book when browsing through books in a physical bookstore.

Textbooks serve as a vehicle for the practice of history education and the quality of the textbook impacts the quality of history being taught. A textbook scanning or selection process approved by educational authorities improves and strengthens the quality of the textbook (Siebörger, 2015). Teachers must therefore make an informed choice in the selection of history textbooks to be used in the classroom for teaching and learning. Similarly, learners select textbooks to enhance their understanding of new ideas and concepts studied. According to Ford (2016, p. 54), high school learners "gravitate towards books which meet their perceptual and emotional needs; books that are relevant to their lives and experiences, to reading material with which they can identify in terms of their gender, ethnicity and living environment". Textbook covers no doubt contribute to this. Various templates do exist to review textbooks. However, this process is sophisticated and time-consuming. Consequently, the cover many a time serves as the public face of any book. Apart from marketing schemes such as an attractive design, suggestions by friends, social media or television commercials, the book cover is the first encounter an individual has with the publication. This causes individual judgements to become critical when considering a textbook (Vaders, 2012; Ford, 2016).

Presently, history textbooks continue to contribute to the educational sector and social practices throughout the world. The textbook is, in many instances, constructed to promote critical historical skills to allow the idea of "doing history" in the classroom.

What this means is that learners and teachers become active participants in the learning experience by interpreting and reflecting on past occurrences through a collective textual lens (Ramoroka & Engelbrecht, 2015, p. 100). This must be juxtaposed against the reality of textbook production, selection and pedagogical deployment which are different in different country. For example, many East Asian societies and the USA place the history textbook central to factual knowledge retention. In contrast, the decentralised Swedish educational system encourages teachers to design their own syllabi with the inclusion of their learners (Foster & Nicholls, 2005; Sewall & Cannon, 1991). During the 1980s, Foster (2012, p. 51) made two generalisations of history textbooks. In terms of textbook usage the history textbook is used to “adopt a nationalistic perspective on historical events”. Secondly, textbooks provide an “official single narrative” or “best story” perspective to learners. These generalisations sparked the idea to a shift away from the traditional history seen as a body of knowledge to new history seen as a structure of a discipline and interpretation. Learners would no longer only be concerned with “knowing that” of historical events and people but also with the “know-how that is, knowing how these historical events and people brought about change in society. The new history revolution which started in England had a lasting influence around the globe, also impacting South African textbook production and instruction (Schemilt, 2018). In all of this the textbook remains central.

According to Goldstein, Bailis, and Chance (1983), certain textbook covers portray visual elements that integrate with textual content whereas others display pictures that are simply just “there” to fill the page. A study conducted (Hargis, McGillivray & Castel, 2017), based on learner incidental memory of textbook covers, revealed that when content is included on the cover, there is stronger recall and recognition of information increasing performance. By contrast, covers that had no design elements linked to curriculum content showed decreased memory retention and lowered academic achievement. Attention and memory plays an important role in allowing individuals to form historical thinking patterns by making links to imagery, colour and typography that ties in with their socio-cultural backgrounds and pre-existing historical knowledge.

In South Africa curriculum design, development and policy has been continuously evolving since the aftermath of apartheid in South Africa. These changes affect the



way learners and citizens shape their South African identity. According to Adu and Ngibe (2014), curriculum change in turn affects curriculum implementation since South African textbooks and curricula are connected. It is therefore important to interpret the South African curriculum and how ideologies of the past have impacted history textbook design and interpretation. In this regard, in South Africa, the history textbook is viewed as the backbone of knowledge creation for learners. According to Morgan (2010a), South African learners use the textbook as the extension of in-class learning and the curriculum, causing the textbook to be the most crucial visual and textual artefact used. In continuation, Verspoor, Kin and Mundial (1990), Morgan (2010b) and Macgilchrist (2017), amongst other researchers, believe that the history textbook serves as the programmatic curriculum in the educational sector.

This then raises the question as to who guides the curriculum in terms of content selection and implementation within the textbook? In South Africa, the state controls the curriculum which in turn presents the historiography within the textbook. Williams (1989) cited from Ardis (2002, p. 79) described the curriculum as “the machinery of selective tradition”. Content is selected based on stories or narratives the nation chooses to tell learners with the idea of instilling a common national identity, sense of pride and a collective memory (Carretero, Asenio & Rodriguez-Moneo, 2012). The CAPS-History core aim was to replace rote learning of historical facts to critical and analytical thinking of history. This means that history as a discipline focuses on examining and integrating the narrative with events, people, evidence, cause and consequence and change and continuity to link the past with present-day occurrences (Kallaway, 2012).

Another key element of CAPS-History was to promote citizenship education within the history classroom. This meant “upholding the values of the South African constitution and helping people to understand those values; reflecting the perspective of a broad social spectrum so that race, class, gender and the voices of ordinary people are represented; encouraging civic responsibility and responsible leadership, including raising current social and environmental concerns; promoting human rights and peace by challenging prejudices that involve race, class, gender, ethnicity, xenophobia, and preparing young people for local, regional, national, continental and global responsibility” (Kallaway, 2012, p. 30).

According to UNESCO (2016), textbooks form the heart of an educational policy such as CAPS-History and are the mechanism behind knowledge, values, and socio-cultural behaviour patterns. As a result, government spending on textbooks has increased with a wider variety of South African textbooks being published.

A different foregrounding of history textbooks happened in 2018, when debates regarding history becoming a compulsory subject in the Further Education and Training (FET) phase of school arose. The DBE and the Ministerial Task Team had multiple discussions regarding South African history for Grades 10, 11 and 12. These individuals felt the need for an authentic history that brings about social cohesion and national identity. Multiple recommendations were proposed to implement history as a compulsory subject with the idea of either merging history with Life Orientation or replacing Life Orientation with History in the FET sector. Basson (2018) cited from Gina (2018, p. 1) claimed “a nation without a history was a lost nation” amplifying the significance of history as a disciplinary subject. The Department of Education anticipates five to six years to overhaul the history curriculum whereby South African history is put at the centre of learning. The number of content sessions would increase from 27.5 to 29.5 hours per week (Gina, 2018). Various opinions are posed by the Portfolio Committee causing the Minister of Basic Education, Angie Motshekga to consider multiple viewpoints to execute this plan of making history compulsory, and thus changing the history curriculum, history textbooks and thus their covers.

Recognising the CAPS-History curriculum, or even a new curriculum, as a significant vehicle for South African textbook implementation raises questions about the cover of history textbooks. In this regard, Tyack (1999) compares the history textbook cover to stone monuments designed to represent and commemorate symbolic events, people and ideas that can create a shared public culture or may arouse disputes amongst learners within the classroom. The textbook cover should showcase the curriculum because through such publications learners gain disciplinary knowledge that boosts critical historical thinking skills. Role players must therefore analyse the curriculum fully before informed decisions are made regarding textbook cover creation. South Africa is a diverse country with multicultural and multiracial belief systems allowing several voices to be heard, accepted and appreciated would be recommended. Furthermore, the history textbook cover has the ability to allow one to put historical

thinking skills into practice as visuals displayed has the potential to provide a summarised version of what the book entails (Demin, 2015; Naidoo, 2014). Composing a history textbook cover therefore requires a diverse team that can promote a sense of curiosity for the learner to want to inquire more about the past (Lévesque, 2005).

### **1.3 Rationale and motivation**

There are various reasons as to why I am conducting this particular study within the field of history education. These reasons emerge from the personal, professional, conceptual and scholarly subcategories that connect the head and heart and relate to my development as an emerging young scholar.

Personally, towards the end of my schooling career, I developed a deep interest in the study of history. However, at the time, history as a school subject leaned more towards a memory discipline. Assessments dictated towards the memorisation of important dates, facts, events and people of the past. History was therefore taught as an uncontested body of knowledge. As a learner, I was always curious to interpret history from another viewpoint. I always believed a story can be told from multiple angles but in order to excel in the subject, I had to adhere to the curriculum specifications of learning history which led me to understand a “single truth” of the past.

I furthered my studies of becoming an intermediate phase (Grades 4-6) teacher at the University of Pretoria. History was chosen as my major as I was hoping to gain a new outlook of the past and find methodologies to teach history innovatively. During my undergraduate years, I learnt the importance of analysing and interpreting history rather than memorising the past. These modules required an understanding of disciplinary history looking through the lens of substantive first-order concepts (content of history) and procedural second concepts (“know-how” of history). The second-order concepts included time, empathy, historical significance, change and continuity, cause and consequence and historical perspectives that evoked historical thinking skills which allowed me to work as a historian in this field. I would look forward to attending every history lecture as learning becoming an exciting activity that allowed me to play an active role in my learning and understanding of historical events, people and ideas.

My love and passion for history strengthened which led me to pursue a master's degree in History education.

Professionally, pursuing a master's degree requires discipline, determination, critical thinking skills and time management skills. It allows the researcher to showcase her love for a certain body of knowledge and expands the mind relating to current advancements in his/her field of specialisation. Completing a master's degree will therefore allow me to become a better researcher and become an expert in my field of study. By conducting this study, I will be learning about my passion which will allow me to appreciate my career so much more. My academic knowledge will be enhanced which will provide me with confidence to take on new challenges that come my way. Multiple doors will be opened with regards to obtaining a secure job. Obtaining a master's degree will allow me to network with faculty members and other masters colleagues who form part of the Faculty of Humanities. These connections can create leadership roles in the future. Respectability will also be evident as I will be set apart from candidates who obtained an undergraduate degree as a master's degree holds more value with a higher paid salary. It is important to consider these benefits a master's degree carries as the global marketplace is highly competitive which ultimately affects the cost of living. Making a commitment to become part of lifelong learning will strengthen my personal and professional skills by further understanding the scientific and technological innovations that presently affects society.

As a history educator, my curiosity propelled me conceptually to focus on textbook covers, as they many a time have been taken for granted by education experts. It, however, became apparent to me that a mere cover of any book grabs the attention of learners to judge the content of the entire book. I firmly believe in three common yet multifaceted phrases. These are "judging a book by its cover", "a picture is worth a thousand words" and "first impressions last". The reason why I have chosen these phrases is to unpack the hidden meaning behind each statement and to understand how it connects with the judgement of textbook covers, of particular importance - history textbook covers. By conducting this study, I hope to understand the various factors that contribute to history textbook design thereby influencing the way you judge history textbook covers. These factors include the policy which relates to CAPS-

History, authors, publishers, textbook vetting committee and marketing strategies that spark historical thinking.

Based on my reading of the literature, there seems to be a lack of research and data in the field of History textbook cover analysis. My goal for this study is to try and fill this gap and shed some light on the impact a mere textbook cover may have on a critical educational judgement. I have chosen to focus on Grade 10 History textbooks exclusively. Grade 10 is the year in which learners choose their subjects of interest which allows them to show full participation and shift their thinking to become critical analysers and researchers of historical evidence. I hope to contribute to this study by judging history textbooks using historical significance as a key thinking skill to invoke various feelings, reactions and ideas.

#### **1.4 Focus and purpose**

This study focuses on the judgement of Grade 10 History textbook covers. These covers will be analysed by the researcher (myself). Denotation and connotation, followed by CDA, as key analytical methods will dictate findings. Historical thinking skills will also contribute to interpretations drawn to understand how covers impact history education in South Africa. My purpose for this study is two-fold. First, I want to understand the depth of meaning that can be gained from Grade 10 History textbook covers. Second, I would like to understand various commercial, pedagogical and ethnographical implications that are attached to a mere cover of a history textbook directing learners' historical thinking towards issues of gender, race and class.

#### **1.5 Research question**

A research question serves as the foundation for any research project or study. According to Bryman (2007), the research question plays a pivotal role by allowing the researcher to link the literature review to the various types of data that will be analysed. Furthermore, decisions about the research design and methods emerge from the research question in order to answer what has been posed thus strengthening the study. The research question that drives this study is as follows:

What does the historical educational judgement of Grade 10 History textbook covers reveal?

This research question was formulated with the purpose of understanding, as per my paradigmatic position, how a judgement was passed when viewing the covers of selected Grade 10 History textbooks. This “judgement” could be influenced by historical and visual design elements. The ‘historical educational’ aspect of the question elicits data to be interpreted through a lens of historical first and second concepts used by learners in the history classroom. Hence, this single research question provides structure to the study which will in turn also mitigate against undisciplined data collection and analysis.

## **1.6 Research design and methodology**

The aim of this section is to provide a description of the research approach, research methodology and methods employed in an attempt to propose an answer the primary research question. This study rests upon a qualitative approach which focuses on establishing meaning from the data collected. The qualitative approach best fits this study as my purpose is to gain an in-depth understanding of the judgement of Grade 10 History textbook covers. In addition, this dissertation utilises the interpretivist paradigm. According to Hammersley (2013) taken from Pham (2018, p. 3), the interpretivist researcher tries to understand “the diverse ways of seeing and experiencing the world through different contexts and cultures and try to avoid the bias in studying the events and people with their own interpretations”. Multiple interpretations of subjective experiences will produce trustworthy findings but may not yield generalised outcomes.

This study utilised a conceptual framework of iconography as the supporting theoretical framework. The conceptual framework serves as a gateway to my study as it allowed me to identify and understand how particular concepts connected which allowed me to explore my phenomenon of judgement. Without these fissures, the theory would not be able to exist. The conceptual model is designed to resemble a system. This means that each of these elements worked in tandem to produce meaningful and trustworthy findings. Iconography as the chosen theoretical framework related to denotation and connotation as methods of inquiry used throughout the study. Iconography will be explained in detail in Chapter 3.

The conceptual and theoretical frameworks allowed me to practically interpret the textbook cover data thus forming a structured underpinning for my study. This study comprised of three methods of interpretation. Firstly, textbook covers were analysed using iconography which speaks to denotation and connotation. Secondly, history textbook covers were, as part of the first process, analysed using key historical substantive first-order concepts (people, place, events) and second-order procedural concepts (time, empathy, historical significance, and so forth). Thirdly, I made use of aspects of Fairclough's CDA to provide a critical judgement of the findings that emerged using connotation and denotation. Open coding served as the preferred method for connotating and denotating. According to Khandkar (2009, p. 1), open coding includes “labelling concepts, defining and developing categories based on their properties and dimensions”.

Through these methods of inquiry, I aim to provide a well-grounded judgement of history Grade 10 textbook covers

The research sample of this study consisted of five CAPS-History approved grade 10 textbooks. Convenience and purposive sampling methods were used as the chosen history textbooks were readily available and widely used in history classrooms across the country.

## **1.7 Outline of the dissertation**

### Chapter 1 – Introduction

This chapter, referred to as the portal to the study, because it provides the structure and outline of how the study will unfold. In this chapter, the background and context of the study was discussed. This provided a knowledge base and set the scene for the study. My rationale and motivation were explained and highlighting. The primary research question was stated and the steps to be taken in conducting this study were explained. These steps included the conceptual/theoretical framework and the methodological stance taken to propose an answer to the research question. The chapter closed with a forward-looking layout of the entire dissertation.

### Chapter 2 – Literature Review

Chapter 2 reviewed literature and posed a conceptual - theoretical framework for the study. This review was sub-divided into themes in order to synthesise ideas. The first theme provided a context on textbooks as a major source of knowledge and information to learners. I then explained the production process of textbook covers. This was followed by the nature and importance of history textbooks. The final two themes provided a stronger bond with the research question and the conceptual/theoretical framework. These themes engaged with literature on the textbook cover in general and the History textbook cover in particular. The chapter concluded with the drawing up of a conceptual model and chosen theoretical framework. I also revealed how these played a role in providing an in-depth understanding of the phenomenon studied, that is, the judgement of history textbook covers.

### Chapter 3 – Methodology

This chapter explores the research process. It begins by providing a theoretical explanation of research design and methodology. Furthermore, in it I discussed the chosen research design and methodology employed in my study. The analysis of textbook covers called for a qualitative research approach rooted in the interpretivist paradigm. The methods used in this study included iconography and CDA. The former engaged with data analysis methods which included connotation, denotation, identification of colour, font, imagery. The power relations evident on the cover created multiple historically significant discourses as the cover was understood through key historical concepts. Sampling techniques, ethical implications, and trustworthiness of the study were also outlined.

### Chapter 4 - Data analysis

Chapter 4 focused on the analysis of the selected Grade 10 History textbook covers. Visual images and written text were examined from five CAPS-History textbook covers. The research design and methodology were practically applied in this chapter as each of the five Grade 10 covers was analysed using the research methodology and methods discussed in chapter three. Themes were coded and categorised which provided a rich historical educational judgement of the covers. These data analysis methods were conducted until the point of saturation was reached.



## Chapter 5 – Findings, Discussion and Conclusion

In this chapter, I presented the findings that emerged from the five chosen history textbook covers. This included the critical discourses that emerged from analyses of the covers. Conclusions were drawn and comparisons were made between the findings and the reviewed literature. Lastly, I provided a reflection of my completed study. This allowed me to propose answers to my research question with much confidence as new knowledge was gained.

### **1.8 Conclusion**

Chapter 1 set the scene and placed the study into context. The background and context of judging Grade 10 History textbook covers was explored. I then provided an explanation for the focus and purpose of this study as well what sparked my interest to carry out this study. The research question was then posed, and it was explained how this directed the study and influenced the research design and methodology. Thereafter, a brief overview of the conceptual/theoretical framework and methodological stance were discussed. Lastly, I concluded this chapter with an overview of each chapter of the dissertation. In the next chapter, I will present a detailed literature review related to textbooks and textbook covers. I will also unpack the conceptual and theoretical framework that underpins this study.

## **CHAPTER TWO - LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

### **2.1 Introduction**

This chapter comprises a review of the literature relating to history textbook research with reference to the phenomenon studied – judgement. This review is sub-divided into themes. These themes are formulated to provide a context and disclose what the reviewed literature has revealed. Winchester and Salji (2016, p. 311) claim that “a literature review is not just about reporting published facts; it requires careful consideration of the published literature to construct an unbiased narrative supported by published evidence”. The literature review thus provides a synthesis of ideas from the publication reviewed and brings similarities or dichotomies into conversation. The purpose is to allow for the following to be engaged with: what were the main themes that arose, and what do the reviewed literature say about the identified themes? What are the gaps in the literature?

I fully accept that my literature review is broad in nature, but it was necessary to do so since history textbook covers do not exist in isolation from the textbooks, their production and uses.

### **2.2 Nature of a literature review**

For any research to be meaningful and trustworthy, it must build upon previous knowledge. In other words, it must be part of a cumulative process. The researcher needs to demonstrate an understanding of the topic by summarising and synthesising information in a patterned manner. According to Rowley and Slack (2004, p. 31), the literature review process involves the stages of: “scanning, making notes, structuring the literature review, writing the literature review, and building a bibliography”. The researcher therefore needs to sift through academic journal articles, books, using online search engines or any other form of literature that would place the study into context. To Boote and Belie (2005), a good syntactic literature review plays a crucial role in monitoring research so as to produce new perspectives. The literature review is therefore an essential component in every research project as it allows the researcher to bring together various arguments and contestations and provide a niche for new research to be undertaken.

According to Creswell (2009), a literature review aims to create an understanding of previous knowledge by linking it to present knowledge which can thus be accumulated to extend knowledge. Blanche, Blanche, Durheim and Painter (2006) propose several reasons as to why a literature study should be conducted. These include: an identification of gaps in the literature and completed studies, identification of various concepts, definitions and variables involved in the study and lastly, analysing different methodologies used for similar research projects. The use of themes as a way of organising allows for the reader to easily group ideas and link local principles to international standards.

### **2.3 Conducting a literature review**

A successfully written literature review requires a thoughtful planning and organisation process. Before tackling the research that exists it is necessary to have a clear understanding of the: nature, purpose, methodology and structure of the literature review that relates to that particular discipline. Knowledge of these aspects will create an awareness of the various perspectives in the field and allow for the researcher to learn towards a literature that blends in with his/her own study (Ridley, 2012).

The literature review is an ongoing process that begins with the initial search when the first book, article or scholarly writing provides a knowledge base for the researcher. This initial search leads to multiple searches which provides a deeper understanding of the topic, identification of the theorists involved within the body of knowledge and allows the researcher to become part of the research community (Hart, 2018). According to Reed and Kirkpatrick (1998, p. 1), “two key steps in a literature search are i) finding sources and ii) synthesizing information”. Finding sources requires the researcher to know what information is needed and where to access it. Developing working bibliographies implies using the library resources and various electronic mediums. Synthesizing information requires critically analysing and summarising existing arguments that provides context to the study. As alluded to before, Boote and Belie (2005) point out that good research involves a cumulative process. The researcher must therefore display an understanding of prior research within the subject area to be able to identify the various strengths and weakness of previous

studies. This will allow the researcher to identify the various contributions scholars have brought to the 'knowledge pool' in the field.

Once familiarity of the topic and scholarly works are gained, the researcher can locate the study within relevant theories and concepts. This enhances the context specific vocabulary as concepts are identified and defined (Ridley, 2012). Hart (2018) proposes that conducting a literature review provides the researcher with various methodological assumptions and research strategies that were employed by others within similar fields of research. The researcher can use these to justify the chosen methodology and research methods for the study. Harris (2019) has claimed that the literature review serves as an invaluable tool that allows the researcher to develop a voice by outlining the significance of the study and builds an argument through evaluating and integrating existing ideas.

In conducting a literature review, according to Ridley (2012), understanding the history of the topic allows the researcher to sequence events, policy changes and research findings which have led to contemporary debates within a subject area. Through a historical understanding, the researcher may also identify topic areas that may have been neglected or what is termed as the gaps that exist in the literature. In this regard, Oliver (2012) asserted that the existence of gaps in previous research causes the researcher to make an enquiry thus providing a niche for the proposed study.

In this study, the literature review was aimed at sharing knowledge and creating an understanding of the field of textbook research. The focus then shifted towards textbook covers and the literature provided a deeper understanding of the phenomenon – judgement. The review was also used to outline the various ideas and interpretations individuals have on history textbook covers. Thus, the main purpose of this literature review was to become part of an intellectual conversation based on this topic, gain insight and thus contribute developing knowledge to members of the research community and the general public.

In light of the aforementioned, as explained by Jagadeesh (n.d., p. 1), conducting a literature review "is mandatory before the actual research starts and can continue in parallel with the actual research theme". Undertaking a literature review is, however, a demanding task that requires various skills. In order to provide structure for the

literature review, the researcher must show some form of organisation techniques (Pan, 2016). According to Ridley (2012, p,68), the three main activities that form a cyclical process are “searching for the literature, reading the source material and writing the review”. These processes are interconnected and occur throughout the literature study. The following diagram set out by Ridley (2012) clearly illustrates the active role the researcher takes in order to effectively structure the literature review:

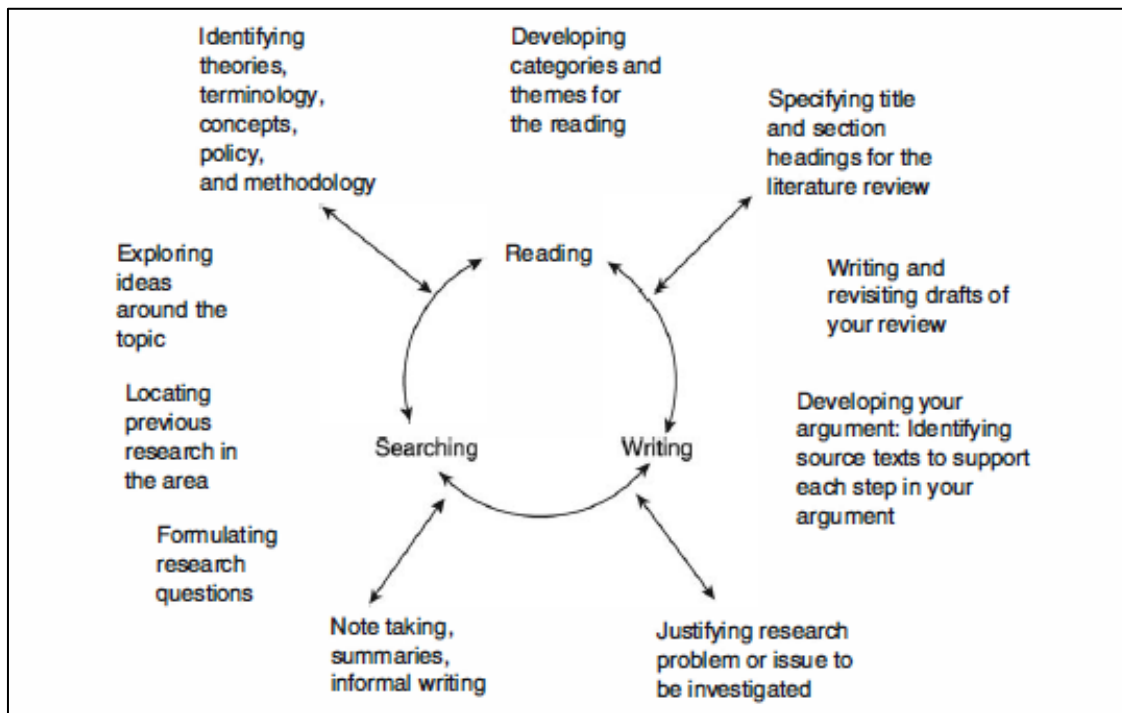


Figure 2.1: The literature review process (Ridley, 2012, p. 99).

The above diagram was practically applied to my literature review. In doing so, I can concur with Rowley and Slack (2004) who described the literature review process to be a messy encounter with knowledge. It can metaphorically be compared to building a jigsaw puzzle where the researcher must find the pieces in order to construct the puzzle. Once the puzzle is almost complete, the missing pieces become easier to find which allows the puzzle to come to life. The idea of building a puzzle motivated me to begin the research process by evaluating sources. In so doing, my research purpose to provide an advancement of knowledge on the topic of judging history textbook covers was constantly borne in mind.

There is a vast amount of literature based on history textbooks; however, for this study the history textbook cover was the core element throughout the review. To do this,

literature was scanned and sieved in connection with the key research question posed. In conducting my literature review, I used multiple sources. These included online searches using online databases and Google Scholar via the University of Pretoria library website. Literature was also sourced using the University of Pretoria library and valuable information was secured from my supervisor. While sifting through the literature, various concepts were developed which allowed me to generate a framework. Through mind-mapping, my understanding of theories and concepts and the relationship between them was strengthened. Through reading, summarising, note taking and informal writing, themes emerged from the literature that were best suited for my study. These themes were formulated using a funnel approach whereby a broad outlook of textbook research was narrowed to history textbook cover analysis that directly linked to the research question posed. The chosen themes are listed in the introduction of this chapter but are expanded throughout the review. These themes speak to the phenomenon of the study – judgement.

#### **2.4 The nature and use of textbooks**

The nature of a textbook comprises the who (author/s), what (subject), when (time of production), where (country), why (intention) and how (method). These elements combine to produce the tangible and intangible aspects of a textbook (Bertram & Wassermann, 2015, p. 152). Textbooks can further be described as using literal or figurative language. On a literal level, they appear to be a collection of words and illustrations bound together by a spine, front cover (the focus of this study) and a back cover. These three provoking elements provide a glimpse of what will be found on and inside the textbook having a huge impact on learning and teaching in the classroom. According to McQuire (2013), the textbook has served as one of the most successful technological innovations throughout history. It was through this resource that knowledge has been stored, and this same knowledge can be retrieved over a thousand years later. Lee and Collins (2008) figuratively described textbooks as a social phenomenon that displays certain role players that serve a particular purpose for an intended audience. Of note with reference to the aforementioned is that the cover of the textbook provides a key that opens doors of knowledge for some or shuts out others, due to its physical design or contextual elements that are questioned (Smith, 2020a).

The multiplicity of textbooks provides a broad framework of analysis and evaluation. Textbooks across the globe vary in size, shape and design features which impact on the structural elements of textbooks. Subsequently, the cover, layout and sequencing of chapters directs learning opportunities and facilitates pedagogical approaches for teachers (Valverde, Bianchi, Wolfe, Schmidt and Houang, 2002). In this regard, Rottensteiner (2010) highlighted how an attractive textbook enhances learner motivation and an increased interest to continue reading the book. He pointed out how content that is addressed in textbooks assists teachers with instruction and, in many instances, substitutes oral or written instructions for learners. Domur (2015) added that visual and graphic information in the textbook supplement's explanation. Hence, the cover is the starting point at which all discussed characteristics of the nature of a textbook are displayed.

Textbooks are constructed for the purpose of knowledge creation, knowledge enhancement and knowledge preservation. It can therefore be deduced that knowledge is the focal point in textbook development and the vital component of schooling, which provides the learner with the full teaching–learning experience (O’Keeffe, 2013). Textbooks use various methods of communication with the aim of transmitting knowledge to the learner, teacher or any individual who reads the textbook. This then raises questions based on neutrality. How do textbooks consciously or unconsciously communicate the message intended? In what manner does the textbook provide a subjective experience in enhancing ideologies and agendas? (Fru, Wassermann & Maposa, 2013). According to Foster (2011), textbooks and their covers can always be contested, as they present a selected version of the nation’s past. In applying this to my dissertation, it is necessary to acknowledge that the front cover of a textbook requires the same scrutiny that is afforded to the contents of a textbook.

Although textbooks vary in size, weight, colour and appearance, they all provide knowledge to the learner, teacher or parent. According to Foster and Crawford (2006), textbooks contain basic texts or narratives that are categorised into topics. These topics should ideally cover the stipulated curriculum which also acts as a guide for teachers to execute classroom instruction. Furthermore, the content within textbooks provides the “official knowledge” of a nation. This means that all knowledge found in

the textbook is, in most cases, elected and authorised by governing officials, bureaucrats, authors and publishers. By contrast Salami and Ghajarieh (2016), have pointed out that textbooks may not always be solely controlled by the government. It is reported that in some countries, public opinion also plays a strong role in the construction of textbooks. For instance, in the USA, various interest groups track any religious, patriotic or unequal representations of one group over the other. Fuchs and Bock (2018) added to this view by highlighting how a negotiation process occurred amongst communities in certain societies to select knowledge they deemed relevant for future generations. According to Foster (2011), practicing teachers also form part of constructing “official knowledge”. In certain countries, they are given the opportunity to form part of the selection of textbooks. More importantly, teachers have the power to exercise control over the topics in the textbooks they teach. The textbook can therefore be likened to socialisation, as culture, ideology and society feature on the cover and topic areas of textbooks.

The originality and authenticity of textbooks becomes an issue of concern when a group of authors, editors and publishers are all involved in the making of a textbook. In places like Hong Kong (a special territory of China) and Norway, textbook content and design must be accepted and licenced by the Ministry of Education. The Netherlands and certain states in the USA, on the other hand, adopt a non-authoritarian approach to administering textbooks. In South Africa, textbooks have to be approved by the DBE. The textbook is can be seen as a product of social networking whereby different voices come into conversation to produce multiple views of reality (Van den Ham & Heinze, 2018). Consequently, according to Naidoo (2014), the variation of truth, which is ever-changing with time, limits the neutrality of textbooks.

The curriculum plays a dominating role in formulating textbook content. Usiskin (2013, p. 713) defined the curriculum as “the manifestation of the scope, sequence, and/or timing of the teaching and learning of content in an organised setting”. The curriculum is interpreted by authors and other participants in the textbook production process who then transform and modify it to suit certain content and pedagogic principles that in turn become a reflection of social processes. In short, in light of the above, teaching and learning in the classroom rests heavily on the content displayed in textbooks,



which is governed by the curriculum (Van den Ham & Heinze, 2018). The textbook conveys the curriculum in a regulated format and is controlled by dominant groups. Hence there is the idea of the textbook being the programmatic curriculum.

As noted above, the curriculum informs the content and structure of textbooks and the curriculum is created by real people. It is therefore understandable that Apple (1992, p. 4) claimed that textbooks are “conceived and designed by real people with real interests”. Textbook content and covers are consequently selected through socio-political negotiations where various interests and agendas are discussed. As a consequence, textbook content and covers cannot be regarded as a neutral construct because textbook activities outplay current political ideals. With reference to this study, the choice of the most suitable cover places authors, editors and publishers into battle with each other (Crawford, 2004). It can thus be noted that textbook content, including the cover, may not be neutral, but the selection process requires particular motives by interested parties.

In South Africa, textbooks form part of the curriculum process and they are generally tightly controlled. The country’s past has witnessed various events that caused tension between the political and disciplinary knowledge aspects of history. As a result, textbook content was selected to allow for learners to construct ideologies that informed the current political needs of the country thus creating a ‘new’ national identity. In 2003, the South African History curriculum was modified to inculcate historical skills yet also instil values and morals that were in conjunction with the constitution of the country. As a result, more content is included in the textbooks to allow for learners to critically assess sources thus reflecting multiple voices and re-creating the canons of truth (Johannesson, 2002; Morgan, 2010a).

The relevance of textbooks, despite the rapid-changing world of electronic publishing, prevails. The world has accepted the textbook as a common medium of instruction and carrier of knowledge in the classroom, providing a vision of the implemented curriculum. The textbook comprises multiple features, some unidentified by the authors, yet which can easily influence their target audience. Amongst these are the cover, content, design, structure, and educational aims and objectives that can easily provide a positive or negative experience for the reader (O’Keeffe, 2013). Consequently, the past 20 years has witnessed a change in the production of

textbooks, their role in knowledge construction and how they have been used didactically in the classroom. The digital revolution at the turn of the millennium brought textbooks into competition with other electronic forms of educational media. However, research reveals that the textbook remains the most vital educational resource in assisting with learning while the traditional core values remain enshrined within the textbook (Nicholls, 2006; Morgan, 2010b). Additionally, print and digital textbooks and their covers are also comprised of various design features (colour, font, typography, thumbnails, metadata) creating competition amongst publishers, as they both serve the same functions of eliciting sales and publicity of consumers (Darling, 2019).

At this juncture, it can be concluded that study of textbooks appears to be overarching without having fixed boundaries, as there is a constant shift in political, societal and cultural forces that underpin a country. Previously, textbooks were used as reference or reading books, following a traditional rigid framework. Nevertheless, in recent decades, there has been a great shift in textbook structure, design and the use of visual imagery (Behnke, 2018). Currently, textbooks are many a time being constructed with a flexibility of teaching methods in mind to adapt to the various social, demographical, ethnic values and attitudes that are ever-changing. Content seen within the textbook includes various textual and visual forms of communication to allow for vast interpretations to emerge from topics discussed. Furthermore, the textbook cover presents a form of multimodal communication that can provide a nuanced outlook of the ever-evolving generation of textbooks.

This theme of the literature review has emphasised the nature and use of textbooks. The literature has revealed that textbooks appear to transmit the official knowledge of the ruling party of a country promoting its interests. This hegemonic process causes textbook content and the covers to be contested, impacting on the way knowledge is presented and interpreted. It can therefore be ascertained that textbook content selection has implications for covers, as various judgements of a subject area are formed based on the official knowledge that resides within the textbook.

This section was an introduction to textbooks and how they, by dint of their covers, are viewed as the authoritative body of knowledge in the schooling community as well as

the general public. The next section discusses how the textbook affects society on an educational, political and educational level.

## **2.5 Textbooks – Instruments of education, politics and the economy**

The previous theme revealed that textbooks act as mediators of the curriculum by providing knowledge that reinforces socio-cultural dominance. It also highlighted the prime use of textbooks as a form of acquiring the official viewpoints of a country. This theme stresses how the textbook has the power to play a role in education, politics and the economy.

The textbook is the core educational instrument used within the schooling “ecosystem”. It serves as a guide and provides direction for teachers and learners. Through the textbook, the cover is assessed, lessons are structured, learning aims and outcomes are listed and adhered to, and finally learners are driven to think critically and reflect on new knowledge (Opoku-Amankwa, 2010). Peacock and Cleghorn (2005) cited from Opoku-Amankwa (2010, p. 160) discussed the pertinence of textbooks, with reference to education, as:

Firstly, they are for telling, providing facts, explaining concepts, giving instructions. Secondly, they are for asking, prompting, inquiry, setting problems, requiring data analysis, predictions, analysis or conclusions. Third, they are for coaching; mediating, revising, practice testing, working examples. Finally, they can be for motivating; getting children excited about something they might then experience first-hand.

School textbooks feature in learner usage and application during school hours, but they are utilised more at home. This is in accordance with the findings of Mahadi and Shahrill (2014, p. 150) who postulated that “75% of the time elementary and secondary school pupils are in the classroom, they are using the textbook. The figure rises to 90% for homework.” This view reinforces the necessity of textbooks being physically present as part of the learning process. In considering the aforementioned, Trisha (2016) pointed out that the decline of the textbook culture in Great Britain has decreased academic performance of learners compared to top performing nations. Furthermore, statistics have revealed that only eight per cent of British secondary science learners receive textbooks as opposed to South Korea’s 88 per cent of learners. This emphasises the need for textbooks to enhance knowledge and long-

term memory in growing minds. Additionally, the textbook front contains visual imagery, design and emotive content, allowing the learner to recall elements of the cover when studying a certain learning area of knowledge (Hargis, McGillivray and Castel, 2017).

According to Lee and Collins (2010), textbooks play a significant role in shaping learners' attitudes and behaviours. The textbook is seen as the primary source of knowledge used in schools across the world. Learners, teachers or anyone interested in a certain subject will choose a textbook to gain knowledge on a certain topic. Textbooks guide teachers to organise units of work into lessons and reach learning outcomes. Learners are provided with a detailed sequence of teaching procedures allowing them to be in control of their learning (Nene, 2014). In the view of Foster and Burgess (2013), teachers use the textbook to enhance their knowledge. The textbook therefore remains the primary source for educating and thus serves its purpose in the classroom and educational system. The textbook cover acts as a source of knowledge that reminds the learner and teacher of what has been taught or communicated or learned

A large Australian study conducted on high school learners proved that the textbook is an essential element for learners. It serves as a mechanism that offers credible information allowing learners to expand their understanding of critical concepts and principles within a discipline. Knowledge is summarised into bite-sized chunks of information per learning area for the ease of learners (Horsley, Knight and Huntly, 2010). In sum, studies have found a positive association between learner access to textbooks and good results (Veriava, 2017). A study conducted by Spaul (2015, p. 35) proved the important role textbooks played in learners' lives to enhance knowledge. It found that learners who owned a textbook or shared a textbook with a partner "perform[ed] significantly better" than those who shared a textbook with multiple learners. The textbook is therefore viewed as the crucial aspect of a learner's schooling journey. This schooling journey begins with the cover which instantaneously sparks off human senses.

In today's world of advancing technology, learners can question the existence of the printed textbook. The advent of digital books as mentioned before, where many a time only the cover is accessible, has allowed learning to occur in a non-traditional manner.

The e-textbook is associated with multimedia forms of learning that accommodate the various learning styles. Learners rely on easy access to search for text, cost efficiency, high storage capacity, increased readability through the use of still and moving images and provides external links across electronic material for further understanding (Pálsdóttir, 2019). Studies conducted by Maynard and Cheyne (2005) and Öngöz (2017) revealed that the use of digital books increased motivation to learn and increased learners cognitive and affective domains. Learners turned to audio-visuals, podcasts and online notes which provided access to a wealth of information (Knight, 2015). By contrast to this view, Friesen (2018) has argued that the print textbook still serves an active and interactive instrument, as there is no time limit to reading a print book. Textbooks are “customised” by making various connections from different parts of the textbook. Making use of highlighters, sticky notes and doggy ears apart from other techniques add to the studying experience. The tactile component of a textbook is undoubtedly vital to many an individual. Tuchten (2015) cited from Veriava (2015, p. 1) added to this view by stating:

Textbooks have been part of the stock in trade of the educator for centuries. There is something special about a book. It has a very long life, far longer than that of the individual reader. It is a low tech(nology) device. It is accessible to anyone who can read the language in which it has been written. During the hours of daylight, it can be read (accessed) without any other supporting technology at all. It needs no maintenance except the occasional strip of adhesive tape.

Pálsdóttir’s (2019) studies regarding textbooks as study material were done with Icelandic university students. It was found that over 80 per cent of students made use of printed textbooks as opposed to electronic textbooks. Similarly, another study showed how students who displayed good reading and computer skills preferred using digital textbooks (Knight, 2015). The cover, nevertheless, was present on both print and digital books, reinforcing its relevance as a central component of textbooks. The literature has therefore pointed out that advantages and disadvantages are present for both mediums of textbooks. Textbook preference is specific to an alluring cover design, learner skill and an ability to acquire knowledge. Either option when choosing a textbook, whether print or digital, accomplishes its objective as a strong instrument of education.

Crawford (2004, p. 2) described textbooks as the “representation of political, cultural, economic and political battles and compromises” which can bring about the exclusion of certain citizens of a country, resulting in inequalities between genders, classes, races or ethnic groupings (Chiponda & Wassermann, 2015). This is supported by the thinking of Sleeter and Grant (1991) who pointed out that textbooks display symbolic representations of the society in which we live in and the wider world that could lead to the formation of stereotypes and biases (Naidoo, 2014). It is evident from the literature (Verspoor, et al., 1990; Johannesson, 2002; Casper et al., 2014; Knight, 2015) that textbooks will always contain elements of bias due to the policy, authors, publishers and stakeholders involved in the production of the textbook.

In every society, individuals always feel the need to “belong” and this is interwoven with the need to feel safe and secure. This ontological belief pattern provides a distorted or fictional view of the past as dominant political or cultural groups translate the nation’s past into school knowledge. Politically, textbook research has witnessed the curriculum taking centre stage in identifying, evaluating and selecting value-laden content. Through the curriculum, hegemonic power is formed as certain authors, editors, political elites and teachers feed their political diet. They construct a national past with a common goal of portraying a romanticised version and instil a certain cultural message. In other instances, nation states reinvent history with the aim of bringing about a monocultural form of education (Crawford, 2004). Textbooks and their covers thus provide selected narratives of “claimed” truths which have negative consequences for the diverse classroom (Foster & Burgess, 2013). As an intricate part of the textbook, the cover therefore needs to be representative of all stakeholders (Lau & Varughese, 2015).

The textbook is often a sanctioned political tool to satisfy the hierarchical privileges. It is powerful in influencing the resulting mindset of learners and educators (Foster & Crawford, 2006). According to Mahadi and Shahrill (2014, p. 150), “... textbooks without doubt carry intrinsic values and the historical mirror on which the nation wishes to see it reflected. The selection and legitimizations of content in the textbook are seen as vital to national needs”. One can deduce that the instrument becomes a political vehicle to influence learner ideologies.

The economy plays a pivotal role in the production of textbooks. For Crawford and Foster (2006), the textbook committee in the economic world is a profit-driven enterprise. Pressure is placed on publishers due to fiscal costing which results in content and quality becoming less significant to publishers. This results in producers keeping within the margins of uncontested content and adhering to curriculum demands (Naidoo, 2014). Similarly, Crawford (2004) has claimed that textbooks are published for economic gain rather than to feed intellect. For example, in the USA, textbook sales produce an annual revenue of 2.5 billion dollars as revised editions keep flooding the printing market. The textbook economy with regard to publishing thus affects the content, design and pedagogy, as authors have to adjust to economic constraints. Hence, the past is represented to learners based on selective knowledge that may not provide an intercultural lens into history. This also has implications for the covers of these cost-contained books, as they may not be attractive or content representative in a manner that triggers the imagination (Behnke, 2018).

The decline of print textbooks further affects the economic market in very specific ways. There has been a significant decrease in the marketability of textbooks as schools are no longer purchasing them. This impacts publishing houses as publishers find difficulty in producing large volumes of textbooks (Trisha, 2016). International publishing market changes have resulted in what Siebörger (2006) labelled the “careless” approach to publishing. A large number of textbooks have been produced with no substance, limited imagery and language errors evident in textbooks. Shifting to a South African perspective, Siebörger (2006) pointed out that the post-apartheid years had witnessed a significant decline in the publishing market. The DoBET faces problems regarding the distribution of textbooks to certain regions of the country. Alternative materials to school learning and teaching are therefore put into place to provide effective education. These educational materials include Open Educational Resources, digital textbooks, mobile learning or more affordable legal publishing models (Behnke, 2018).

In summary, education serves as a means of instilling approved social values and attitudes. In this way, textbooks act as the medium of instruction, allowing learners to reflect and apply these dominant social values in everyday life. The literature has revealed that textbooks still tend to serve as the backbone for successful learning and

their importance can never be overemphasised. The publishing industry and selection criteria of content must be budget related for it to succeed lucratively. The textbooks contribution as an instrument of education, politics and economics can be weighted on the resultant learner interpretation and effective application.

When viewed by a learner, the textbook must arouse the interest and, in so doing, create the desire to explore the contents further. The emotional response may, however, be politically tainted and economically subdued. None the less, facts, discussion and opinion might lead to a successful experience and that all begins with the cover. In the next section, the focus will be shifted to history textbooks.

## **2.6 The nature and importance of history textbooks**

History textbooks are, by nature, a domineering tool to disseminate a specific historical narrative. Teachers and learners alike are influenced by this characteristic and therefore the textbook takes centre stage in many a history classroom. History textbooks generally find their way into classrooms by a regulated adoption process (Mitchell, 2013).

Traditionally, history education is described as a recollection of the past whereby nations share narratives that provide knowledge about their nationhood and national identity. History textbooks push learners to interpret the past as an explanation for present-day occurrences. They also justify the social structure and governance of a country thus forming an ideology for learners who understand the past (Dean, Hartmann & Katzen, 1983).

In the view of Stojanovic (2001), history textbooks assist in sculpting a national identity by creating historical awareness. The textbook cover thus presents images that influence the learner and educator as recognition of events, national or international, are interpreted and understood. Thus, the political discourse is subconsciously present at all times leading to a contentious discussion within the classroom and elsewhere. According to Pingel (2010), the last century has seen the emergence of nation states who gained a foothold in history textbook content. This caused certain ruling groups to have a higher standing than minority groupings. Hence, textbooks used in a social context mould behaviour and social meaning based on the various political, social, ideological and cultural influences that exist within textbook construction.



Learners tend to rely on history textbooks as the religious text of history education, as it is authoritative in nature. Romanowski (1996) highlighted that for many learners the history textbook contains factual and unquestionable knowledge. As a consequence, knowledge obtained is regarded as the only “truth”. In addition, Lintner (2004) eluded to the fact that the history textbook might be a powerful vehicle for introducing and perpetuating, for example, racial stereotypes. The choice and images of people, events and places that are applied to History textbook covers invariably direct attention to this notion and impact teaching, learning and society in general.

The History textbook could also be regarded as the “collective national memory” of a society (Naidoo, 2014, p. 25). Plastering the front cover with nationally appropriate imagery and symbols will reinforce national identity and political agenda. Nicholls (2003, p. 180) emphasised this by arguing that “at the present time textbooks continue to be important resources in history lessons in many countries, their production, distribution and usage tied to major economic, political and ideological interests.” Consequently, history textbooks and their attached covers will be an important medium in promoting the state’s prerogative.

Research has revealed that history textbooks have been the instrument of promoting ideologies of ruling political parties in power at the time. During the apartheid era, textbooks were laden with ideology of Afrikaner superiority (Engelbrecht, 2006; 2008). It was during their reign that Afrikaners specifically and Whites in general were portrayed in a positive light and Africans were displayed as dismissible obstacles. The roles reversed 40 years later after apartheid was overturned and the dominance of African national history was foregrounded to exclude Afrikaner nationalist views with less “White representation” on textbook covers and content. This represented a turnaround in ideological orientation (Crawford, 2004; Foster & Crawford, 2006). The choice of images, people, places and events both externally and internally is thus to portray governments according to present-day narratives. The front cover will thus be judged accordingly by learners, where the abovementioned narratives will be reinforced.

History textbooks portray content that is controlled by the political elites. In this regard, Choppin (2004) cited by Salami and Ghajarieh (2016) posited that the textbook serves a political important role as that of a currency or the flag of a country. The textbook is

seen as the official narrative that needs to be digested by all learners and teachers who study history. Morgan (2010b) believes history textbooks are not neutral, they have content that forms part of those in power. This leads to the formation of certain ideologies and values instilled by the dominant groups. In South Africa, the DBE sets the curriculum that allows for certain content to be placed in textbooks. As a result, compromise is established by certain cultural groupings which further elicits issues of gender, race and class amongst societies (Pillay, 2013).

Socialisation as a characteristic feature of history textbooks cannot be overlooked. Through socialisation in the classroom by means of the textbook, the learners are being moulded into the future generation who uphold a certain value system within their society. This raises questions around gender representation, racial superiority, class differentiation and the role of ethnocentrism. The literature reveals that history textbooks have a strong gender bias leaning towards men. As a result, learners' views of gender especially of men towards women will be distorted and could lead to gender issues in their adult life. Girls would also feel subordinate to boys based on their portrayal or absence thereof on history textbook covers and content. Fardon and Schoeman (2010) argued that when girls do not see themselves on history textbook covers or within the pages of these books, they begin to interpret women as not having contributed to history. The solution according to Chick & Altoona (2006) and Schoeman (2009) is to balance the gender equity on and in History textbooks so that boy and girl learners will be empowered to make conscious decisions relating to gender representation. Zeece (1997) has suggested that the professional educators should scrutinise language and images on and within textbooks to redirect the narrative in a gender sensitive manner.

According to Schoeman (2009, p. 541), the nature of the history textbook is to "shed new light on history". This is where the topic of gender, race and class takes centre stage as a major concern seen in the content and covers of history textbooks. Findings have proven the underrepresentation of women in South African history textbooks. Women were also excluded from key significant historical events as contributing to society which raises the issues of sexism and gender-biased stances. According to Morgan (2010a), the issue of race and racism in South Africa is a controversial topic that easily taps on memory and biographical histories. Textbook analysis has shown

that the content formed is an ideological construct that favours the viewpoints and political agendas of authors and textbook developers. Fardon and Schoeman (2010) observed slight changes in the content of South African history but vast differences in the publishing of newer versions of history textbooks. This ultimately leads to reinforced beliefs and attitudes that are shaped in the minds of teachers and learners.

The review of literature further highlighted the dynamic nature of history textbooks and by extension their covers. As new historical knowledge becomes available or curriculum changes are affected to meet new requirements, textbooks are edited accordingly. This is necessary since there is a continuous dialogue and discussion regarding curriculum aims, contents and method of History teaching (Wilschut, 2010). Curricula and textbooks are in a continuous flux between social, political, pedagogical, psychological and academic influences that ultimately determine the cover and content of the “new model” history textbook (Kello & Wagner, 2017).

According to Paxton (1999, p. 317), “Historical texts are in effect artefactual evidence to be used in an interpretative, constructive, analytic and dialogic process”. It has a tactile character that is empowering in nature and is appropriate for the education of History to learners. History textbooks provide an intellectual “map” of the world. Through this book, learners can locate themselves through historical space and time by seeking answers to questions such as “how and why we happen to be living in a certain place and how that place can be described and characterised – in other words, who we really are” (Pingel, 2010, p. 7). Through the complexities and sensitivities within its discipline, teachers resort to the textbook as a safety mechanism to execute “accurate” and “appropriate” content to learners.

## **2.7 The production of textbooks and their covers**

The production of textbooks and their covers within a specific country is a lengthy process. There are various stakeholders involved in negotiations regarding textbook content. This process involves authors, publishers, editors, printers, curriculum experts, educators and multinational experts (Sammler, Müller, Otto & Macgilchrist 2016). This theme sheds some light on textbook production trends that have an impact on the educational system, publishing industry, economy of the nation and more importantly the “book consciousness” in society. The textbook cover that is the front

of every book is an element that has its own educational and economic criteria which add an additional dynamic to the production process of textbooks.

The construction of a textbook is highly influenced by the state or country that controls the curriculum and decides on the educational content, how it will be “designed, produced and distributed” (Bläsi, 2018, p. 83). In some countries, the state has strong financial involvement in providing funds for textbooks or it even serves as the purchaser of certain materials that lead to the production of textbooks (Bläsi, 2018). Following the state, independent publishers or publishing houses serve as the producers and suppliers of textbooks and use their communication skills to network across nations thus providing an expertise to digital textbooks. Production and publication are influenced by three orientations: Content orientation that is directed towards ease of learning and teaching, age appropriateness of content and material practicality of layout, cover design and cultural sensitivity (Fuchs, 2011). Publishers must deliver a primary product that guarantees a uniform, high standard which has a stamp of approval of a political committee which governs textbook production. The supremacy of publishers is therefore given full recognition on the front cover of multiple textbooks.

Publishing forms the cornerstone of textbook production. It undergoes a procedure whereby multiple skills are required that deliver a textbook of a certain standard. In light of this, Richards (2020) has argued that a group propose ideas for a new textbook with an educational purpose in mind. The first draft is then given to the publisher who examines the various visual, material and graphic aspects of the textbook and identifies a need for a new book. Decisions are then made based on the objectives of the textbook, target audience, financial costing and the distribution of textbooks (Seguin, 1989). These factors contribute to the quality of the end product and this has implications for the textbook cover that must relate to the manner in which the publishers portray visual images of content.

The role of the author and authorship is an integral part of the textbook production process. The author has the upper hand in the writing of textbook content as he/she serves as the knowledge expert in a certain field of study (Macgilchrist, 2017). According to Kelley (2020, p. 1), “the author has the ultimate authority when it comes to determining meaning in a given literary work”. The author’s name displayed on the

front cover or the first pages of the textbook also has an impact on society due to the set discourses that emerge based on the academic contribution of the author and his/her reputation in the applicable fraternity. Seguin (1989, p. 21) asserted that the author is included in the all phases of textbook development and plays “a decisive role in the success of operations following submission of the manuscript, especially in the publishing phase, and for the quality of the final work”. This means that the author should possess a certain level of expertise and should be wary of financial constraints that are allocated for every written and successfully produced textbook across varying subject areas.

As argued by Otto (2018), the function of the author has shifted from being the authoritative figure of knowledge to the “invisibling” or backgrounding of author works in contemporary society. The author has become part of the bibliographical element of the textbook rather than its constructor. Other parties, such as editors, subject specialists and collective authors, do contribute to the development of textbook content (Issitt, 2004). The networking of authors in providing sound knowledge may have economic, societal and technological influences ultimately affecting the selected content that is primarily visible on the textbook cover.

The editorial process contributes to the production of textbooks. Textbooks and their covers are recreated by editors instead of authors taking full ownership of their written work (Crawford & Foster, 2006). This editing process results in (1) editors rewriting a large portion of the textbook but maintaining the shape and form, (2) a decrease of content to make it easier for the reader to access, (3) the reliability of content becomes questionable due to the original authored text being tampered with (Naidoo, 2014). Similarly, Seguin (1989) highlighted the important role that editing plays in the physical aspects of textbooks. This involves font and illustration layout on the cover and within the textbook, quality of pages and the size of font that all create a certain experience for the reader of the book.

Profitable sales of textbooks are dependent on the cost effectiveness of the production thereof. From a publishing point of view, the author or authors have to be poised or utilised to meet commercial targets. The profit margin is dependent on the publisher maximising sales and limiting production costs (Issitt, 2004). This could come at a cost of compromising the quality of authors used to create content that satisfies the

commercial directive. In developing countries, state budget constraints impact on textbook production. Based on the ruling government policy on education and delayed publishing processes, textbooks may only be produced over, for example, a six-year period (Sequin, 1989). Financial resources must be allocated in order for production to continue and subsidy of textbooks by the state must allow affordability for equal distribution. According to Höhne (2018, p. 129), the economisation and sinking profits of book sales has created “aggressive timelines for producers/writers”. This in turn affects the density of knowledge conveyed through the textbook. In this instance, the physical textbook quality may need to be downscaled to meet a low-cost production budget. As for the textbook cover, compromises then need to be made by mergers of publishing groups to create a heterogenous front cover design.

Political controversies exist during the manufacture of textbooks, which serve as a social function that communicates certain cultural messages. Crawford (2000) identified two stages through which content complements the curriculum and educational policy of a certain country. The first stage occurs when factual knowledge is selected by the dominant group of a country i.e. political elites, stakeholders and teachers who possess certain political ideas and agendas (Naidoo, 2014). The second stage includes the publishers who modify selected knowledge to achieve a profitable book sale.

It is, however, important to take into consideration the hidden curriculum which comes into play when learners observe the cover of any textbook daily. These are inclusive of values, morals, oral traditions and folklore that are inculcated within children before formal schooling commences. This impacts how they perceive their world as they continue to grow older (Masur, 1998). Through textbook construction, culture can easily be silenced with the exclusion of certain groupings and factual inaccuracies that are driven by political and ideological influencers. The exercise of power of text within the textbook has strong implications for the illustrations and design that are represented on the front cover of any textbook.

The production of textbooks strives to be neutral. However, due to economic pressures as well as political forces, it is seldom seen as an uncontroversial matter. There will always be forces that contest the content of the textbook due to multiple truths being present in South Africa’s diverse nation (Sleeter & Grant, 1991). The quality and

quantity of knowledge elements produced on the cover are thus all dependent on the choices of all role players involved in the social cycle of bringing together knowledge to present history.

This section explored the textbook production process and how content represented may discard historical voices and sensitivities. Learners' view of reality becomes a distorted image and the emergence of multiple perspectivity must be dealt with by teachers and learners alike. The next section will expound on the power that textbook covers have in shifting thinking patterns and mindsets.

## **2.8 The power of textbook covers**

Considering the aforementioned, it is necessary to turn the gaze of the review to textbook covers. A textbook cover needs to be the powerful magnet that attracts the reader. When picking up a textbook and observing the various colours, pictures, shapes, sizes and writing fonts, the reader's attention is ignited to seek further knowledge within the content. Ford (2016) therefore argued that cultural assumptions are formed when looking at a book cover as the publisher, art designer and author are analysed from which the reader draws judgement. In turn, Lau and Varughese (2015) asserted the book cover not only has an impact on cultural belief patterns but also plays a role in the sales of the book. Squires (2009) cited in Lau and Varughese (2015, p. 9) on the other hand, labelled book covers as the "secularisation of the book". As discussed in the previous theme, there has been a partial shift away from sacred and cultural artefacts to viewing book covers as marketing devices seen as a commodity. The industrialisation of book covers in the 21st century has witnessed authors having minimal power and in certain instances have no say at all with regard to the cover. Publishing houses, which include sales teams, in-house design teams and advertising teams, now possess more power over book cover design than their authors. Evidently, book cover designers become wary of space, composition and sales moving towards branding and marketing of book covers. Book cover design and visual advertisements thus fall under the same bracket within the commercial sector (Morr, 2017). Textbook covers are now competitive marketing devices that "tap into existing assumptions and stereotypes, to shape genre categorisations, and of course to advertise, seduce, and ultimately, secure sales" (Lau & Varughese 2015, p. 1). It can therefore be deduced that the materiality of textbook covers has driven contemporary society to "judge" the

face of the textbook where the preferred reading culture leans towards aesthetically pleasing ideologies.

Textbook cover pages generate expectations for the reader as they reflect the text and genre within the textbook. Gennette (1997, p. 2) referred to covers as “a ‘vestibule’ that offers the world at large the possibility of either stepping inside or turning back”. The reader may find deeper meaning in multimodal elements or simply be turned away by unrelated or sidelined text. Mossop (2018) described covers having two main functions. First, they are used as marketing devices and secondly, they serve as external objects of art. Apart from their commercial appeal, attractive book covers create a conversation with the reader that leads to a story revealing a portion of the content within the textbook. A good book cover should reflect two characteristics (Mendelsund, p. 42 cited in Petit, 2015) claimed that a good book cover should reflect two characteristics. It should be true and arresting. If it echoes the content of the book, then it is true. If it is “visually stunning by stopping the eye from flitting to the next book” then it is arresting (Loots, 2018, p. 11).

In order to test whether book cover design is the main deciding factor in book selection, a quantitative study was undertaken by Morr (2017). Four authors were recruited and worked with book design experts to change four original covers to new designs. The title, author and target audience, however, remained the same. Two tests (A & B) were conducted over Facebook based on a click “like” system: the results generated an average of 51 per cent more clicks on the redesigned covers (Morr, 2017, p. 1). From the study, it was deduced that the main elements to consider when constructing a book cover is “to let the reader know about the correct genre, hints at the plot, establish a connection with a protagonist, set a tone, use of the correct colours and typography, pay attention to small details and has a distinct visual style”. These various elements generate interest in a book causing multiple copies to be sold by viewing an appealing cover (Morr, 2017, p. 1). The book cover designer’s job is to create an eye-catching textbook cover that will get the books “into as many hands as possible” (Petit, 2015, p. 42).

A professional book cover design does not always depend on the amount of money or time spent on creating an outstanding book cover. According to Smith (2016), three fundamental elements must be considered in order to achieve a profound cover



statement. These elements are labelled as: (1) Good imagery (2) Good colour choice (3) Good font choice. She further opined that imagery should relate to a certain period of time that connects with the theme of the book. The use of colour should complement the imagery instead of making use of clashing or contradictory colours. Lastly, the font and composition of the typography should tie in with the genre of the book or textbook. Paying attention to these design details would provide a comprehensive display of people and events relating to a specific topic.

A visual image allows one to better understand and interpret text due to the influential hidden message it provides to the observer. Masur (1998) added to this belief by highlighting how learners' mindset of male and female experience was created and strengthened through images. For example, if the medieval period is studied and only men are displayed as peasants working in the fields, our perception will lead us to believe that only men had a role to play in farming. This would lead to an inaccurate and biased representation of gender contributions (Osler, 1994). In line with the aforementioned research, the findings suggest professional historians are leaning towards visual images as a form of historical evidence. The use of visual grammar (a method to describe and communicate the characteristics of an image) proposed by Kress and Van Leeuwen (1996) allows one to decode the meaning of images and understand the symbolic meaning of "the who, the what, and the where of an image in terms of participants, actions, or events, and circumstances" (Simpson, 2004, p. 29). Through the use of visual grammar, the interpersonal relationship between the reader and the object is formed and the compositional meaning of images on the cover are taken into consideration. Thus, the use of imagery on a textbook cover provides a multi-layered meaning for the viewer when analysed through the visual grammar theory.

As human beings, we are programmed or "hardwired" to respond to imagery. The visual cortex forms part of the largest system of our brain that receives, integrates and processes visual information. Unlike reading, which is a skill that needs to be acquired, visual processing is an inborn ability. In the view of Balm (2014), the human brain recognises an image within 100 milliseconds whereas facial recognition can take up to 380 milliseconds. The language of imagery is therefore universal, as pictures are omnipresent in our daily lives. There is a famous proverb that claims, "seeing is

believing”. Visual clues on a book cover contain vast amounts of information that gets channelled to the human brain via the eyes (Krizhevsky, Sutskever & Hinton). Brain scan results have proved that visual images can spur on emotions and feelings. This has a lasting impact on decision-making as judgements are easily created. Images have a greater emotive impact on the brain as opposed to verbal or textual content which provides logical and rational thought processing. Visuals can therefore attract positive or negative reactions by humans of different ages, genders and ethnic backgrounds (Lampe, 2014).

A study conducted from University College London (UCL) has proved that our visual intelligence is increasing with a decrease in verbal intelligence. The way we are communicating is similar to that of cavemen in the past. A “pictographic form of communication” has taken over modern-day communication (Gencel, 2018, p. 1). Subsequently, the fastest growing social media platforms are all visual based. Using symbols and pictures instead of words allows messages to be understood within a shorter period of time. According to Pingel (2010), the digital age has seen more and more children being exposed to social media comprising of illustrations, videos and advertisements. These forms of communication grab the attention of learners faster than written text. Illustrations can spark emotion that may not be felt when reading written text. These emotions can cause the observer to express feelings, resulting in deep-rooted stereotypes and prejudices. Furthermore, images can easily provide a new perspective, cause variation to an approach or complement text analysis. What all of the above points to is the extreme importance to consider various aspects of images in textbook cover construction.

An image has the power not only to seduce us, but we often link pictures to reality and our schemata. It can thus be assumed that images can affect cognitive processing as recent studies have shown that teaching through images aids in long-term memorisation and without visual images, individuals find it difficult to remember new content being taught (Marshark & Surian, 1989). Houts, Doak, Doak, and Loscalzo’s (2006) report findings suggest the use of imagery in many college textbooks, which then raises the question of the effect that imagery has on the recall of the written and spoken content in the textbook. Taken from Fuchs and Bocks (2018, p. 14), Sammler (2018) has claimed that the modern era has observed an increase of images in

textbooks that relate to the learning needs and enhances memory for learners. Similarly, visual design and representation have remained important features for textbooks, as they spark curiosity and a drive to want to learn with education being viewed in a more enjoyable manner.

In the *Journal of Paediatrics and Child Health*, David Isaacs (2016) proclaimed that visual imagery is being linked to our emotions. We tend to easily believe what we see, notwithstanding the feelings that are surfaced when viewing an image. These feelings ultimately create an attitude that leads us to act on a matter that affects us currently or to simply ignore the situation by being blinded to certain practices. For instance, gender, race and class may feature on the covers of history textbooks that display an unequal representation of society (Osler, 1994).

Clark's (1939) research suggested the effect that images had on thinking about oneself. This was strengthened by Mastro (2003, p. 100) who found that images have the profound ability to influence one's self-worth and social judgements that are created and the research of images influences what and how we think about others. It is, however, important to note that these feelings and interactions affect us daily which in turn affects how ideas are documented. Furthermore, this makes understanding the importance of imagery on book covers so much more valuable and interesting to study.

Colour, without a doubt, has the ability to attract attention. The use of colour is universally recognised through instructional instruments such as slideshows, video programmes or motion pictures that can be viewed digitally or as a print medium. According to Dzulkifli and Mustafar (2013), colour plays a significant role on the human mind. It stimulates memory, attention and arousal. In an educational setting, colour enhances the cognitive abilities of learners increasing their concentration span during a lesson and they recall newly learnt knowledge more easily. The choice of colour in an educational setting, including textbook covers, should consider the age, gender and culture of the directed audience in order to provide enhanced learning in the classroom (Olurinola & Tayo, 2015).

The use of a particular font plays a strong role in recalling knowledge for humans. Differing visual design advertisements such billboards, product packaging, book covers, and posters display fonts that suit a particular genre (Shinahara, Karamatsu

Harada, Yamaguchi & Uchida, 2019). The linguistic structure or typography of text assists individuals in reading and comprehending text. According to Van Leeuwen (2006, p. 143), the use of typography can “enact interactions and express attitudes to what is being represented”. Thus, the choice of font by designers or publishers on textbook covers assists in meaning-making and provides emphasis to that which is portrayed.

In today’s times, consumers are bombarded with vast information making it difficult for them to become familiar with various books. However, if there is a marketing strategy in place consumers will become knowledgeable about certain books that they were previously unaware of. The cover serves as a “marketing device, an aesthetic production, and a representation that may relate to a book’s content” (Kratz, 1994, p. 179). Book covers therefore play a significant role by introducing us to the product or brand and revealing its qualities and benefits using multiple forms of advertising tactics (Vasi, 2019). The art of the book cover thus advertises the book and draws the reader’s attention.

Nagm and Tantawi (2015) believe that there is a strong link between visual design properties and advertisements. Visual design is referred to as “a form, shade, colour, saturation, depth, and motion” (Bati, 2010, p. 34 cited in Negm & Tantawi, 2015, p. 2). These visual elements work in tandem to create a connotative picture in the mind of the consumer. According to White (1997) cited from Dzul kifli and Mustafar (2013), the use of colour in advertisements had a 42 per cent increase of readers as opposed to non-coloured advertisements. The use of imagery promotes consumer recall, increases attitude and impacts on behavioural decisions. Visual communication acts as an attention grabber allowing one to focus on a certain product due to the advertisement/book cover artistic aspects (Köksal, 2013). Consumer mindsets and perceptions are influenced by the visual messages that advertisements create. It can therefore be ascertained that advertising is the soul of the economy and without it, products would not be circulated to reach national and international standards at the speed they move today. Similarly, the removal of textbook covers would not only impact the economy, but the educational sector would be significantly hampered.

## 2.9 The power of history textbook covers

From the above literature, it can be observed that the textbook cover is the first impression of the strength or depth of the content. Now what does this mean for history textbook covers? According to Seth (2009), factors that may influence the power of history textbook covers are: iconic items (suggest importance), noticeable from a distance (eye-catching), sophisticated (assists in raising interest worthy of reading), originality (new ideas), intelligence (clever use of words and images) and humorous (History as an enjoyable subject). These factors on the history textbook cover further set the tone for the selected version of the past that may be viewed within the textbook content.

History textbook covers play a significant role in the portrayal of inclusion, exclusion, equality and inequality of a nation (Woodson, 2015). The study of history has always been in a political battlefield. The choice of whose history to include in the textbooks becomes a debatable topic amongst all stakeholders involved in the construction of the history textbook. Disputes arise in deciding historical truths that should be deemed “official” amongst political elites and commercial stakeholders (Tyack, 1999). Similarly, the history textbook cover displays historical images, colours and fonts that represent a varnished or glossy truth of the past or a pluralistic history of a country.

In the view of Hargis, McGillivray and Castel (2018), the history textbook cover is a powerful element to assist in memory recall. The use of images that display iconic figures or events expands the attention of learners as they recognise famous historical characters or landmarks, which increases their interest in understanding the factual historical knowledge provided in the textbook. In addition, the use of images on the cover that are found within the content of the textbook reinforces its significance and is thus remembered more accurately by learners. In addition, Tyack (1999) claimed that history education is improved when icons remain on the cover but present-day figures or “new-comers” are included on the cover. It can therefore be ascertained that the use of images on history textbook covers has a strong influence on how learners will perceive history based on the choice and composition of historical elements displayed.

The last two decades have witnessed a “visual turn” in the study of history. Historians and teachers have shifted from focusing on only the written text to analysing imagery

as a way of understanding the past. According to Gordan (2006, p. 1), “learners themselves mention that images make the past seem more accessible, giving concrete shape to a world that sometimes seems intangible”. An important link is created by Falcidieno, (2017) who highlighted the importance of visual text which cannot be separated from written content – an important consideration for history textbook covers. Learners’ full understanding of history is formed when images, drawings, maps, colour, layout and typography come together to display depths of hidden meaning. Fuchs and Bock (2018, p. 21) have claimed that engaging with the physical materiality of the book provides society with “particular ways of knowing, ways of being, and ways of understanding”. Furthermore, learning through images addresses the basic learning needs and skills of learners as they begin to realise how images make history.

From the literature reviewed in the previous themes, it is evident that the production and purpose of the textbook cover has changed from an author- and content-centred approach to a marketing scheme that secures textbook sales (Lau & Varughese, 2015). The 21st century has shifted book cover design principles, giving precedence to the publishers who design and control the manufacturing of textbook covers. The history textbook cover may present imagery and typography that represent the genre of the book but may not always divulge the content within the book. According to Ford (2016), there has been much controversy regarding certain racial groupings being portrayed on the cover that would generate sales. Ford (2016, p. 54) added that figures on textbook covers were “white-washed” to avoid a threatening appearance to the viewer. This has implications for the history textbook cover that may display imagery and cover art that may not be innocent and neutral thus silencing the issues of gender, race and class.

The history textbook cover is therefore a politically charged artefact that depicts historical knowledge as controlled by the hierarchy of the nation (Naidoo, 2014). Ideologies that promote a particular political genre are embedded on the cover so as to initiate the influential process from the very beginning of the teaching process. This therefore cannot be contested by the teacher and learner who may have varying opinions of the textbook cover but cannot remove that historical element. The history textbook and its face can be even more powerful than any other textbook cover as

history as a discipline is contentious in nature with its varying political and ideological discourses. As such, the history textbook cover assumes the aerodynamic shape of a state-of-the-art, politically driven vehicle.

Visual images of people and events on history textbook covers have been shown to influence social and cultural genres (Serefini and Coles, 2015). Mathew (2007) cited from Lau and Varughese (2015, p. ix) “book covers signal the cultural value that should be placed on each book”. However, this raises the question whether these signals are multicultural and could they be misleading for some or many learners of diverse groupings. Yet the history textbook cover portrays the cultural and social directives of a nation and has the power to influence the learner towards the collective memory of a nation.

The power generated by history textbook covers lies squarely on the shoulders of publishers or publishing houses. Their decisions wield significant power and influence over the literary society, holding a vital key to the availability and access of knowledge. “Apart from deciding what it will publish, publishing houses are responsible for advances to be paid to authors, book reviews, print formats, print-reruns, advertising, publicity, and distribution, and of course cover designs” (Lau & Varughese, 2015, p. 12). Publishers spend more on marketing their textbooks and thus the history textbook cover is a vital component of successful sales. However, to be leaders of the textbook industry, they must research the geographic, demographic and behavioural patterns across the global consumer market (Phillips, 2007). Phillips (2007) further added that a combination of price, place, product and promotion would be the factors that would target the market correctly.

Attractive history textbook covers are influential by the nature of their style. They confer an identity as well as compete with other history textbook covers for superiority (Phillips, 2007). The manner of eye-catching designs, titles, vivid images, varying colours, tactile features, textbook size and textured paper all contribute to a successful prelude. This creates a powerful presentation that impresses the senses of the reader (Lau & Varughese, 2015). According to Genette (1997), the contemporary textbook cover has three visual design principles: (1) To draw the reader’s attention (2) To provide factual knowledge (3) To represent the theme of the book. In the context of

history textbook covers, one can apply this threefold principle which empowers it to present a nuanced perspective of history.

Educational discourses are evident on history textbook covers that display people, places and historical events. These aspects of history can fall within a politically favourable history by displaying historical figures as heroes or saints. This idea of portraying a “correct” history provides a distorted reality for the learner who is manipulated by the history that is portrayed on the cover. Crawford (2004, p. 23) further asserted, “History textbooks, intentionally and unintentionally, take up positions in which heroes and villains are clearly identified.” This creates a divide between good and evil and creates a division of people and events in history thus causing the learner to judge history from a one-sided lens. Additionally, the composition of historical figures and places creates preconceptions in the mind of the viewer (Wilson, 2014). Kress and Van Leeuwen (2006) differentiate the relationships that occur within visual communication. These include the relationships between represented participants and objects viewed on the cover and the reader. For example, the positioning of characters or objects in an image in relation to the viewer affects how he/she responds to the image. The closer the characters are to the viewer, the stronger the connection is that occurs. Background characters are given less prominence and can easily be ignored by the reader. Kress and Van Leeuwen (2006, p. 92) made mention of colour as a form of “naturalistic modality”. There is a relationship between the use of colours in pictures and how the reader sees colours. Olurinola and Tayo (2015, p. 1) differentiate between colour harmonies and discordant colours. They assert that “colour harmonies describe the relationship certain colours have with one another on the colour wheel, and how they can be selected to create a pleasing colour selection, while discordant colours are colours not in their natural order, not pleasing or balanced”. These physical features evident on history textbook covers raises concerns relating to the history that survives or is validated. Furthermore, this raises the concern as to which historical aspects would be deemed significant to the learner.

The digitisation of book covers has flooded the publishing market creating competition between e-book and print book sales. According to Darling (2019), the digital cover may provide a thumbnail image, but the purpose of the cover has changed. Morais (2012) was of the view that the e-book cover serves as metadata, focusing on the



publishing date, reader reviews and price. However, the cover remains as a digital medium that holds aesthetic value for consumers. “Marketing experts understand that students today are visually aware in ways different from previous generations” (Masur, 1998, p. 1409). Learners may select between a traditional print book or switch to digital textbook covers based on their personal preferences (Zhang & Kudva, 2014). It can thus be seen that the cover promotes the book when viewed in a digital or print format. However, there exists a gap between developed and developing countries regarding e-book production. Developing countries rely on traditional print mediums with their global contribution to digital publications seen at low percentages (Velma, 2014). This causes the South African history classrooms to rely on the print textbook as their main educational source.

It can therefore be ascertained that the aesthetic, political and educational features of a history textbook cover has the “the ability to shape the views and consciousness of generations of learners” (Bertram & Wassermann, 2015, p. 152). By observing the history textbook cover, ideologies may be directed towards a contentious version of the past or an inclusive history that considers all races, genders and classes that contributed to change.

## **2.10 Conclusion of the literature review**

The history textbook serves as a powerful mechanism that instils values, attitudes and behaviours in learners in the schooling context. The literature has revealed that learners view the textbook as the main credible source of absorbing knowledge, and they place great trust in the textbook, as it is the primary source of learning material used. The nature and power of textbooks and their covers have been presented after the dissection of the literature to display the finer political, cultural, economic and educational details. These elements create inconsistencies which influence the judgements passed regarding issues of gender, race and class that result in learners creating a mindset where men are superior to women, certain racial groups outweigh others and a sense of social class is created. Change and improvement on this matter are still required that would display an equal representation of both genders, all races, and classes imperative to society.

This review has revealed that history textbook covers have evolved into a “placard” for the ruling elite, publisher and curriculum developer. This hierarchical control elicits certain judgements that may be drawn from the onset of the learning process. There is paucity in the literature regarding history textbook covers and the judgement thereof. Through this study my intention is to bridge this gap so that a continuum may be established between the bodies of literature.

## **2.11 Theoretical and conceptual framing**

The study of history education is a subjective experience for the researcher. People have various views or opinions based on events and experiences. Likewise, a single occurrence witnessed by many people can provide varied interpretations, as we each see the world through a different lens. A researcher’s world view or frame of reference is the conceptual and theoretical framework of a study (Upadhyay, 2015).

According to Ngulube, Mathipa and Gumbo (2015), a conceptual framework is the researcher’s understanding of how particular concepts connect to explore a phenomenon or research problem that exists within the study. It provides a “route map” by identifying the variables investigated which forms a theory. Thus, without concepts a theory cannot exist. In the case of this study, textbooks, judging, textbook covers and historical significance are the key concepts that are analysed.

A theoretical framework forms part of time-tested theories that represent the findings of researchers regarding why and how a phenomenon exists. Its purpose is to provide a general relationship between things that are supported by a theory. This provides researchers with insight into a particular event, phenomenon or research problem. The theoretical framework used in this study allows me to interpret history covers intellectually by understanding elements that exist individually (denotation) and a thorough historical interpretation (connotation) of a combination of elements. Visual literacy skills will be applied as vocabulary will develop to project meaning of visual images. Metaphorically, I will be observing the covers using a magnifying glass as the instrument that will provide a rich judgement of what is seen. The discourses that emerge from the deep analysis are then projected.

Upadhyay (2015, p. 1) asserted:

The conceptual and theoretical framework is the core of every research which help the researcher see the main variables and concepts in a given study, providing the researcher with a general approach (methodology – research design, target population and research sample, data collection and analysis) and steering the researcher in data collection, interpretation, and explanation.

Through the theoretical and conceptual framework, the study will progress naturally adhering to theoretical constructs and addresses the chosen phenomenon that makes the study more meaningful.

This study links the conceptual and theoretical frameworks integrating research methods and practices to provide trustworthy findings for this study. I coherently made use of inductive (individual concepts that form a relationship) reasoning. This was carried out using my intuition and interest in visual production and development. Visual archives will be created by collecting, combining and assessing the collected textbook covers. The combination of frameworks will allow me to synthesise personal and scholarly ideas sifted from the literature to formulate research methods and further attach meaning to the data collected based on the judgement of history textbook covers. The theoretical and conceptual frameworks will add light to the study and provide quality to the data analysed.

The constructed conceptual framework below depicts my understanding of how particular concepts in my study connect. Concepts provide an ontological, epistemological or methodological role. The relationship between specific variables is also identified illustrating the input, process and output of the study that will progress. The intended outcome is proposed outlining what this research aims to achieve. This is illustrated in Figure 2.2 below.

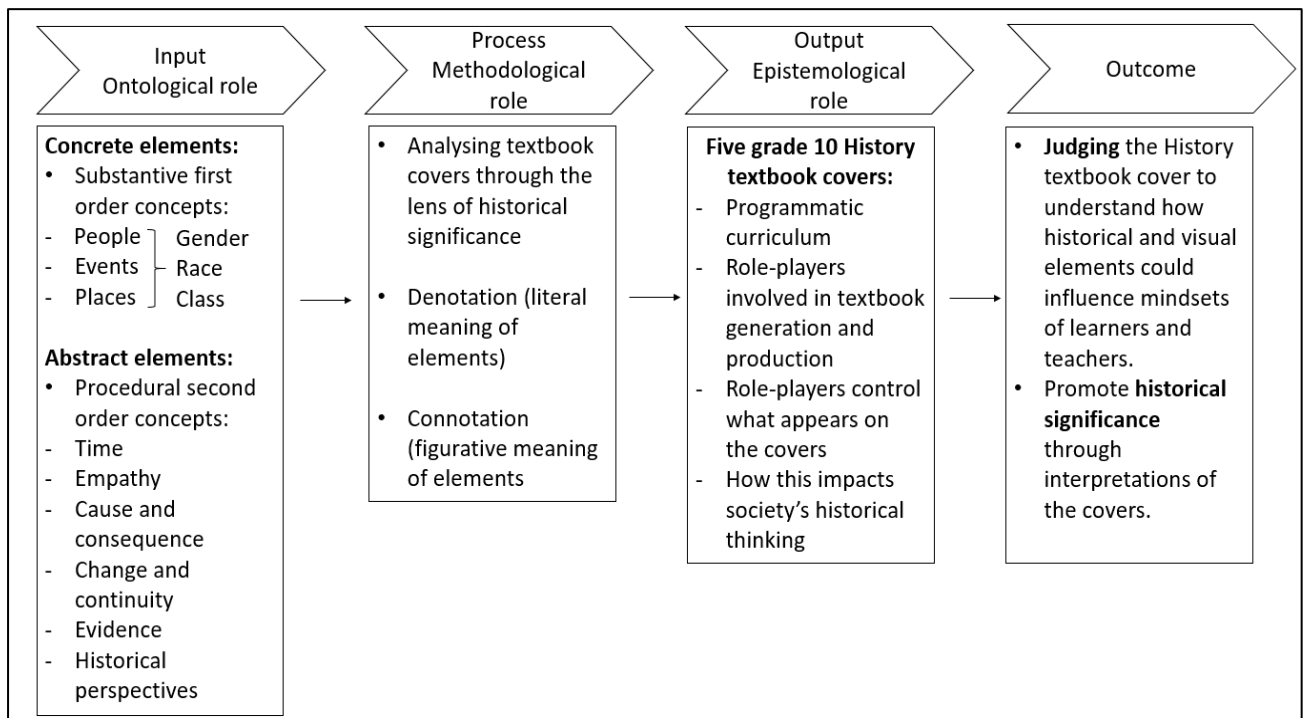


Figure 2.2: Understanding Grade 10 History textbooks through analysing covers

The theoretical framework that complements this study is iconography. The term iconography is defined by Müller (2011, p. 283) as “a qualitative method and approach to studying the content and meaning of visual and verbal text”. It falls within the branch of art history pioneered by the cultural historian Aby Warburg at the beginning of the 20th century. This was fashioned by Ewin Panofsky in the USA during the 1950s and 1960s. This visual method of interpretation is still relevant in sociology today (Margolis & Pauwels, 2011). Iconographical analysis can be compared to a detected story whereby signs, icons and symbols (in the case of this study, all that can be found on the textbook cover) are investigated. Panofsky (1970), cited in Van Leeuwen, (2001, p. 116) defined iconographical interpretation as “something more than a familiarity with specific themes or concepts as transmitted through literary sources”. This would require a deep-rooted analysis to reach a saturation of findings. Signs, symbols and icons are elements that have been part of the human race for eons. For example, there was evidence of signs, symbols and icons on rock art paintings with these aspects appearing on digital mediums in present-day society (Sasson & Gaur, 1997). The word icon originates from the Greek “eikon” which means “an image”. The *Longman Dictionary of Contemporary English* (2011, p. 1630) explains the word icon as “a simple image that represents a real thing that is practical and useful” or it could refer

to “a famous person or landmark that is admired by many people and is thought to represent an important idea” (2011, p. 867). A sign may be defined as “an event, fact etc. that shows that something is happening, or something is true or exists”. A symbol refers to “a picture or shape that has a particular meaning or represents a particular organisation or idea” (2011, p. 1788). The history textbook cover is viewed as an image in the way that La Spina (2003, p. 689) identified it, namely as “image is text and text is image”. A relationship exists between the visual and verbal textual components of the cover pages. This ranges from simple interactions whereby images correlate with text or more complex interplays and where verbal and non-verbal elements provide a different story to the image displayed. Verbal elements form an essential part of a visual as they represent a sequencing of events and relationships (Guijarro & Sanz, 2009). This study concentrates on both modes of communication (visual and verbal text) to deepen understanding of the various elements portrayed.

According to Van Leeuwen and Jewitt (2001, p. 92), iconography rests on two fundamental questions: “(1) What do images represent and how? (2) What ideas and values do the people, places and things represented in the image stand for?” Put differently, it allows the researcher to observe images denotatively and connotatively. Panofsky (1982) identified three steps that are core to iconographical research. These steps will feature in the history textbook cover analysis and be applied to my methodology – these will be unpacked further in the next chapter. The first step refers to the pre-iconographical description which focuses on the primary subject matter from a denotative stance. This would include substantive first-order concepts (gender, race and class) seen on the book fronts of the chosen covers. At this stage, the observer looks at an image from a literal point of view since knowledge is lacking or knowledge occurs on the surface. Signs or icons are observed from a factual point of view. For example, we may recognise a badge on a person but have only a faint idea of what the badge is used for or the purpose it serves. We are not aware of it until asked to describe why it is there. This analysis does not require detailed knowledge however, context allows the interpretations to become more specific.

The second step referred to iconographical analysis which is concerned with “conventional subject matter”. This includes culturally shared practices, symbols and stories (Müller, 2011). At this stage, the observer views the image from a connotative

stance by figuratively describing elements relating to a specific context. Symbols at this stage are observed and understood. To extend the previous example, the researcher would ask questions such as, “What does the badge symbolise?” or “Why is that individual wearing the badge?” Relationships are thus formed between elements, deepening meaning and understanding.

The third step referred to iconological interpretation which aims at “unravelling the intrinsic meaning or content constituting the world of symbiological values” (Panofsky, 1972, p. 40). The observer’s knowledge is transitioned from a practical understanding of visuals to the ideas and values connected to visuals and finally, intuitive knowledge by understanding the way these visuals have been represented (Van Leeuwen, 2001). At this stage, there is an emotional connection between the reader and the icons represented.

These steps will provide a layering of meaning for the chosen covers as denotation (literal meaning) and connotation (figurative meaning) are simultaneously applied looking through the lens of historical significance, and lastly critical analysis of the historically significant discourses that emerge from iconographic analysis will be put forth. This will allow me to provide an intellectual judgement of the various elements depicted on Grade 10 History textbook covers.

When iconography is used accurately, it serves the purpose of a detective story wherein various bits of visual information are woven together to provide evidence to an original context. Müller (2011) compared visuals to historic sources that related to culture, politics, society and life during a certain period in history. The interpretation of icons, signs and symbols (people, places, events) will provide a setting and create significant historical meaning. The use of iconography will best fit this study as it will enhance my conceptual framework and allow me to work as a historian by denotatively and connotatively analysing the various images on the covers of the chosen Grade 10 History textbooks.

## **2.12 Conclusion**

This chapter has provided insight for the proposed topic of my study, namely, Judging Grade 10 History Textbook Covers. The sifted literature has demonstrated that there is a need for conducting this study. It has become evident through the literature that a

void exists in researching the importance of history textbook covers. By judging Grade 10 History textbook covers, it is hoped that the historically significant discourses of politics, economics and culture will become clearer. The chosen theoretical framework and personal conceptual framework will serve as a draft for my research design and methodology that will be discussed in the following chapter.

## **CHAPTER THREE - RESEARCH DESIGN AND METHODOLOGY**

### **3.1 Introduction**

The aim of this chapter is to provide an outline and discussion of the research design and methodology employed in this study. The research design and methodology will demonstrate how I, as the researcher, judged the history textbook covers. This chapter is comprised of seven sections that detail the structure and execution of the research so as to propose an answer to the research question posed. In other words, it describes what was done and how it was done. The first half of the chapter explains the research design of my study. It consists of interpretivism as the research paradigm followed by the qualitative research approach and the ontology and epistemology of the study. The second half of the chapter discusses the research methodology of the study that rests upon iconography (as explained in the previous chapter) and CDA. It also provides the data analysis methods and the selected sample and sampling techniques. Furthermore, trustworthiness and ethical issues are considered, and limitations of the study are addressed. In order to create a sense of practical understanding of research design and methodology, a theoretical conceptualisation should be clarified in order to avoid confusion or misinterpretations. Thus, it is vital to define these concepts independently.

According to Mouton (2001), a research design is the plan or blueprint that the researcher uses in order to answer the research question and further conduct the study. Anything with structure requires a precise design. The plan of the layout must display logical structural sense in order for the successful assembly of the end product. Methodology refers to the execution of the plan which involves methods and strategies that provide feasible findings. The beauty of the final outcome with its facades is as a result of the sum of its multiple parts. Ultimately, the research design and research methodology demonstrate how the outcome will be obtained keeping the objective of the study in focus.

### **3.2 Research design**

The research design acts as a firm foundation for the entire research process. It provides structure to the study as it guides the researcher to make interrelated decisions to choose the most suitable research paradigm, research approach and



ontological and epistemological assumptions appropriate for the study (Sileyew, 2019). Through these essential elements the researcher is steered in a certain direction regarding the generation, accumulation and analysis of data. According to De Vaus (2001, p. 9), “the function of a research design is to ensure that the evidence obtained enables us to answer the initial question as unambiguously as possible”. It can therefore be deduced that the research design provides reliability of the results produced as researchers select the most relevant theory and procedure to establish a logical outline of how data will be executed.

In the sections that follow, I will elaborate on the interpretivist paradigm, qualitative approach and the ontological and epistemological assumptions that are fundamental to this study.

### 3.2.1 Interpretivist paradigm

This study rests upon the interpretivist paradigm which serves as a window for the organisation and execution of methods employed. According to Kivunja and Kuyini (2017), a paradigm is a set of beliefs, values and assumptions that are shared amongst a research community in order to explain phenomena. Using this paradigm, the interpretivist researcher can view the world through the lens of participants and construct an understanding from experiences in the process of data gathering (Makue, 2015). The interpretivist paradigm is based on the idea that reality is socially constructed. According to Naidoo (2014, p. 47), “the research process can be seen as a social production”. The researcher therefore constructs views and writings not only based on individual experience but on social interactions that are highly subjective and flexible in nature.

The interpretivist paradigm posits that researchers become actively involved in the study which allows for multiple truths, perspectives and experiences leading to socially constructed realities (Thanh & Thanh, 2015). Nelson, Groom and Potrac (2014, p. 34) claim that the interpretative perspective is “founded on the premise that the social world is complex and that people, including researchers and their research participants, define their own meanings within respective social, political, and cultural settings”. Consistent with this idea, it can be assumed that there is no fixed or correct world view. Instead, ever-changing judgements are constantly formed through human

experiences and sense-making. In this study, how one judges history textbook covers is explored by observing and interpreting texts, images and typography to provide a subjective outlook of the past. Hence, the interpretivist paradigm in this study stresses inclusivity and it accepts differences amongst individual interpretations. This leads to a comprehensive understanding of the phenomenon studied. As the interpretivist researcher, I am therefore seeking answers for the research by forming and underpinning multiple understandings of an individual's world view.

The textbook is seen as the main source through which knowledge is socially constructed for learners and teachers. Individuals draw conclusions from the findings using the textbook. This conception is linked to interpretivists' core belief that reality, such as textbook covers, is a social construct and subjective opinions are formed when individuals explore their world and their experiences (Willis, Jost & Nilakanta, 2007). Considering my study, various images and texts are assessed on history textbook covers with the idea that historical knowledge is a product of social constructivism. Through the interpretivist paradigm, my objective is to explore multiple realities and provide subjective interpretations of history textbook covers.

Interpretivists view the world (in the case of this study, history textbook covers) as a product of human knowledge that is subjective in nature. A researcher enters any research field with prior knowledge and experience which has a profound impact on his/her predetermined ideas. These ideas further influence data interpretation which means that data analysed may be shaped by researcher belief patterns. Thus, the researcher and the object of the investigation are intertwined. It is therefore important to take cognisance of the fact that, as the researcher of the study, my own social, cultural and historical background has implications for this study. I am an Indian South African who has a middle-class background and possesses previous life challenges and experiences. Hence, my views on gender, race and class and other matters displayed on history textbook covers had to be considered.

According to Grix (2018) the interpretivist paradigm has been criticised for being too "soft", which causes it to become difficult for the researcher to apply theories that can be generalisable to an entire population. Richards (2003, p. 56) opposes this view by stating that this approach is not "soft ... it demands rigour, precision, systematicity, and careful attention to detail" (Rehman & Alharthi, 2016, p. 50). The researcher plays

a central role in data collection and interpretation that may present a biased interpretation of data.

### 3.2.2 Qualitative approach

This study is informed by the qualitative approach. According to Tewksbury (2009), qualitative research involves an in-depth understanding, observation and interpretation of experiences and perspectives that take place in naturalist settings. This implies that qualitative findings are not produced quantifiably but rather focus on meaning-making and experience. Qualitative research provides a flexible approach to studying data as the focus is on human experience rather than statistical accumulation of data. The essence of the qualitative approach is to make sense of reality, to understand society's experiences, attitudes, behaviours and belief systems and to construct an explanatory theory as an outcome or product of research (Morse & Field, 1995). Using the qualitative research approach allows me to explore and understand the various events, interactions, social processes, behaviours and attitudes that take place on the covers of the selected Grade 10 History textbooks. Furthermore, the qualitative research liberates me to assess my phenomenon – judgement. As Morse and Field (1995, p. 1) stated, “doing qualitative research is an intense experience. It enriches one's life; it captures one's soul and intellect.”

The qualitative approach is in a constant state of flux and varies across timespans and landscapes. Cited in Alhamdani (2016, p. 9774), Creswell (2007) associate qualitative research with “a woven fabric with tiny threads, many colours and different textures”. This study rests upon the phrase “a picture [and the associated text and design elements] is worth a thousand words” that is bound to generate a vast amount of inferences and judgements. By analysing five history textbook covers, I am not restricted in terms of how I view the world as intertwined with visual design elements that guide my research interpretations and findings. Flexibility is evident as the interpretation of visual text, written text, imagery, colour and composition occurs through multiple realities (Astalin, 2013). Hence, it can be deduced that the qualitative approach of my study is characteristically subjective in nature.

It is evident from the above that the qualitative approach can be amalgamated with the interpretivist paradigm. Willis, Jost and Nilakanta (2007) explained how interpretivist

researchers work in tandem with qualitative methods, as they provide rich reports that allow the interpretivist to better understand concepts and ideas. The qualitative approach is firmly based on understanding their interaction and relationships between human beings and their environments thus “creating the social fabric of which they are a part” (McQueen, 2002, p. 17). This is consistent with Creswell’s (2009, p.4) statement that “qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem”. In this study, my purpose is to convey a complex explanation of the phenomenon by capturing data through a process of in-depth observation and empathetic understanding of the selected history textbook covers.

The analytical objective of the qualitative approach entails description and explanation (denotation and connotation). It refers to a description and explanation of variation, relationships and, in some instances, group norms in society. According to Creswell (2009, p. 162), “Qualitative procedures rely on text and image data, have unique steps in data analysis, and draw on diverse strategies of inquiry.” The essence of qualitative research in my study is to explore and understand the judgement that is passed when Grade 10 History textbook covers are viewed. It is vital to consider that this judgement is formed by observing the tangible contextual elements and intangible historical elements. Moreover, each cover reflects the experiences of the author, publisher or editor and their world view of a particular life event that must not be overlooked (Alhamdani, 2016). Interpretation of the textbook covers as data therefore convey a complex, textual description that emerges from the covers being analysed. The researcher thus forms part of the research process as data is personally collected (Creswell, 2009). She must have clarity of her position as the researcher. By providing a complex description of the various angles, the textbook could be better understood. As the researcher, I will show a sense of positionality by reflecting on who I am as individual, which could impact the research findings of my study. This is in line with Alhamdani (2016, p. 9776) who maintained that in qualitative research, “the researcher is the research instrument”.

The main objective of using this approach is to allow me to propose answers to my research question by distinguishing between my world and the social world, thereby understanding another’s world. This study focuses on establishing the meaning of data

collected, unpacking critical issues and exploring various interpretations that form part of social processes. In the next chapter, the history textbook covers will be analysed from various angles. As I will show, using a qualitative approach, data in the form of textbook covers were collected, followed by the formulation of concepts and theories to provide a clear explanation for the data. There will be clear evidence of place, people and events on the covers which will trigger issues of gender, race and class deficits for learners in the classroom. Findings will be shaped by constructing meaning from the image or images. However, as mentioned previously, this could lead to implications of the study as personal judgements and interpretations contribute to conclusions drawn.

### 3.2.3 Ontological and epistemological assumptions

The final segment of research design deals with ontological and epistemological assumptions that exist within the chosen paradigm and research approach. Allsup (2020) asserts that the aforementioned relate to the research questions posed and the methods applied by the researcher in conducting an effective research methodology. Thus, it is important to deeply understand the theoretical meanings behind these terms in order to apply them to my research methodology. Grix (2018, p. 59) states that “ontology and epistemology are to research what ‘footings’ are to a house: they form the foundations of the whole edifice.” Similarly, Rehman and Alharthi (2016, p. 51) have described ontology as a system of beliefs or views about reality or what constitutes as the truth. Researchers may ask questions such as “How does reality exist?” and “What can be known about it?”. These questions allow the researcher to decide whether there is a single, objective truth or reality or whether there are socially constructed, multiple-subjective realities. Epistemology is a branch of philosophy that refers to the nature of theory of knowledge and how this knowledge is acquired and communicated to human beings (Gall, Gall, & Borg, 2003, p. 13). Researchers may ask questions such as how things really are and how things really work (Rehman & Alharthi, 2016, p. 52). In short, ontology entails our beliefs about the nature of reality and the social world that encompasses it. Epistemology entails our ideas of knowledge construction and the understanding of it.

This study rests upon interpreting and understanding the world around us that always features people, places and events. Analysing history textbook covers would always

yield multiple truths, as it is filled with stories told and retold from various people having different experiences of the past. As the researcher in this study, my view of reality is multifaceted, as diverse approaches to history were considered. It can thus be deduced that reality is socially constructed for the interpretivist researcher, as humans are in constant interaction with each other and their environments (Al-Saadi,2014). With regard to this study, these webs of intercultural communication involve textbook developers and all other parties who interpret Grade 10 History textbook covers. The various historical elements (such as gender, race and class) and visual design elements (such as colour, typography and layout) add to a subjective experience for the researcher, textbook developers and observers of the covers. Boromisza-Habashi (2012) proposed that the interpretivist tradition rejects the idea of an objective, single view of reality where personal involvement is disregarded. In discerning the research findings, he paid ample attention to a specific context relating to the study. This aided him in providing insight as to how speech communities “make sense of their everyday experiences and behaviour” (Boromisza-Habashi, 2012, p. 308). In this study, the chief instrument throughout the research process requires my personal views and social experiences, which are in constant state of flux as interaction is a continual process.

The study of the theory of knowledge tends to be a complex procedure as human opinions are the product of knowledge and sense-making. According to Allsup (2020), knowledge-making is no longer a standard activity where individuals easily accept what is or what was ought to be. The shift in technological innovations, changing mindsets and the surge of social connections across the globe has created vast knowledge systems that lead to independent opinions. It is important to take cognisance of the fact that every human being possesses innate characteristics and capabilities that add to a subjective understanding of the world. The phenomenon – judgement in this study is congruent with the changing times and changing minds of society. The traces of gender, race and class that appear on history textbook covers create a different experience for every individual. Furthermore, the aspects of visual design add to the changing human values, feelings and motives. However, there is no precise or pinpoint accurate judgement drawn from the covers as individualistic experiences lead to varying interpretations.

It is evident from the above that knowledge is a social construct informed by the interpretivist paradigm and qualitative research. The qualitative researcher seeks to explore the lived experiences of individuals and how they interpret aspects of their world. This must align with the researcher's theoretical framework and methodological stance. In light of this study, the differing world views are featured through images displayed on the covers of history textbooks. Thus, that which is observed on the cover is as a result of political, social and cultural conventions mentioned in the literature. As the interpretivist researcher, I am able to analyse history textbook covers which allow me to connect with multiple ideas and belief systems to better understand my phenomenon through different contexts. It can therefore be maintained that history textbook covers displaying elements of race, class and gender are generated as a result of human actions and interactions. Moreover, the people, places and events evident on the covers contribute to the theory of social constructivism.

Interpretivists also believe in a “transactional” or “subjectivist” epistemology. This means that the research is never apart from the epistemological framework. The researcher's values encompass all phases of the research process (Cohen & Crabtree, 2008). The theory of knowledge is comprised of human complexities causing research findings to be inclusive but not generalisable. In view of this study, my position on all aspects of history textbook covers bears the weight of opinions drawn.

The ontological and epistemological assumptions can never be confined or limited. They inevitably lead to a multitude of scenarios, interpretations and applications. This creates various understandings and philosophies, which is the dynamic beauty of the interpretivist paradigm and qualitative approach. History textbook covers create a kaleidoscope, seen differently by all, revealing infinite options of subjectivity. The research methodology employed in this study will further analyse the phenomenon of this study and provide comprehensive findings in line with social constructivist belief patterns.

### **3.3 Research methodology**

Methodology refers to “an articulated, theoretically informed approach to the production of data” (Ellen, 1984, p. 9). It allows the researcher to make practical decisions based on the type of data required, data collection tools needed and data

analysis methods that guide the researcher to understanding “how the world should be studied” (Rehman & Alharthi, 2018, p. 52). This section will therefore discuss how the research design was executed, and I will further explore my field of interest. The use of iconography and CDA will enrich my understanding of the phenomenon being studied to provide insight regarding the various educational historical judgements that emerge when Grade 10 History textbook covers are viewed.

In a continuation of Chapter 2, iconography as the chosen theoretical framework for this study was practically applied as the research methodology. According to Hudson and Henderson (2018, p. 2), the term iconography refers to the “identification of subject matter or meaning of images”. Iconography thus focuses on understanding abstract ideas and concrete meanings that complement most textbook fronts. By using this method, the researcher identifies, describes and interprets visual content (Van Leeuwen, 2001). Identification, description and interpretation are three processes that are associated with Panofsky’s three stages of observation which are core to iconographical research. The first phase – pre-iconographical description – refers to the identification of visual elements comprised of factual meaning derived from human experience and memory (denotation). The second phase – iconographical analysis – forms a relationship of image, signs and symbols to cultural and conventional context (connotation). The third phase – iconological interpretation – relates to the intrinsic or intellectual meaning derived from visual imagery (Müller, 2011). The utilisation of CDA, applicable to the third phase, culminates in multiple historically significant discourses that emerge from the textbook covers. The application of iconography in this study complements interpretivism and the qualitative approach. Through this methodology, visual and written content was interpreted and provided a denotative and connotative description of significant signs, icons and symbols evident on the selected covers. Furthermore, I was able to connect substantive first-order concepts or the “content knowledge” of history with procedural second-order concepts or the “know-how” of history. People, places and events produced traces of gender, race and class that featured on most history textbook covers and was therefore given ample attention. These aspects assisted in providing a deeper understanding of the phenomenon studied. In addition, ontological and epistemological assumptions were taken into consideration regarding multiple world views, experiences and interpretation of content. Nonetheless, through this methodology, a rich judgement is passed which



can be scrutinised by individuals who have different knowledge systems and experiences.

### **3.4 Sampling**

Textbooks and their covers are pre-existing data that are readily available for teachers and learners as they make use of them through the execution of teaching. Textbooks are also accessible to the public through local libraries, bookstores or through online media. Being the researcher of this study, I got hold of history textbooks approved for use in South African schools and used by many schools. All research conducted requires a sample. In qualitative research, sampling refers to the subset of a population or items the researcher chooses to investigate in order to achieve an understanding of the phenomenon being studied. According to Guest, Namey and Mitchell (2013), the validity of the findings rests upon the sample selected and the knowledge of the researcher to understand participants or sample units to provide an informative study. Sampling is effective as it is a cost-efficient and time-consuming activity because it does not focus on an entire population. The researcher can organise data more efficiently therefore enhancing its practicality. Omona (2013) claimed that in qualitative research, the researcher's interest shifts from making generalisations to rather selecting a sample with an objective in mind. In this study, the sampling units did not involve any participants – my focus was on textbook covers.

The data obtained for this study thus included five Grade 10 History textbooks covers using a secondary data analysis method. Through this method of analysis, textbook covers were re-examined, and the nature of the phenomenon was studied in order to be deeply understood. Five textbook covers were sufficient, as this is a master's dissertation where the scope, purpose and time available were factors to take into consideration. As a qualitative researcher, I wanted to gain an in-depth understanding and deliver a rich description; thus, a broad sample base would be impractical. Grade 10 was specifically chosen for this study because the subject History becomes a voluntary subject from this grade onwards. Learners therefore choose to take this subject due to a desire to interpret history on a more political and critical level. Four of the textbooks were purchased online while one textbook was accessed online. Due to the COVID-19 pandemic, access to the university library was restricted. The five

history textbooks that were analysed are all history textbooks approved by the DBE screening committee. The following titles are tabulated below:

Table 3.1 Five History textbook titles

Authors	Date	Title	Publishers
Johannesson, B., Fernandez, M., Roberts, B., Jacobs, M., Seleti, Y.	2011	FOCUS History Grade 10 Learner's Book	Maskew Miller Longman
Worden, N., Visser, P., Bottaro, J.	2011	In Search of History Grade 10 Learner's Book	Oxford University Press Southern Africa
Stephenson, C., Sikhakhane, L., Collier, C., Frank, F., Hlongwane, J., Subramoney, R., Virasamy, C., Govender, K., Mbansini, T.	2011	New Generation History Grade 10 Learner's Book	New Generation Publishers
Angier, K.L., Hobbs, J.T., Horner, E.A., Mowatt, R.L., Natrass, G., Wallace, J.A.	2011	Viva History Learner's Book Grade 10	Vivlia Publishers & Booksellers (Pty) Ltd
Horwitz, LT., Kompfi, B., Manenzhe, J., Proctor, B.A., Weldon, G.	2013	Via Afrika History Grade 10 Learner's Book	Via Afrika

The sampling methods that best suited my study were purposive and convenience sampling. Maree (2016) defines purposive sampling as a non-probability method where the researcher chooses a sample based on a specific purpose or objective in mind. Kumar (2011) refers to purposive as 'judgement' sampling. The researcher can judge which participants or items would provide the best information to achieve the purpose of the study. This method of sampling ties in with qualitative studies which place the sample into groups or categories relevant to the research topic (Mason,

2002). The power and logic of purposive sampling is for the researcher to identify and collect appropriate, knowledge-rich cases that are suitable for the phenomenon being investigated (Guest, Namey & Mitchell, 2013). Thus, purposive sampling was chosen with the aim that the data selected would assist in answering my research question, thus constructing a historical reality.

Convenience sampling is defined as a non-probability sampling technique whereby the researcher collects data that is easy to access or readily available. Another term for convenience sampling is known as “availability sampling” (Salkind, 2010). This study did not include all the Grade 10 History textbooks across the country, rather ten history textbooks were initially considered; however, this sample was narrowed to five CAPS-approved history textbooks which provided distinct patterns to establish findings. According to Waterfield (2018, p. 2), convenience sampling has “clear logistical and resource benefits in terms of travel, cost, and time expenditure”. Thus, the constraints of time, geographical proximity and environmental conditions were factors that influenced my choice of working with five history textbook covers.

The five history textbook covers collected provided in-depth meaning relating to historical and visual design characteristics. Making use of the selected covers and applying my chosen methodologies and methods of analysis drove me to explore my phenomenon deeper, thus establishing feasible findings.

### **3.5 Data analysis methods**

Data analysis is the step taken after the collection of data as the researcher organises suitable data that sparks an interest and which facilitates in answering the research question. Willig (2013) asserts that data interpretation is central to qualitative research. The qualitative researcher makes sense of data by making connections between various aspects and components, thus deepening understanding (Willig, 2013; Coghlan & Miller, 2014). The data analysis of this study relied on the application of iconography and CDA, which provided a blended approach to analysing the textbook covers. The three stages of iconography mentioned above – pre-iconographic description, iconographic analysis and iconographical interpretation – provided analytical practices that enabled me to identify patterns produced within the data. In order to provide a full account of what was observed, I divided the data into a two-

branched-analysis model. This model focused on denotation and connotation as the core analytical tools in this study. These analytical tools were comprised of a template or “recipe” that carried meaning within the data analysis process. This template split the branches into subcategories that consisted of three elements: colour, typography and pictorial details. The application of these aspects thus aimed to establish a detailed scrutiny of what was observed on the chosen history textbook covers. Furthermore, the historically significant discourses that emerged from the analysis will be put forth to validate the judgement drawn from the analysis of the five history covers.

### 3.5.1 Denotation and connotation

The chosen research methods that complemented this study and spoke to iconography were denotation and connotation. Barthes(1978) cited from Bauer and Gaskell, 2000, p. 5) separated the two approaches by describing them according to levels. “The first level refers to denotation where the reader requires only linguistic and anthropological knowledge. At the second level, which he calls connotation, the reader requires further cultural knowledge”. By making use of Panofsky’s three phases of iconography as the theoretical backbone, denotation and connotation were practically applied to the historical and visual elements observed on the covers. During the first phase, images were analysed denotatively, hence the literal meaning of visual components was captured in their “pure form”. During the second phase, images were assessed from a connotative stance by figuratively describing elements relating to a specific context. The third phase entailed a deeper understanding of visual content obtained as cultures, beliefs, attitudes values and social practices were examined.

In order to effectively categorise my denotative and connotative findings, I made use of open coding as the research instrument in my study. Open coding refers to “the process of breaking down, examining, comparing, conceptualising and categorising data” (Strauss & Corbin, 1990, p. 61). This form of coding forces the researcher to critically analyse data, condense data into categories or codes to get a better understanding of the phenomenon, thus forming a theory. This study made use of an inductive code system. According to Nieuwenhuis (2007), an “inductive code” system allows for codes to be formed as data is analysed. Subcategories of raw data were formulated from the literature and words, actions and events viewed on the covers

assisted in developing codes (Mills, Durepos & Wiebe, 2010). My objective was to categorise data according to denotative and connotative methods. Both denotative and connotative categories focused on the template that consisted of colour, typography and pictorial details. Through this template, a literal and figurative understanding of people, places or events represented on the history textbook cover was established. By applying this template or coding system, content was organised, which created a rich analysis of the phenomenon that delivered a thick description of the findings.

It is, however, important to consider that findings generated from denotative methods may not be conclusive to my background, memory or experience. Other researchers may oppose my denotative assumptions. Furthermore, connotative methods will provide more a structured analysis that could still be retracted due to the multiple social truths that exist within society.

### 3.5.2 Critical discourse analysis

In order to provide a full account of this approach, it would be wise to conceptualise the term 'discourse'. Elsharkawy (2017) describes discourse relating to language form (grammar - abstract meaning of language), language use (context - functionality of language) or language processes (written, spoken, visual). In addition, CDA is a multidisciplinary approach that views language (be it visual or written) as a form of social practice and provides meaning and interaction for the maker and reader of the text. This study practically applied Norman Fairclough's (1989) view of CDA on the premise that "a critical analyst is not only concerned with analysing texts, but with analysing the relationships between texts, processes, and their social conditions" (Elsharkawy, 2017, p. 11).

Through CDA, analysts are able to determine (a) the relationship between language and social practices, and (b) understand how language can decode ideology forming "power relations" through processes of "exploitation and domination of some people by others" (Fairclough, 2001, p. 25). Considering my study, visual content was assessed using CDA to provide meaning to issues of gender, race and class that occurred within images on Grade 10 History textbook fronts. Visual grammar was thus

approached and analysed using Fairclough and Wodak's (1997) CDA principles that speak to social perpetuation.

All social practices form part of significant historical contexts, causing current social practices to be contested or reproduced due to varied interests of society. This poses questions that speak to relations of power. "How is the text positioned or positioning? Whose interests are served by this positioning? Whose interests are negated? What are the consequences of this positioning?" (Janks, 1997, p. 329). CDA was utilised in my study to further understand how first-order historical concepts of people, places, and events interconnect to social processes. An ethical stance was taken to critically analyse the unequal representation of social and political practices that currently affect society. This provided a well-grounded judgement, as visual images were analysed, considering the social impact a history textbook cover might create in the hearts and minds of learners, teachers and society.

In this study, CDA was practically applied using Fairclough and Wodak's (1997) tenets relating to CDA, that is, "(i) CDA addresses social problems; (ii) power relations are discursive; (iii) discourse constitutes society and culture; (iv) discourse does ideological work; (v) discourse is historical; (vi) the link between text and society is mediated" (Amoussou & Allagbe, 2018, p. 13). These processes connect with the third phase of iconography, iconological interpretation, thus capturing and discussing the historically significant discourses that were evident within the textbook covers. Through these analytical approaches I was able to infer patterns or disjunctions that were evident on the history textbook covers. Thus through CDA, a nuanced judgement would be passed as first-order substantive concepts would be deeply understood through the application of second-order procedural concepts.

### **3.6 Trustworthiness of the study**

For one to trust data, it is important to "know how data was collected and how findings were reached" (Pillay, 2013, p. 46). According to Guba and Lincoln (1994), the trustworthiness of a study allows one to determine the worth of the research. Connelly (2016, p. 1) adds that the researcher "should establish the protocols and procedures necessary for a study to be considered worthy of consideration by readers".

This study rests upon qualitative inquiry where trustworthiness is the core of quality criteria evident in the research as interpretations can reflect biased viewpoints. Guba (1981) divided this term into four criteria: creditability, transferability, confirmability and dependability (Maree, 2016). These procedures were taken into consideration to establish trustworthiness in my study.

In order for the study to be credible, the researcher should ask the question, “How do I ensure that the reader will believe my findings?” The judgement drawn from the five covers took place after the editorial processes were undertaken and the textbooks were approved by publishing houses. Indirect contact was also made with the author of one textbook through which she shared her writing experiences. This provided an insightful background on textbook and textbook cover production which expanded my judgement. An audit trail was created where progress was tracked from the beginning of the research study up to the findings, which ensured that there was no deviation from opinions drawn.

Transferability implies that the researcher's findings are compatible with other contexts or experiences. In other words, the reader must be able to make a connection with the contents of the study and his/her own experience (Maree, 2016). In this study, the application of iconography and CDA produced thick descriptions. These methodologies also ensured that the findings correlated with the data where researcher bias was minimal. A detailed description was provided to the reader to generate logical ideas and understanding of the theme, research design, data collection strategies and how this was appropriate for the study. Furthermore, the analysis of five Grade 10 History textbooks provided the reader with different historical settings but revealed how each scenario related to the phenomenon being studied. The evidence of substantive first-order concepts (people, places, events) and procedural second-order concepts (empathy, change, historical significance) resulted in generalisable findings across settings.

Dependability is a term that is interchangeably used with reliability in qualitative research (Maree, 2016). “It is concerned with whether we would obtain the same results if we could observe the same thing twice” (Donnelly & Trochim, 2007, p. 149). During the data-gathering process, data sources may change in order to further enhance the study. In the case of my study, I kept a record journal of the data analysis

process and made observations that would allow for the reader to follow through with adjustments being made. The use of open coding enhanced trustworthiness as the reader was provided with categorised information on how conclusions would be drawn.

Confirmability refers to the removal of researcher bias where the findings are purely focused on the participants' responses and views of the context being researched (Maree, 2016). This study does not physically deal with people but rather looks at the various ways one can judge history textbook covers as the sample of the study. In order to avoid researcher bias, I attended every online cohort session that was designed for master's and doctoral students. These interactive sessions opened a new lens to approaching and interpreting research. I was provided with the opportunity to communicate with students and supervisors, share my views and receive constructive criticism which narrowed the unseen gaps within my study. This in turn increases trustworthiness as multiple interpretations contributed to my judgement of the findings.

### **3.7 Ethical considerations**

According to Annabelle (2017, p. 1), ethics is the “branch of philosophy that involves systematising, defending, and recommending concepts of right and wrong conduct”. Ethical verification was taken into consideration as this study was conducted solely by me (the researcher). I have complied with all the rules and regulations of the University of Pretoria in avoiding plagiarism and keeping in line with the policy of the university. My entire dissertation was submitted through the system of Turnitin to validate originality of work. Secondary data analysis required me to adhere to certain copyright regulations. An ethics application was completed and was approved by the Faculty of Education Ethics Research Committee of the University of Pretoria (Reference no. EDU033/20).

### **3.8 Conclusion**

In this chapter, I have discussed the research design and methodology that directed the study towards answering the research question. The selection of the qualitative approach provided a comprehensive understanding of the phenomenon studied. Iconography worked in tandem with denotation, connotation and CDA as the chosen research methods. The use of purposive and convenience sampling assisted in selecting a sample of five Grade 10 History textbook covers. This was followed by the



selected data collection and analysis methods that relied on denotation and connotation as the core tools that were further sub-categorised. Lastly, issues of trustworthiness and ethical concerns were considered.

The next chapter will transform this sketch of research analysis into a coherent, smooth and precise landscape relating to the historical educational judgement imparted on the covers of Grade10 History textbooks. The analyses were obtained in accordance with the research methodology adhered to in this chapter.

## CHAPTER FOUR - DATA ANALYSIS

### 4.1 Introduction

Chapter 3 explored the research design and methodologies adopted with the intention of answering the research question: What does a history educational judgement of Grade 10 History textbook covers reveal? The chapter provided an explanation of the selected methods that would contribute to the research findings and speak to the phenomenon – judgement. In this chapter, my executed plan of research methods will crystallise as data analysis ideas and concepts transform into practical activity. In doing so, front covers will be assessed independently to deliver a well-grounded analysis of historical and visual design elements that invoke judgement. A schematic representation will be executed in line with the aforementioned claims that this study rests upon the phrases: “judging a book by its cover”, “first impressions last” and “a picture is worth a thousand words”.

The analysis of the data collected is presented as two branches which capture the denotative and connotative judgements of the chosen history textbook covers. The first branch expounds the visual content analysis, pre-iconographic description and iconographic analysis. In this branch, I focus on the literal meaning of signs, symbols and icons that incorporate colour, pictorial details and typography thus adding to the denotative experience. The second branch elaborates on the deeper meaning of what these signs, symbols and icons signify. Visual design aspects (colour, font, composition of images) will also feature in both denotative and connotative analysis of the textbook covers. During the analysis process, the substantive first-order and procedural second-order historical concepts will assist in forming discourses that emerge from the findings. The following conceptual map encapsulates my thinking in providing a judgement of Grade 10 History textbook covers.

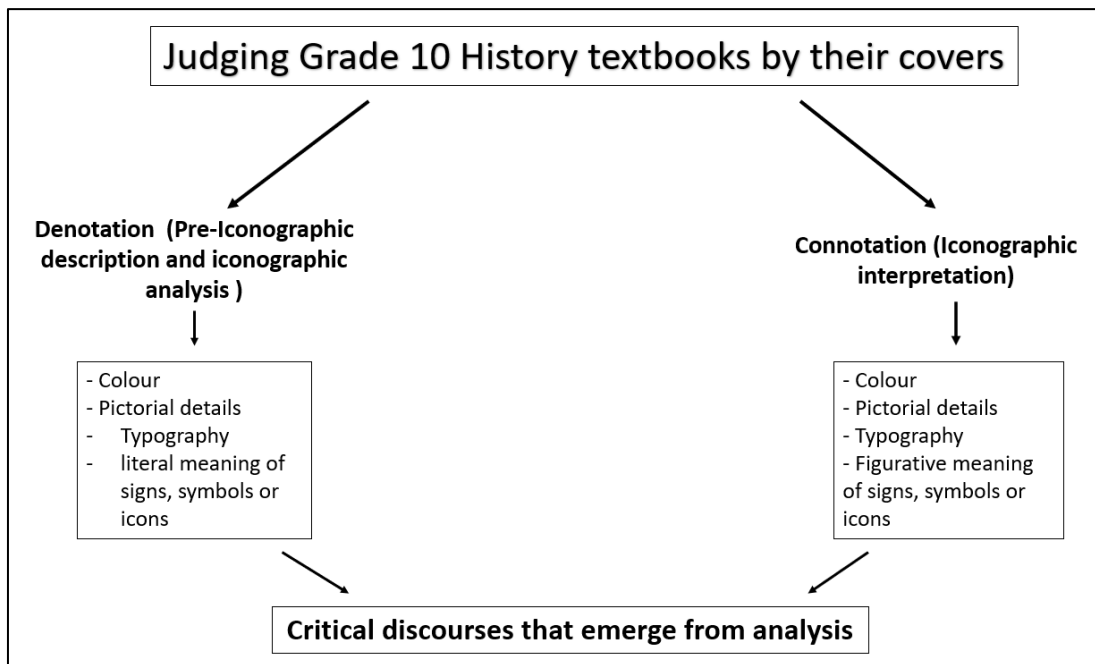


Figure 4.1 Conceptual mapping as an instrument of data analysis

It is vital take into consideration that each textbook cover is uniquely designed and sends off various signals to the human mind. Thus, my judgement of visual design aspects and contextual historical elements may be questioned by individuals with differing opinions. As an interpretivist researcher, I aimed to understand the world from the subjective experiences of others. In so doing, my analysis led to the historically significant discourses that emerged from the representation of historical and cover art elements observed on the five Grade 10 History textbook covers.

#### 4.2 Two-branched analysis of selected history textbook covers

This section develops a detailed analysis encompassing the denotative and connotative representations that are evident on the selected covers. Through my analysis, I wish to transform the visual word into a conceptual idea by deeply understanding the visual literacy and historical contextual elements that are used as part of the design on the chosen history textbook covers.

The appearance of colour has a powerful psychological effect on our daily lives. Every colour is packed with meaning, sometimes universal, other times not, that sparks an emotion or feeling and, in some cases, impacts the way in which we view objects, images or landscapes. The use of colour evokes various reactions as culture, personal preference or prior experience shape thinking patterns. For example, warm colours

such as red, yellow, orange and black evoke feelings of power, passion, danger and authority. Cool colours such as blue, green and white evoke feelings of calmness, wisdom, purity and innocence (Olurinola & Tayo, 2015).

The assessment of pictorial details requires one to pay attention to multiple visual techniques that have been incorporated in order to provide the meaning of visual text. These salient features include distance, contact and perspective that impact on the viewer's ability to decode elements in a particular manner (Kress & Van Leeuwen, 2006). Distance refers to how close the image is to the viewer. The closer characters or objects are to the observer, the more personal the image becomes. Contact refers to the gaze of objects or characters and has an effect on meaning-making. When the figure stares directly at the responder, a connection is established between the observer and subject. When a figure stares at another object in the image, it forces the viewer to shift attention to that which it is directed at. Vector lines assist the eyes to make contact and move from one element to the other. Visible lines are created by pointing fingers, stretched arms or objects that provide direction to the viewer. Invisible lines may be observed through the gaze of figures that links the eyes from one aspect to the next (Visual literacy, 2020). Perspective describes the image in terms of foreground, middle ground or background. Pictures positioned in the foreground are generally more important than those placed in the background (Kress & Leeuwen, 2006).

Typography refers to the style, alignment and spacing of letters, numbers and fonts that pay attention to size, and design that adds depth to, in the case of this study, a textbook cover. The use of typography in visual design provides a creative experience for the reader as language is conveyed in a way that appeals or sparks a strong emotional response to an audience (Hannah, 2020). According to Gasser, Boeke & Haffernan (2005), the use of a font plays a significant role in memory recall. For example, the study conducted produced a higher recall of information when the serif font was displayed. It can therefore be observed that designers or publishers use certain fonts to convey certain messages.

Considering the above, the application of denotative and connotative methods will enlighten my understanding of how colour, font, positioning of aspects and images influence an educational judgement of Grade 10 History textbooks. Of note, the

chosen images that represent the textbook cover form part of free stock images which can be accessed without royalty costs and can be used for research purposes following company conditions (Norton, 2020). Each textbook will be scrutinised separately, and the presentation of these elements will culminate in CDA that emerges from judgements drawn.

#### 4.2.1 FOCUS History Grade 10

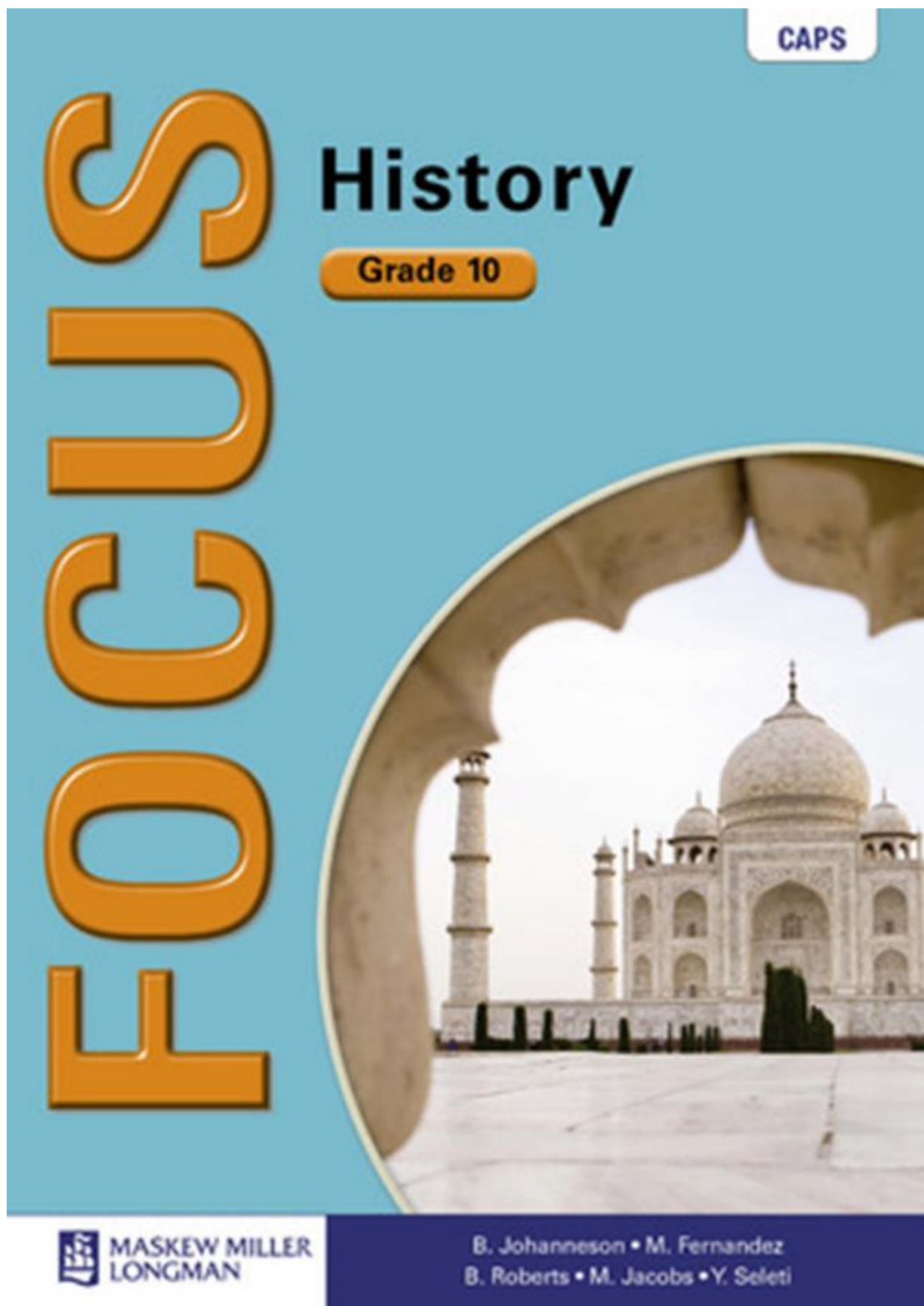


Figure 4.2.1: FOCUS History Grade 10 Learner's Book (Johanneson et al., 2011),

### *Denotation*

*FOCUS History Grade 10* displays a light blue background complemented by an orange hue that colours in the textbook title series (FOCUS in capital letters). The bold black title (History) creates high contrast and visibility against the blue and orange hues. On the top right corner of the textbook cover exists a white label having a darker shade of royal blue writing that shows the curriculum logo, abbreviated as CAPS. This colour scheme is in conjunction with the bottom strip of the cover that is divided into two colour segments. The first piece of the strip is noticeable in a white background with a dark royal blue print. It highlights the logo and the names of the publishers, Maskew Miller Longman. The second shorter piece of the strip has a switch in colour selection to a dark royal blue background and white writing displaying the names of the authors. The crossover in colours differentiates the two information sections. The photograph towards the bottom left of the cover is filled with colours of white, light blue and brown. These colours are contrasted by dark green trees in the foreground.

The textbook series title is displayed in a vertical orientation on the left of cover having a bold, upper case, large, orange font. Its positioning catches the eye first as the English language is read from left to right. This is then followed by a horizontal, smaller yet bold heading that lists the subject area (History) in black and an even smaller font of the grade level (10) that is backgrounded with the same orange colour used for the book series title. Lastly, the ship logo, publishers' names, Maskew Miller Longman and authors are in a small, fine print evident on the bottom strip of the book.

There is evidence of one powerful image on this history textbook cover, that of the Taj Mahal in Agra, India which is positioned towards the right-hand corner of the cover. The white structure in the distance is viewed through a semi-circular, arched "lens". The architrave space from where the picture was taken leads me to believe that this site was possibly captured from a reasonable distance. The Taj Mahal is captured as a square image on a thick, white base having a central onion-shaped dome and two flanking smaller domes. Two tall minarets are visible to the left of the main structure. A central, framed, tall arch in line with the large dome is evident. Two smaller arches, one on top of the other, are positioned on either side of the main central segment. Adjacent to the left are two more smaller arches positioned at an angle. There are trees in front of the Taj Mahal in two straight lines, one horizontally positioned to the

positioning of the photographer and the other vertically. There is a white, smooth platform from where this picture has been taken. A very pale, milky blue sky is present in the background of this photograph.

### *Connotation*

The *FOCUS History Grade 10* title to the left side of the cover presents an orange colour that creates a mood of enthusiasm, attraction and creativity which stimulates the mind (Colour Meaning, 2015). The background of the textbook cover is coloured in light blue representing tranquillity and calmness. Spiritually, it is seen as warding off bad spirits and signifies peace (Bourn, 2011a). The pale, milky, light blue sky in the background is indicative of the spring season of India, as there is no evidence of clouds in the sky. The lighting of the photograph suggests that the picture was taken at dawn. Dawn symbolises the start of the day as Muslims awake to recite the first prayer (fajr). This time of day suggests the rising of the sun, which could also signify the rise of the Mughal Empire. The photograph, taken at dawn, depicts the Taj Mahal with no visibility of many people around the landmark. The white colour of the iconic Taj Mahal symbolises a clean slate, purity and simplicity of the structure. In the Islamic religion, the Taj Mahal stands for peace, which is the meaning of the word Islam in Arabic that originates from the word "sal'm". Quraanic inscriptions engraved on the white panels at the gateway relate to the gardens of paradise upon entry which follows verses relating to the "Day of Resurrection" found in the Holy Quraan (Begley, 1979). It is therefore understandable that the Islamic ruler, Shah Jahan, who had the Taj Mahal constructed, chose the colour white for this structure. This is in contrast to the heading in black which is associated with strength and authority (Bourn, 2010b). The dark blue colour visible on the CAPS logo and publisher's print represents integrity, knowledge and power. The dark blue hue is also used as a background colour for the authors' section. The dark green colour seen on the image symbolises nature, the environment and freshness (Bourn, 2011c). So, symbolically, the multiple colours attract the reader's attention and interest to become further engaged with the textbook cover.

The word "FOCUS" is presented in a vertical orientation that is rotated in a counter-clockwise position running from the bottom to the top of the page. This layout causes the reader to tilt his/her head to engage with the text. The use of upper-case letters conveys strength, power and emphasises the important words in a title (Oosterhout,



2013). When one focuses on an object or being, it becomes the central point of attention and interest for the viewer. On this cover, the display of one photograph, the Taj Mahal, becomes the focal point for the observer. The bold, orange-filled text in this context adds to the visual aesthetics that expands the reader's attention to the textbook cover and book series. To the right of the word "FOCUS" we see the main heading of the textbook, History, a bold, sans serif font that provides clarity and simplicity to the text (Kolenda, 2020). This is followed by the grade level (10) and the CAPS label that displays the same sans serif font but is seen in a smaller size. The abbreviated CAPS lettering assumes that all readers will know what it signals. The contrasting black colour of the main heading and grade level stands out from the other textual elements on the cover.

The symbol of the ship representing the logo of Maskew Miller Longman publishers shares similarities with the Dutch East India ship, a caravel that was developed in the 15th century and used for colonisation by European powers (Caravel, 2001). The names of the publishers are displayed in a serif font which refers to a classical font that establishes a sense of trust, authority and formality. Maskew Miller Longman was formally a South African publishing company but now forms part of Pearson, one of the world's largest education companies (Puku, 2020). The authors' initials and surnames are indicated by a sans serif lettering conveying legibility (Canva, 2020). For example, Yonah Seleti is a Black male who has publications based on historical themes across Southern Africa. He is currently the Acting Deputy Director General for Human Capital and Knowledge Systems at the Department of Science and Technology in Pretoria. Barbara Johannesson is a White female author who has multiple contributions in school textbooks and articles in the field of social sciences and history. Mario Fernandez is a White freelance educator and writer in Cape Town who features in the FOCUS series history textbooks for Grades 10 to 12. The authors of this textbook are representative of White, Black or Coloured people and are not representative of South Africa's diverse society. This may have implications for the content displayed within the textbook.

This textbook cover centres its attention on one historically significant image – the Taj Mahal. The Taj Mahal is a striking image that is seen as a world-renowned historical masterpiece. In 1982, UNESCO appointed it as a World Heritage Site, signalling it to

be applicable to all of mankind, including South African teachers and learners using this textbook. It appears on the bottom right segment of the textbook suggesting that key information is represented, causing the reader to pay attention to the deeper messages that arise from the Taj Mahal. The observer thus makes direct eye contact with this structure and establishes an “imaginary” relation with it. In this context, the left side of the textbook cover (FOCUS) is the information that is already known or given (Kress & Van Leeuwen, 2006).

The iconic Taj Mahal symbolises eternal love. This structure is a mausoleum built in Agra, India during 1632 by a love-stricken and heartbroken Mughal ruler, Shahab-ud-din Muhammad Khurram better known as Shah Jahan. This regnal title translates to “king of the world” in Persian (Farsi). Shah Jahan was the most prolific Mughal emperor of his time. The 30 years of his reign saw the Mughal Empire progress in leaps and bounds, His era was regarded as the “golden era” of the empire (Sparavigna, 2013). Apart from his abilities as a commander and ruler, he was best acknowledged for his architectural achievements and notably the jewel in his crown being the Taj Mahal (Nicoll, 2009). The Taj Mahal was constructed to symbolise his love for his third wife, Mumtaz Mahal who died during childbirth. The meaning of the words “Taj Mahal” translates to “Crown Palace”. Arjumand Banu was given the nickname Mumtaz Mahal which means “chosen one of the palace”. She was of the family that sat in the courts of the Mughal dynasty during the 17th century. She bore 14 children and died during childbirth. Her memory inspired Shah Jahan to build the Taj Mahal which houses her tomb today. The building of the mausoleum consisted of a team of over 100 elephants which transported the building materials. Labourers consisted of 22 000 men and women who were sculptors, skilled dome builders and stone cutters who took 20 years to construct this magnificent achievement (Koch, 2006). The Taj Mahal remains a World Heritage Site and reflects the Mughal Empire’s great contribution to world-renowned architecture. The completed Taj Mahal served as an icon for posterity. The Mughal architecture has influences of Indian, Islamic and Persian cultures. This shimmering, white, marbled structure epitomises the rich Indian historical background and remains one of the wonders of the world (Tillotson, 2010). Being a symbol of India, the Taj Mahal is contentious due to its religious roots in Islam. Present-day Hindu nationalists appear to downplay the significance of the Taj since it

represents a tomb, which is against Hindu custom (Koch, 2006). This has created much controversy amongst historians and religious groups alike.

The Taj Mahal also emphasises the power, richness and success of the Mughal Empire between the 16th and 18th centuries. During this period, the Mongols who were Muslims from Afghanistan conquered northern India which gave rise to the Mughal Empire. This was achieved under the leadership of Zahiruddin Muhammad, also known as Barbur. Following in his steps, his grandson Akbar took over leadership and changed the government and society of India. Under his rule, the economy flourished as tax collectors were honest and there was a fair and equal assessment of land reforms. Trade routes were also established along the Indian Ocean with Islamic trade routes in Asia and the and the Great Silk Road. Akbar inculcated religious tolerance and encouraged art and literature. By the late 17th and 18th centuries, the Mughals invaded and ruled most of India (Sparavigna, 2013). The Mughal Empire during this period prospered in wealth which led to one of their greatest achievements – the construction of the Taj Mahal.

*FOCUS History Grade 10 Learner's Book* aims to be neutral by omitting any human beings on the front cover. The choice of colours and display of only the Taj Mahal is a direct intention of the publishers to focus on one aspect of history that provides an account of the past which cannot easily be contentious. There are no people visible on this textbook cover, especially on the main image displayed. This textbook front may have succeeded in portraying a minimalist historical lens with a solitary historical icon. This deters the observer from making any racial, class or gender-based assumptions but it can raise the question of how this structure came to be. Another observation is that only one historical aspect from CAPS-History Grade 10, the Mughal Empire, was chosen to be displayed on the cover. The Taj Mahal is viewed from an alcove providing a limited view of an incomplete structure. This encourages a deeper viewing of the full picture, that creates a more detailed evaluation of the historical significance. The Taj Mahal only constitutes a small section of the CAPS curriculum, yet it conveys the achievements in history by being placed on the cover. This provides a tranquil, geopolitically removed, uncontroversial and neutral understanding of the past which is uncontroversial in the South African context.

4.2.2 In Search of History Grade 10 Learner's Book

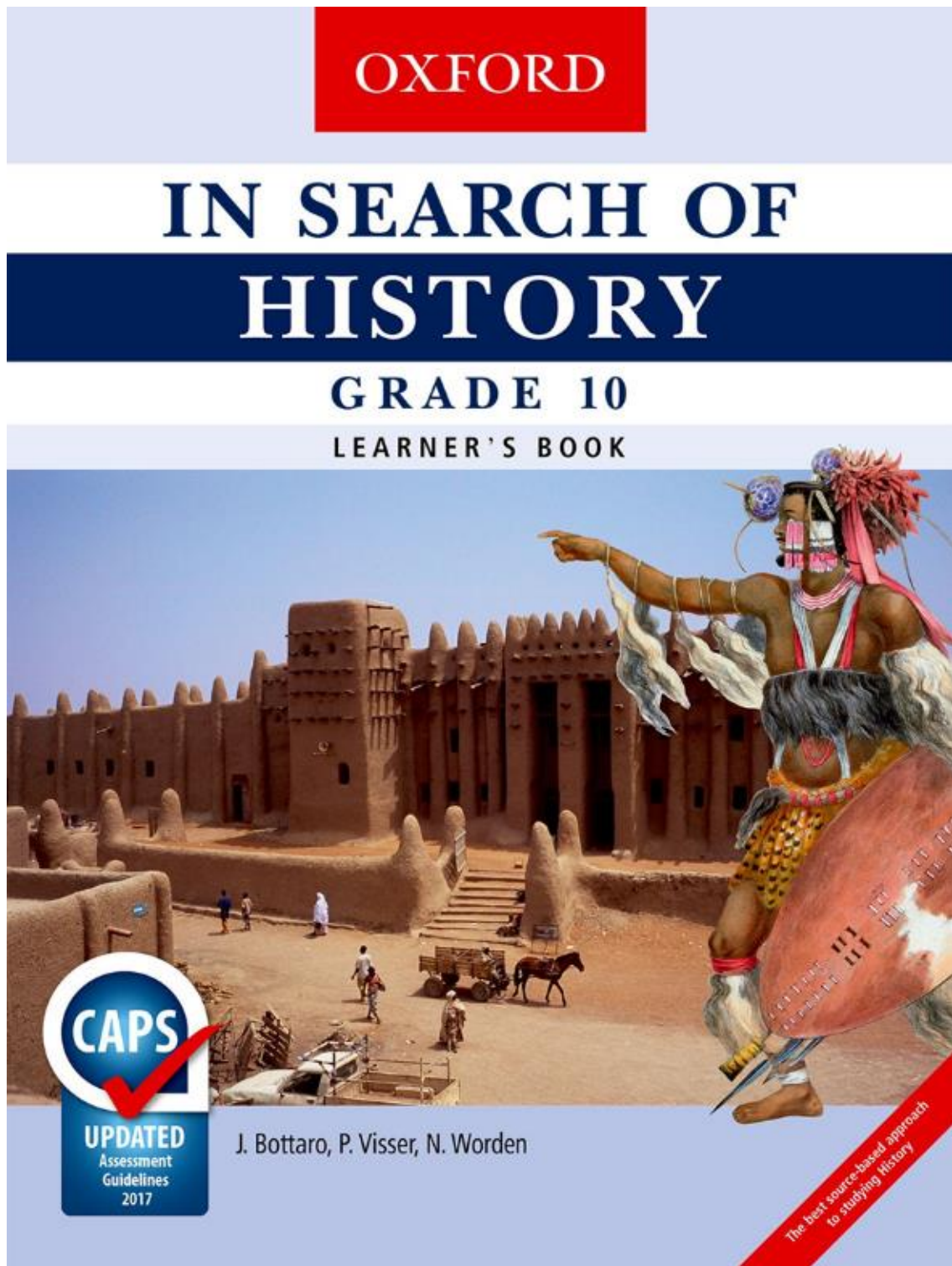


Figure 4.2.2: In Search of History, Grade 10 Learner's Book (Bottaro et al., 2011),

### *Denotation*

This textbook cover is packed with various colours that can be divided into top, middle and bottom bands or segments. The top section of this textbook cover shows light blue and white bands of varying thicknesses that are alternative with a navy blue band. The first band at the top of the page is in shade of pastel light blue that is contrasted by a strikingly red rectangle, indicating the publishing company 'OXFORD' for this textbook. The second band is white with navy blue writing and displays a portion of the title 'IN SEARCH OF'. The third band stands out in a navy blue strip and white writing, indicating the last word of the title 'HISTORY' that stands separately. The fourth band is seen in white with navy blue lettering of the grade level – 'GRADE 10'. The fifth band separates the image from the bottom band of the textbook and is evident in a thin, light blue strip presenting 'LEARNER'S BOOK'. The central band focuses on the image that is made up of glossy hues of blue, brown, black, white, grey, yellow and pink. The bottom segment of the textbook is in a sky blue colour with the names of authors evident in black writing. The curriculum, CAPS, is foregrounded at the bottom-left corner of the textbook appearing in a royal blue background with white writing and a bright red tick. A bold bright red diagonal strip runs at the bottom right corner providing information about this textbook.

The title of the textbook is prominent in bold, upper-case letters that is separated by different bands of colours. The lettering of the publishing company 'OXFORD' and the title of the textbook 'IN SEARCH OF HISTORY GRADE 10' are visible in a serif font. The font changes to a san serif print for 'LEARNER'S BOOK'. The san serif font correlates with the list of authors that appear in a black fine print on the bottom strip of the cover. The writing of the CAPS logo follows in the san serif font but appears to be bolder. At the bottom right of the page, we see a diagonal red strip and white sans serif font that mentions the approach to studying history. There is evidence of differing font sizes used on this textbook cover.

The central segment of the cover is backgrounded by a city or region that appears to be dry and has a milky blue sky. A large, mud-brick structure resembling a castle or landmark spreads across this image. There is visibility of wooden beams that protrude from the top half of the structure. There are signs of activity as some individuals are strolling past the structure and others are sitting on the stairs of the structure in the

shade. These individuals are visible in the central and left zones of the image. The women are dressed modestly as they are wearing long scarves that cover their hair and body. Five men are walking in a westerly direction and one woman appears to be walking eastwards. There is also evidence of a horse and cart that seems to be operational as a male figure is seen on the cart. The horse and cart are positioned at the entrance of the castle that is moving in an easterly direction. Directly across it, a light delivery vehicle is visible that is facing the left side of the reader. Dilapidated wagons or crates are seen in front of the truck and a walled-off mud structure is present.

This city view is montaged by a prominently visible painting of a bearded and moustached bronze-skinned African warrior who is foregrounded towards the central right-hand side of the textbook cover. He is brightly dressed in colours of white, pink, grey, yellow and blue. There is evidence of a black head band that extends to the back of his head with a dusty pink, feathered headpiece connected to it. Two blue fluff balls are also entwined to the headpiece which are positioned at the top and to the right-hand side of his forehead. The left side of his face is covered with a row of pink and white feathers. Pink and white chains of different lengths hang from his neck. The top half of his body is partially covered with white ropes that connect to a horizontal band of animal fur at the centre of his torso. The bottom half of his body is covered in a leopard-skinned apron and tufts of a cow's tail are visible below the knees and on both arms. In his left hand, we see a protective shield and weapons. His right hand with his right index finger points towards a western direction. His physique appears to be strong and healthy. In addition to this, the CAPS logo on the left bottom corner is foregrounded on a rectangular block and stands out in rotated rain drop shape that is covered with a positive red tick.

### *Connotation*

There are various shades of blue evident on this cover. Each shade has a unique symbolic meaning and evokes a different response from the observer; however, the entire blue spectrum is representative of trustworthiness and reliability (Canva, 2020). The pastel, light blue colour seen at the top of the cover signifies softness and tranquillity (Colour meaning, 2015). This is foregrounded by a bright red rectangle of colour that symbolises the power and strength of the publishing company which why

it is placed at the top centre of the textbook cover (Colour meaning, 2015). The white bands on the cover have a positive connotation that may represent a successful beginning in this context. The navy blue band signifies wisdom, confidence and power implying that history is knowledge of the past. The use of white and navy blue as a combination has links to oceanic travel relating to sailing and sailors. This is the basis of how the earth was travelled “in search” of uncharted lands (Bourn, 2011d). This textbook front may be politically driven as the top colours of navy blue, red and white provide a Westernised feature that links to the American and British flags. The title of this cover presents the idea that history is in a continuous cycle of analysis and there is always more to read, learn and interpret. “In Search” refers to seeking answers to many of the historical questions that arise from viewing the front cover and the subsequent curriculum. By viewing the words “In Search of History” the prospective historian will be challenged to seek History. The mud brown colour evident on the structure symbolises foundation, stability and strength, and warmth (Bourn, 2010e). The clear blue sky indicates the climate of the region which is dry and hot. The pink colour visible on the African warrior signifies the “need to protect and take care of others” (Bourne, 2010f, p. 1). The use of glossy colours on this cover provides a hallmark for textbook marketing, as the viewer can easily be attracted to this history textbook cover.

The use of a serif font in upper-case letters for the publishing company logo and title suggests that the publisher and textbook are traditional in their presentation and can be trusted. The word ‘OXFORD’ is representative of a large multinational company that is also synonymous with one of the oldest and most sought-after prestigious universities in the world. It thus connotes superiority which means that the content of this textbook will be regarded as eminent historical knowledge. The sans serif font displays a clearer font that is modern and approachable for the reader (Rinaldi, 2019). Thus, the CAPS logo, authors’ initials and surnames and informative diagonal red strip in sans serif fonts provide a feeling of relaxation. The combination of both types of fonts creates a balance for the reader to differentiate from the more noticeable to less noticeable.

The *In Search of History Grade 10* cover image is an example of juxtaposition. It symbolises two significant periods of history on the African continent that occurred

within separate time spans, namely Songhai, an African Empire in the 15th and 16th centuries, and transformations in Southern Africa after 1750. This section features within the CAPS curriculum that acknowledges the indigenous knowledge systems of West Africa and values the rich history and heritage of Islamic civilisation. The backdrop of this image displays a 13th century mud and log-beam, Sudano-Sahelian architectural style, constructed mosque in West Africa, Mali. This environment forms part of the Sahel. The word “Sahel” is Arabic for Sāḥil which means “semi-arid region of west and north-central Africa extending from Senegal eastward to Sudan” (Sahel, 2020, p. 1). These regions experience dry, hot and windy weather conditions perennially. The building is known as the world’s largest mud-brick structure and resembles a mosque situated in Djenné that was rebuilt in 1907 (Miley, 2018). This mosque signifies the Islamic religion that dates to the 9th century and was constructed as a place of prayer for Muslims. The Djenné mosque of ancient Mali was designated as a UNESCO World Heritage Site in 1988. This implies the importance of preserving this site for mankind and the future generations to recognise and identify with the local people’s background, culture and religion. It is an iconic structure that is regarded as “one of the wonders of Africa” and known as the Great Mosque of Djenné (Khan Academy, 2020, p. 1). This building creates an emotion of cultural devotion to the religious and commercial practices in Mali and the predominantly Muslim community lifestyle of the people in Djenné.

This image displays the northern wall of the mosque. The eastern wall which faces Mecca is known as the Qibla (prayer direction) wall because Mecca is the direction of prayer for all Muslims. This site became an Islamic centre for the learning of the Holy Quraan and was also called a Madrasa in the Arabic language (Islamic learning institute) during the Middle Ages. The present-day Grand Mosque Djenné is continuing its role as an Islamic centre of teaching (Marchand, 2016). This signals the survival of the culture, religion and the structure because of the people of Djenné who uphold and understand the values that this institution has developed over the centuries.

The wooden beams reinforce the structure and project from the mosque wall edge, allowing workers to scale up the walls and use it as a scaffold annually during the festival of the “Crepissage de la Grand Mosquée (Plastering of the Great Mosque)” (Khan Academy, 2020, p.1). This earthen structure is exposed to weather elements



that may erode the surface and thus the maintenance of the structure needs frequent reinforcement with mud applications. This festival signifies patriotism and love for their history, heritage and culture adding to their desire to sustain and maintain every aspect of their cultural and religious past.

There is evidence of local women and men, near the precinct of the mosque. The females' religious attire of head scarves suggests that they are either coming to pray or have completed their prayers and are leaving the vicinity. Some people appear to be sitting in the shade on the edge of the stairway to the mosque platform. The shadows of the visible figures are short and indicate that it is most probably just past midday which signifies time of prayer relating to Zuhr (past noon prayer for Muslims). The nature of the people and their attire signifies the cultural simplicity of the inhabitants of the region. Thus, it can be observed that the Grand mosque of Djenné remains a place of historical, cultural, spiritual and educational significance today.

Two forms of transport modalities are represented in this image. The horse and cart depict an older form of transporting goods which is seen to be moving in the opposite direction to people walking. This form of transportation dates back to the pre-industrial age. In contrast to this, a light duty motor vehicle (bakkie) as a modern form of transportation is present in the picture adjacent to damaged crates. The different forms of transportation symbolise the variant generations and the socio-economic strata present in Djenné.

Imposed on the cover to the right of the iconic Great Mosque, is a painting of an African warrior positioned towards the right-hand side of the cover. The choice of his composition indicates that he presents new information to the reader, who then focuses more deeply on the figure (Kress & Van Leeuwen, 2006). He is adorned in colourful traditional African attire which symbolises his cultural background and patriotic attachment for his region or tribe. He is foregrounded on the image which grabs the viewer's attention to focus on his athletic physique, signifying he is a powerful, bronze-skinned icon who is eager to fight on behalf of his people. He is presented as fearless. His facial expression further emphasises his interest and determination to act as a warrior. We see his right hand pointing in a westerly direction, which could possibly suggest that he sees opportunity and possible progression of his tribe. His index finger serves as an invisible vector line that directs the eye towards a

landmark or opponents. His gaze is focused on that which is pointed at and encourages the reader to look through the image. At first glance, one may assume the warrior depicts King Shaka, the founder and leader of the Zulu tribe (1816-1828). There is, however, no true account of Shaka's appearance which means he can be represented in accordance with the painter's or sculptor's interpretation of him. He can therefore be viewed as a fictitious warrior conjured up to be almost universal. Various regalia from different tribes are brought together in one for the purpose of universality. One's perspective of the figure changes to view him as idealistic warrior. The cowhide shield in light brown and white signifies that this warrior is not a chief of a tribe as those warriors only used white cowhide shields. The Nguni cow is the source of the hide used for the shields. The Nguni cattle are the "currency" of the Zulu nation (Sobania, 2002). Double-column, horizontal slits run along the spine of the shield and are reinforced with leather to add thickness to central core of the shield. The tufts of a cow's tail that are worn in his arms and below the knees resemble the traditional Zulu dress to make him appear broader than he is. The leopard-skin apron indicates that this warrior forms part of a royal family (Morris, 2017).

The manner in which the perceived Zulu warrior is presented has significant colonial undertones. The presumed artist is British-born George French Angas, who in 1849 released a series of paintings relating to indigenous South Africans (Morgan, 1966). The intention of Angas was to represent the Zulu warrior as savage and, at the same time, subservient to colonial control. This was to justify the colonial incursions and their wars to further their imperial interests (Guy, 2002). The Victorian stereotype is emphasised as the warrior appears to have a modernised version of African traditional and cultural dress due to the various colours the artist has utilised. The warrior is thus distorted and becomes a "creation" rather than showcasing the true roots of African culture.

The bottom left corner of the textbook cover is a symbol that displays the contemporary South African curriculum, CAPS. Its positioning on the bottom left corner suggests that information is already known or is self-evident to the reader (Kress & Van Leeuwen, 2006). The red tick indicates that the content adheres to official curriculum requirements as sanctioned by the DBE. It further states the updated changes to assessment guidelines in assisting history teachers and learners alike. The diagonal

red strip at the bottom right corner of the cover has the following words printed: “The best source-based approach to studying History”. This strip, which also links to the Oxford publishing logo, could serve as a marketing tactic which encourages history teachers, parents or learners to believe that this textbook series is the best. It will succeed in creating an impression of a superior product purchased within this series.

Lastly, the authors of the book appear to be one White male and two White female South African scholars. Nigel Worden works at the University of Cape Town as a history professor. Pippa Visser and Jean Bottaro are dedicated to writing books. Apart from the Zulu warrior, the backgrounded people in this image are faceless and unknown, yet one can see the intention of displaying a predominant, universal, imagined male figure. Relative equal gender representations are made but the large warrior stands out in his cultural attire to show the male dominant stereotypes that has been part of history for centuries. The authors could be sending a liberal historiographical message. The positioning of the authors on the bottom strip of the cover indicates that their importance has not been emphasised, as the reader views that section of the cover last.

#### 4.2.3 New Generation History Grade 10 Learner's Book

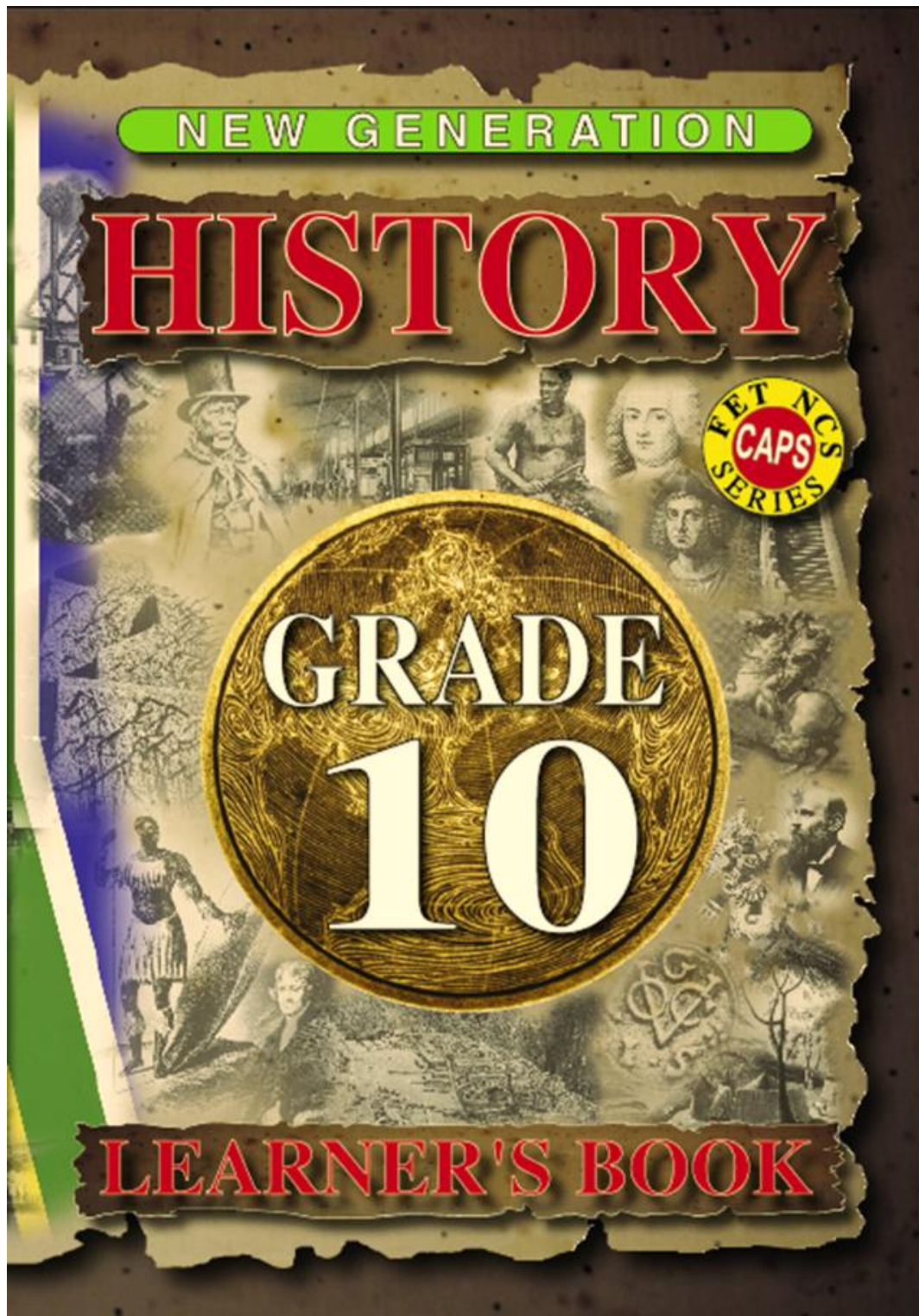


Figure 4.2.3: New Generation History Grade 10 Learners Book (Stephenson et al.,2011),

### *Denotation*

This entire textbook cover is featured on a sepia or dusty grey edged parchment that seems aged. This is backgrounded by a charcoal-grey colour. The title series, New Generation, is aligned at the top centre of the page in a lime-green background covered with white writing. This is complemented by a blood-red title, History Learner's Book, in capital letters that rests on strips of brown parchment evident at the top and bottom of the cover that creates a contrast against the backdrop of the textbook. The academic level, Grade 10, in white capital letters is positioned at the centre of the book on a bronze circle that is filled with straight and curvy gold lines. The historical images that appear around this central circle are visible in shades of black, grey and white. Towards the left-hand-side of the cover we see a portion of the South African flag that foregrounds the colours of blue, white, green and yellow. The CAPS logo is brightly displayed in a red circle that is surrounded by a larger yellow circle and is contrasted in black and white writing.

The fonts used on this cover appear to be in different colours, lengths and sizes. However, they all appear to be in upper-case lettering. The title series, "NEW GENERATION" is visible in a fine white san serif print. "HISTORY LEARNER'S BOOK" as the title of the textbook stands out in a bold, blood-red serif font. The contrasting white "GRADE" serif-font writing on the centre of the textbook is bolded and this is followed by the number "10" which appears to have a larger and bolder serif font. The CAPS white lettering on top of a red circle is seen in a san serif font that is contrasted by black san serif writing on a yellow circle.

The historical icons, signs and symbols appear around an orb and are described as the eye views the images from left to right.

The left edge of the cover displays a portion of the South African flag that runs vertically on the left-hand side. It is visible in blue, white, green and yellow that is transparent, allowing images to be seen through it.

This analysis starts with denoting from the left top corner of the textbook cover, down the left side of the textbook, to the bottom left-hand corner image. The analysis continues towards the bottom central segment up to the right bottom corner image. It

then works its way up on the right side of the textbook cover until it reaches the top images.

The first image that catches the reader's attention is a cropped photograph of what looks like a mine shaft that is coal powered as smoke emits from a long, tall chimney-like tube. The angle support beams and cross struts. This image is positioned to the left of the title and rests upon the front edge of the flag.

Below this photograph, we see African warriors who appear to be ready to fight as there is evidence of shields and spears in their hands. The foregrounded warrior is standing and holding a spear in his right hand and a shield in his left. Both his arms are raised. White shin puffs are evident below his knees. The majority of his body skin is made visible to the reader. One warrior is seen on the ground.

Underneath this image, lies a photograph of a double semi-pyramid, layered, enclosed structure that appears to be made of mud and has thick tree branches that protrude from the structure.

As we continue in a southern or downward direction, a portrait of what appears to be an African man is evident in this region of the cover. He appears to be standing on a rock platform, holding a long spear in his right hand and a shield in his left hand. He is dressed in traditional African attire wearing a head piece, apron, top and back cover, and tufts of a cow's tail below on his arms and below his knees. He is looking in an easterly direction.

To the lower right of the African male, a portrait of a White man who is formally dressed in a tuxedo and has his hair combed in a middle path. He is gazing towards the reader and appears to be seated with his left hand resting on a chair.

The bottom centre of the parchment presents a landscape that appears to be on a mountainous region. There is evidence of rock and stone forming slopes and terraces. This photograph presents a place constructed with multiple cascading levels.

Moving in an easterly direction towards the bottom right side of the cover, the eye is taken towards a coin or circular stamp that has the letters "VOC" that overlap each other and are seen at the centre of the stamp. The letter "G" appears above this and the initials "I.S." are visible underneath "VOC".

The right edge of the parchment displays a cropped image of a village that is foregrounded by a tall tree followed by shorter trees. The leaves on the trees are crispy and appear to be dry. There is evidence of an African hut surrounded by a walled-off structure and a man who sits outside this structure. Another smaller hut can be seen in front of this man. Behind him is an animal resembling a cow and there is visibility of another walled structure that is cropped out in this image.

As we move in a northerly direction, to the right of the sphere, we see a traditionally garbed figure that is covered in feathers with no visibility of the face. This creature is holding a feathered object in one hand and is wearing an embellished head gear from which a snake hangs.

Adjacent to this figure, there is a photograph of a neatly dressed White man who is wearing a blazer, shirt and bow tie. He has a half-bald head and a thick beard. He is looking in a westerly direction on this cover. The reader can only see the left side of his face.

Above this, we see a statue of a man on his horse that appears to be rearing. The man is adorned in a military uniform and is wearing a hat. He is posing for the painting by tilting his head to the left and gazes at the reader. His gloveless hand points upwards creating an imaginary line that the reader must follow. His horse rears forward, yet his head is seen slightly tilted towards the reader.

Following this, a portrait of a White man is evident. He appears to be wearing a sailor's hat and a wig that reaches his facial jaw line. He is dressed in a cloak. This figure stares at the reader with a minimal facial expression.

To the right of the White man, appears an ancient stairway that is flanked by two thick stone walls. The left wall that is built in a slightly curved pattern has gaps on the edge.

Moving higher up, directly above the White man, we see a portrait of a White man who appears to have clean-cut facial features. He is wearing a long wig and gazes at the reader or observer.

Positioned at the top right of the textbook cover, an African man is seated holding a stick in his right hand and who is looking over his left shoulder in a westerly direction.

He is dressed minimally, wearing an African leather apron that covers his waist and groin area with his chest region bare.

To the left of the African male figure, there is evidence of a cast-iron structure of a type of station with people waiting in front of stands and kiosks. Four cast-iron beams are visible in a row supporting a roof-like structure and there seems to be light fittings attached to the ceiling of this enclosed building. There is evidence of large groups of people who are standing on a platform.

The final image viewed is the portrait of an African man wearing a top hat and who is dressed in a suit that is covered by a formal cape or coat. He appears to have a small beard and moustache and is holding a stick with both hands. He is looking straight ahead as if to pose for a photographer.

The CAPS curriculum logo stands out in a red circle. This is surrounded by a yellow ring which displays the series “NCS” and the phase level “FET”. This stamp is positioned underneath the “Y” of the title “HISTORY” seen towards the right side of the cover.

The connotative analysis of this textbook cover will reveal more depth of meaning and understanding of the historical male figures and events that surround this central golden orb.

### *Connotation*

Lime green is a dominant colour that is used by designers to spark an interest against a dull façade (Bourn, 2011f). It serves as a background for the title series seen at the top centre of the textbook that is contrasted by a white hue. The blood-red titles of “HISTORY” and “LEARNER’S BOOK” signify power and forces the reader to focus their attention immediately (Bourn, 2011g). The blood-red colour could also be reminiscent of battle and bloodshed and aggression which complements many of the themes displayed throughout the dull, dusty grey parchment with its worn-out edges. This signifies the age of the paper which is very old. Parchment paper has been traditionally used for important documents such as religious documents, public laws or even to keep records of land (National Archives, 2016). This paper appears to be stronger and more stable than ordinary paper. Its use on this textbook cover therefore implies that history is important and historical pieces of evidence should be preserved



for future generations. The bronze colour of the central circle symbolises the strength and stability that is associated with the earth and history (Bourne, 2010g).

The scattering of historical pictures of characters and events in black and white around this central core draws the observer's attention to scrutinise each picture with a closer eye, as it tickles the interest by its limited colour and size. The effect of these monochromatic images displaying certain historical scenarios and figures implies that there are many more pieces of evidence linking information about the past. The South African flag that runs along the left edge of the textbook front embodies the South African past and signifies a diverse yet united rainbow nation. It also relates to the title "New Generation" which is inclusive of South Africans of all age groups. The colours seen on the South African flag each display a unique symbolic message that is sacred to South Africans. The blue colour represents the "endless possibilities for South Africans". The Y-shaped green colour symbolises unity and the "fertility of the land". The black represents the African community while the white represents the White population and signifies peace. The yellow or gold symbolises the mineral wealth of the country (Flag of South Africa – Colours, Meaning, History, 2020). These colours have positive connotations for the South African reader who has patriotic and nationalistic leanings. The red colour of the flag is not evident on this cover, as it symbolises bloodshed during warfare relating to negative connotations. Lastly, the CAPS logo following its predecessor, National Senior Certificate (NCS) is seen in red and yellow rings. The use of warm colours reflects energy and enthusiasm against the dull grey backdrop of the cover (Chapman, 2010). Behind this parchment is a border with a charcoal-grey colour, either indicating the shadow cast by the parchment on the background or that the parchment is placed on a dusty, dirty surface that speaks of age. Archives collect dust and this presentation may imply that all the pictures were sourced from information stored long ago.

The bright colours create interest on this textbook cover. It continues to hold the student's attention and plays a significant part in memorising and recalling events based on the use of colour and colour positioning. Vision is one of the most active senses of a human being and thus in a matter of 100 milliseconds, the brain can process and recognise a certain event or person because of colour usage (Gao, Hui

& Tian, 2017). Colour helps students to grasp concepts more easily and, in so doing, facilitate easier learning methods (Dzulkifli & Mustafar, 2013).

The typography visible on this cover is neatly presented in upper-case lettering that creates a strong response from the reader, as it accentuates the title and grade level, implying its relevance on this textbook cover. The combination of fine, medium and bold print indicates the level of importance of each heading displayed. The use of the serif font lettering of the textbook in blood red and white allows ease of recall of information (Gasser et al. 2015). Furthermore, the use of serif and san serif fonts provides a mix of academic and comfort reading that stretches the reader's attention to the cover of the textbook. "New Generation" refers to the new Grade 10 learners with their new learning ideas. They are a generation of individuals who think and feel differently about many life aspects. This generation is one that is free of an apartheid era that ended over 26 years ago and who are now living in a post-"new" South Africa. Their interpretation of history will be different from learners before them as they have had varying life experiences and exposure to knowledge. New questions will arise from these new minds and they may probe the authenticity of information or they may question certain historical events from the logic they have developed.

The outline of this textbook cover is presented in such a way as to create an image or idea of a treasure map of historical world events that would be detailed within the contents of the textbook. The colour, tone and style of this front cover makes a reader feel that he/she holds the codes and keys to unlocking answers to the treasures of history. The striking core of this textbook front resembles a bronze sphere with "GRADE 10" etched on it. The circle is representative of the world displayed on a topographical map depicting history around the world. Within the globe there appear lines running vertically and horizontally. These represent the lines of longitude and latitude that originate from the north pole and appear on a map. Furthermore, there is evidence of circular rings that signify contour lines joining points of equal elevation above sea level. Between these lines one may find darker shapes that resemble the continents of the world. One can observe Africa, South America, North America and Asia. The significance of this central orb with its bright brass colour and twisty line of continents creates the impression of a magical crystal ball that reveals the happenings

of the past. It also signifies a type of porthole that distributes the historical occurrences in the manner we see on the front cover.

The effect that is created by portraying multiple historical events and characters in a scattered manner arouses various emotions and feelings that will be experienced repeatedly every time the front cover is looked at. Thus, the various elements may enhance one's memory of the content read. The unstudied scenarios will awaken the reader's desire to read and search for the picture represented on the front cover. In doing so, my analysis of this textbook required scanning through the entire textbook content to better my knowledge of each image. The power of the front cover planted the seed of investigative desire.

Time plays a major role in history and therefore this must be considered as a method of positioning these pictures based on a twelve-hour clock. Feelings and emotions begin to surface as the observer deciphers each historical aspect starting at 12 o'clock of the "world-globe clock".

King Cetshwayo at 12 o'clock signifies an important icon in South African history. He was a popular leader of the Zulu kingdom during the years 1873–1879 who reigned as the last king of the independent Zulus. He followed the fighting methods of King Shaka and advocated unity and discipline amongst the Zulu nation (Ballard, 1983). As we observe King Cetshwayo in his traditional dress, we remember that he was the leader of 40 000 well-trained and well-groomed Zulu warriors. His sovereignty was recognised by the British who colonised Natal in the mid-1800s. His reign was also a form of resistance to British expansive interests. To the Zulu nation, he was viewed as a traditionalist who upheld the law of the Nguni tribe and was respected and revered by his adversaries. The Battle of Isandlwana between the Zulu and British was seen as a day of victory for King Cetshwayo who had an army of 12 000 Zulus that wiped out the British force of 1 200 men. However, the final battle of the Anglo-Zulu War, the Battle of Ulundi of 1879, was lost by Cetshwayo's Zulu army and he was exiled to the Cape in July 1879 (Canonici & Cele, 1998). Looking at the cover, the learner would sense the deep historical importance of South African history and some may identify with the cultural implications of this photograph.

In contrast to this, at 1 o'clock we see the portrait of Anne-Robert-Jacques Turgot, the finance minister and economist prior to the French Revolution under King Louis XVI in 1774. Turgot's reforms were exemplary by decreasing government spending, waste and corruption. He advocated a laissez-faire economic approach by abolishing restricted sales of grain and replaced tax in kind with tax in money (Hart, 2001). However, his radical ideas fell afoul of the influential nobility. His economic reforms were blocked by the privileged classes which led to his dismissal by the king in 1776 (Rae & Thompson, 2017). Turgot on this cover signifies the economic expansion of France prior to the French Revolution. It could be believed that had Turgot's reforms continued within France, the French Revolution that erupted 13 years later might have been avoided.

At 2 o'clock we see a portrait of Christopher Columbus and his expeditions which bring to mind the "discovery" of the great American continents. Christopher Columbus was an Italian-born explorer and navigator who led the Spanish expedition of three ships seeking easier trade routes to Asia in order to bring silk, spices and riches to Europe (Flint, 2017). He expected to reach Asia but instead "discovered" the Americas, which led to the establishment of Spanish dominance in America (Cummins & Colombo, 1992). However, the resultant controversies around his true findings lead to many unanswered questions. Many curricula are beginning to eradicate his historical significance as many believe he was not the true finder of the Americas. He portrays a riches-seeking, native-conquering tyrant who sparks a controversial discussion. Racial and religious implications are drawn from his voyages especially the islands surrounding the continent of America.

From the Americas to the right of the cover, the eye catches a glimpse of the steps on the Great Wall of China. This structure was commissioned by Emperor Qin Shi Huang of the Qing Dynasty, but the bulk of the wall was constructed during the Ming Dynasty between the 14th and 17th centuries (Hawks, 2020). It was designed as a defensive line against invaders from north of China and signified the power of the emperors during their rule. It is regarded as one of the wonders of the world today (Ruijun, 2017). The Great Wall of China is an iconic site, as it symbolises appreciation for the cultural heritage and the magnitude of this human feat. It serves as a symbolic barrier against

Western cultural influences and it represents the unification of China as an independent nation.

At 3 o'clock, the painting of Napoleon Bonaparte on his rearing war horse wearing his distinctive attire creates an impression of a fearless fighter who notoriously conquered much of Europe and Egypt with his masterful war tactics. The rearing horse statue is symbolic of Napoleon's loss in the Battle of Waterloo in 1815. All four hooves of the horse are off the ground indicating that the rider died after battle (Kelly, 2020). This is a popular painting of Napoleon on his war horse crossing the Alps. It was inspired by Napoleon's victory of the Battle of Marengo which marked a turn in the French Revolution (Pollitt, 2020). Under Napoleon, the Bank of France was established, and this led to a stimulus of industry, trade and economic stability. He was also instrumental in abolishing the class system of the French (Wilson, 2013). The picture arouses feelings of might, control and the craze for power that ultimately led to Napoleon's downfall.

Directly below Napoleon, at 4 o'clock is another fighter. This time it is a freedom fighter for the rights of his people in the form of General Jacobus Hercules de la Rey who is famously known as Koos de la Rey. His photograph portrays a clear-cut image of a man who stood at the forefront of a battle for liberation of his people from the tyranny of the British during the South African War (1889–1902) (Bottaro et al., 2011). This male Afrikaner figure is linked to the popular song De la Rey by Bok van Blerk that revives the Boer heritage and is reminiscent of Koos de la Rey as the heroic figure who fought valiantly against a formidable British army. This characteristic contrast between the two fighters brings about a sense of respect for de la Rey's achievements during the South African War. The song has strong elements of ideology, culture, roots and belonging for many South Africans today (Lotter, 2020). This satisfies the CAPS document requirement of achievable aims in bringing a sense of heritage for the learner.

To the left of De la Rey, we observe a symbol of the Aztec god, Quetzalcoatl. The feathered serpent symbolises a deity that was responsible for granting wisdom to humanity and served as a symbol of resurrection and death for the Aztec people (Smith, 2013). The word quetzal symbolises the "tail feather of the quetzal bird" and coatl represents a snake. This serpent is representative of the Aztec Empire which

gained control over central Mexico, Mesoamerica during the 15th century (Aztecs, 2020).

At 5 o'clock, we see the seal of the Dutch East India Company (VOC). This stands for Vereenigde Oostindische Compagnie in Dutch. It represents the Dutch who had a common goal of increasing world trade. Their main commercial interest was the spice islands of the Far East, which led to halfway stopovers due to the long voyage (Gelderblom et al., 2013). One of these stopovers was the Cape of Good Hope at the southern tip of Africa. The arrival of Jan Van Riebeeck at the Cape in 1652 was initially to set up a refreshment station for ill people who travelled across the seas to Asia. The Cape region then became a colony that enslaved indigenous native peoples and took over the fertile land. Economic and racial implications are thus evident as the European hierarchy was formed that forced the San and Khoikhoi off their lands (South African History Online, 2019). The seal of the VOC symbolises the ability of the Dutch to be sea farers, traders and conquerors of lands and islands. Four hundred years later, South Africa is still struggling to come to terms with this violent legacy of the VOC and its violations of human rights.

The right-hand bottom corner of the parchment displays the dried-out painting of the Tlhaping village of Dithakong by Samuel Daniell. Dithakong in Setswana means "places of stone walls". This implies that structures were more advanced in this region. This village represents the land of the Tswana chiefdoms north of the Vaal River during the early 1800s. It symbolises how the Tswana people lived in large groups where cattle were regarded as a source of the community's wealth. The people of this village were mainly hunters, agriculturalists and cattlemen. The scarcity of water in this region reduced their resources as farming land and cattle for grazing were limited (The Tswana, 2020). Through this picture, one can better understand the cause and consequences of the Tswana lifestyle in controlling trade routes and settling disputes amongst their tribes during the pre-colonial time. This picture placed in the right bottom corner is significant because it highlights the rich pre-colonial African history and the heritage of this country and the Tswana people. This piece of history displays an unknown individual. This implies that history is formed not only by popular events, places and icons but also by the unknown individuals and citizens who are vital to the historical process.

The Inca mountain city and stronghold of Machu Picchu on this cover dates back to the Spanish conquest of the Inca Empire of South America during the 1500s (Bottaro et al., 2011). This image is positioned at 6 o'clock and is seen in the bottom central zone of the textbook. This could imply that this place in history hold less historical significance according to the publishers and authors (Kress & Van Leeuwen, 2006). This mountainous region served as the emperors' estate, ceremonial site, retreat for the elite or as a military stronghold against rivals. The Machu Picchu in Peru was an urban creation of the Inca Empire as an escape route from the Spanish conquistadors and is regarded a wonder of the world today (National Geographic, 2010). The image depicted provides an ancient outlook of the Machu Picchu. However, its presentation with its magnificent, terraced fields, fine, precision stonework and complex irrigation system raises many archaeological questions relating to this so called "hidden city" of Peru (National Geographic, 2010). This aspect of history relates to ancient indigenous historical events and places as stipulated by CAPS.

To the left of this city, at 7 o'clock, we see a sketch of Thomas Jefferson who was the principal leader of the American War of Independence and author of the American Declaration of Independence. This declaration was the official start of the American Revolution that began on the 4th of July 1776. The war was fought between 13 British colonies in North America and the British government in the UK who demanded their independence from British rule, which had inflicted high taxes and a violent attack on Boston Harbour. This event escalated in the revolutionary war that had parallels with the French who supported the Americans after being stripped of many of their colonies by the British in Canada in 1759 (Mastro, 2020). This resulted in the weakening of the French economy. The American Revolution however, provided a sense of confidence and strength to the French people who observed the freedom and democracy that was given to America after gaining independence. Thomas Jefferson further influenced French beliefs as his visit to France assisted the French commoners in overthrowing the corrupt French Government. This sketch on the cover of the textbook was drawn during the American Revolution but relates to the French Revolution as a prescribed topic in the Grade 10 CAPS-History document. Thomas Jefferson was the third US president and is regarded as a controversial figure based on his contradictory beliefs that arose from the freeing of slaves in the 1780s and 1790s (White House Historical

Association, 2006). Racial implications emerge from this image, as Jefferson utilised slavery on his cotton farms for financial gain and divided the Black and White nations.

At 8 o'clock stands the chief and founder of the Zulu empire in Southern Africa, King Shaka. He ruled for a period of 12 years (1816–1828). During his early years, Shaka discovered new talents and his tall, mighty stature gave him precedence over other youths within the Nguni tribe. He introduced the short stabbing spear (assegai) and cowhide shields. Under King Shaka's reign, a sense of Zulu consciousness emerged, multiple wars were fought, and victory was established by the Zulu nation (Byrnes, 1996). In this sketch, Shaka is portrayed as an iconic figure of power and masculine strength. His traditional battledress includes animal skins and bands worn around his arms and calves which are symbolic of African heritage. There is, however, no true account of King Shaka's appearance and characteristics as the Europeans depicted him as blood thirsty warrior whereas he may not have been such. This is due to very limited evidence of his reign (Golan, 1990). Stereotypes of the individual are thus formed as he is displayed according to how Europeans assumed an African king should look like. For example, the assegai (short stabbing spear) in his right hand appears to be a long weapon. He is therefore romanticised on this textbook front cover.

Directly above the Zulu chief, at 9 o'clock, we observe a photograph of the tomb of Askia in Gao situated in Mali, West Africa. This pyramid-shaped structure was constructed during the 15th century and contains the remains of Askia Mohammad, the emperor or ruler during the Songhai Empire. Significantly, this mud structure is reminiscent of how the empire flourished during the 15th and 16th centuries when it controlled the trans-Saharan trade of salt and gold (UNESCO, 2020). This image creates a sense of simple primitive architecture and further emphasises a water-sparse area that requires a special adaptive lifestyle. The tomb of Askia is symbolic of religious and cultural admiration for the Songhai Empire. It is positioned towards the left side of the textbook signifying what Kress and Van Leeuwen (2006, p. 57) termed the "given" or "known" or what the reader might see first from a Western cultural perspective.

At 10 o'clock, the Zulu tribe is seen again, displaying the bravery of the Zulu nation under the rule of King Cetshwayo during the Anglo-Zulu War of 1879. This event occurred when the British colonial administrator, Sir Henry Frere, proposed an



ultimatum to Cetshwayo to disband the Zulu army and relinquish his sovereignty (Johnson, 2020). This never happened and on 12 January 1879, the British attacked Zululand. On 22 January 1879, the British were taken by surprise at the camp of Isandlwana when the Zulu army surrounded them using the “horn formation” advocated by the previous ruler, King Shaka. The use of the short stabbing spear or assegai together with the long cowhide shield were the fighting instruments that aided in their victory against the British (South African History Online, 2020). The image portrays the confident nature of the Zulus who were prepared to attack their rivals. This symbolises the unity of the Zulu nation who had 20 000 warriors against a British army of less than 2 000 (Johnson, 2020). The fact that the Zulu kingdom is represented twice on this cover indicates the historical significance of this period of history in Southern Africa. This depicts the patriarchal intention of the textbook cover relating to South Africans who use this textbook. The CAPS curriculum features in this image as the South African learner is able to identify the environmental and social justice that was fought for by the indigenous peoples of South Africa.

Following this event, we are catapulted to a time period of economic expansion with a photograph of an early deep-level gold mine appearing on the top left-hand corner of the cover (Bottaro et al., 2011). The positioning of this image has a heavier weighted composition and overlaps other images meaning the viewer will see this image as having salience (Kress & Van Leeuwen, 2006). This photograph depicts the period of technological advancement of deep-level mining on the Witwatersrand. Heavy machinery was needed as shafts had to be excavated in order to extract the ore. The ore on the Witwatersrand was of low-quality which meant that more rock needed to be extracted for which large groups of unskilled African migrant labours were employed. These men were controlled within the minefields and had to carry passes to authorise their presence (Katz, 1995). The imperialists in the form of Cecil John Rhodes, who represented not only his personal interests but also that of Britain, were, without a doubt, holding a significant financial interest. The industrial–mineral revolution in South Africa was a time of modernisation and urbanisation that placed South Africa on the world economic map. This picture portrays a sense of prosperity and good times for certain individuals, and a time of hardships and suffering for others, due to migrant labour exploitation by the Boers and British.

The last iconic figure on this cover is that of King Moshoeshoe, the founder and leader of the Basotho nation (Bottaro et al., 2011). He is situated at 11 o'clock. His intelligent diplomacy and military prowess made him one of the most successful South African native leaders of the 19th century. He is dressed in Western clothing, gripping his walking stick with both hands. This is a display of strength and might. He controlled many African tribes with his masterful tactics and treaties that held strong even amongst the British and Boers (Moshoeshoe, 2020). He was renowned for his diplomatic stances and clever statesmen-like tactics. He signifies the modern approach to tribalism in South Africa. Moshoeshoe is positioned at the top left of the textbook cover, which emphasises his importance in South African history (Kress & Van Leeuwen, 2006).

The final photograph situated at 12 o'clock, shows the first platform of the Johannesburg main railway station in 1895 (Bottaro et al., 2011). What is striking about this photograph is the size and precision of this structure which relates to modern architecture and technology. Again, it reflects the success of the industrialisation of Johannesburg due to the gold rush and profits generated during this period. This was the economic boom of South Africa. Its central position at the top middle sector of the textbook directs the reader's attention to detail and the standout features of the photograph. It symbolises the social, economic and racial developments that occurred during the late 1800s in Johannesburg.

The presence of a strip of the South African flag on the entire left edge of the cover with its bright colours, contrasts to the rest of the textbook colour scheme. The flag is positioned as a banner and is symbolic of the country's heritage, unity, diversity and a new generation. It highlights that this is a South African-designed textbook appropriate for the current South African curriculum (CAPS) and is proudly South African in nature. This means that the content selected has strong influences from social, cultural, economic and political role players who decide the direction of education. It applies the aims and objectives of the Grade 10 CAPS-History curriculum by being sensitive to race and class. Gender connotations exist on this cover as there is evidence of only male icons in history being displayed. The total exclusion of the female gender has raised concerns as to the intentions of the authors and publishers. This is not in line with the stipulated CAPS curriculum and may be questioned by feminists who believe

that that an egalitarian position should be upheld to maintain inclusivity. The authors names are not present on the cover as there is no space to display the nine names of the authors. It should be mentioned that the authors of this textbook range from all racial groups within South Africa. Thus, the content portrayed on the front cover is vast and diverse. The front cover displays almost 70 per cent of the topics that are mentioned within the textbook.

The *New Generation History Grade 10 Learner's Book* cover is striking with its display of various historically significant male icons, structures and symbols that evoke a positive or negative reaction for the viewer. This textbook front has omitted the names of the authors and publishers but has rather filled the page with images of historical content that features within the textbook. An interesting observation is that each element can be referenced within the textbook which adds to an educational experience for the Grade 10 learner. It can be ascertained that the content is adequately represented on the front cover, but the gender bias is conspicuous by the absence of even a single female. The choice of imagery is presented in a culturally diverse manner that has aspects of world history which ties in with the Grade 10 CAPS-History curriculum. Through this textbook cover, the learner will understand indigenous knowledge systems and global imperatives of the past. Historically significant people and events will be acknowledged thus deepening interest to make sense of a global past. The scattering of historical events and icons makes it easier for the learner to categorise world history and make linkages of time, place and person. This assists in orientating their historical experiences. The banner of the South African flag has commercial and patriarchal implications that clearly reveal this textbook as a South African production. The diversity of the authors with their racial and cultural backgrounds contributes to the multiplicity of the cover design. This could influence possible political agendas based on the selection of the cover design and choice of historical events to be displayed.

#### 4.2.4 Viva History Learner's Book Grade 10

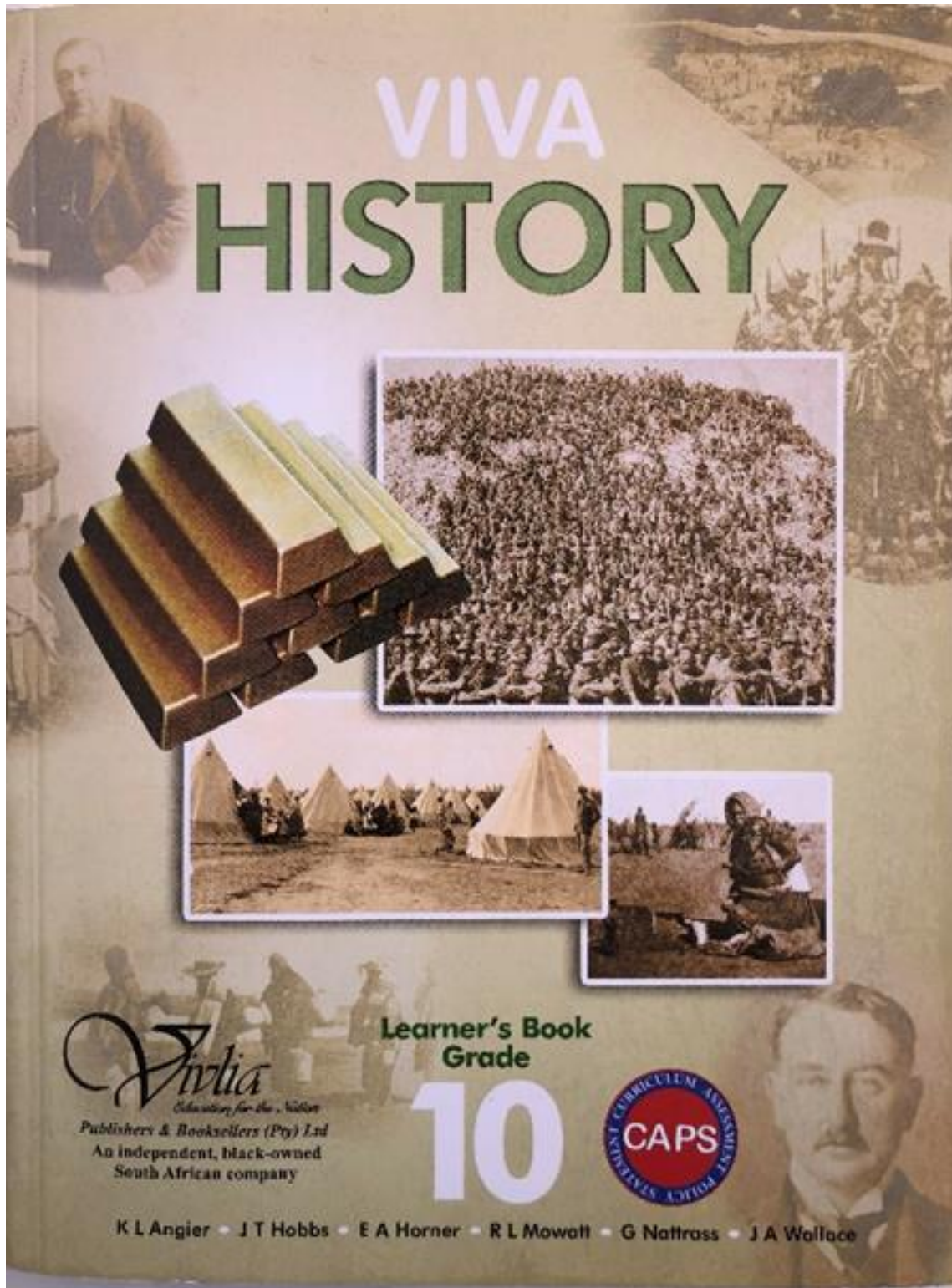


Figure 4.2.4: Viva History Textbook Learner's Book Grade 10 (Angier et al., 2011),

### *Denotation*

This textbook cover shows a predominantly light olive-green sepia background colour. Starting at the top centre of the cover page we see the word in white capital letters “VIVA”. Immediately below it we see the word “HISTORY” in a moss green colour print. Symmetrically opposite the title towards the bottom of the cover, we see the number “10” in an identical white colour matching the title. Above it, in grass coloured green, we see the words “Learner’s Book Grade”. Six background images appear on the edges of the textbook cover and are seen in vintage black and white that fades into the light olive-green page. The three middle-ground images on the central zone of the cover are framed in white and are filled with vintage sepia colours. The foregrounded 10 stacked gold bars stand out in a striking gold colour and are visible towards the left central zone of the cover. The name of the publishing company “Vivlia” is evident towards the bottom left corner and is contrasted by black writing. The bottom strip of the cover displays the initials and surnames of six female authors of the textbook in alphabetical order that is also in a black font. The CAPS logo is situated towards the bottom right in line with the number “10” and is circled in primary colours of red, blue and white.

The title of this textbook cover “VIVA HISTORY” appears to be in upper-case lettering in a bold san serif font. The moss-green “HISTORY” lettering is larger than “VIVA” and is visible in a bevelled font. The words “Learner’s Book Grade” are written in title case and are in a smaller print than the rest of the title. Below this, we see the number “10” in a bolder and larger typeface that resembles the font used for the word “VIVA”.

On the left bottom corner, there is visibility of the words “Vivlia”, the name of the publishing company in bold calligraphy followed by a cursive font below it in a smaller font is “Education for the Nation”. The next line of words in italics is “Publishers & Booksellers (Pty) Ltd” followed by roman font writing “An independent, black-owned South African company”. This publisher information is typed in a black fine print that is seen in a serif font. The bottom strip of the cover displays the names of the authors of the textbook in a bold black san serif font. The “CAPS” acronym is presented on a red circle in a san serif typeface. The acronym that it stands for Curriculum Assessment Policy Statement is seen in an upper-case serif print.

At the top left corner, there is a photograph of a well-dressed bearded elderly White man in a suit, chain and watch that hangs from his waistcoat. He appears to be seated holding a scroll document in his right hand as his left hand rests upon his thigh. Diagonally opposite in the bottom right corner of the textbook front, there is a portrait of a middle-aged White man whose hair is combed in a side path. He appears to have a moustache and is formally dressed in Edwardian fashion wearing a three-piece suit, wing-tipped collar shirt and a four-in-hand tie knot. Both these men are gazing at the photographer with no form of facial expressions evident.

Considering the images, the eye of the textbook user first glances towards the three-dimensional or holographic stack of ten large gold bars that lies on top of two photographs at the left central zone of the cover. The bright rectangular pyramid-shaped gold bars are stacked in a formation of four-three-two-one bars.

The reader's attention then moves to the central zone of the textbook that presents three bordered white-framed photographs of varying sizes. The top sepia photograph situated towards the left of the gold bars is bordered with a thin white line. This photograph frame is larger than the two photographs that are positioned underneath it. This picture displays hundreds of what seems like Black men dressed in Western attire wearing hats and uniforms seated on a hill. Some of their arms are folded and rests on their knees.

The second image in the central zone, positioned underneath the gold bars, shows many white circular tents in two rows and the visibility of people living within this region. There is a pathway seen at the front of the image with trees at the back of the tents. One White soldier is seen in a military uniform on the right of the picture and White women wearing skirts, bonnets and blouses are scattered amongst the tents. They are all facing the photographer.

The third picture seen toward the central right of the textbook denotes an African hooded (bonneted/kopdoek) woman holding her unclothed child in an open field. She is dressed in a long skirt and blouse. A tin container is placed in front of mother and child and a bag is situated next to them. The background of the picture depicts an African man and male teenager who is gripping the man's right upper arm. This area

appears to be in an open veld with the evidence of dry bushes seen in the background of this photograph.

To the bottom left of the textbook cover below the central zone, a backgrounded image shows five African men walking in single file. They are carrying buckets, bags, rolled-up parcels and blankets over their shoulders. The first male appears to have a blanket draped over him. Three of these men are wearing hats. A long shadow is cast in front of them and slightly to the right of the last figure in the line on the photograph.

The eye moves up towards the picture seen to left of the stack of gold bars. There appears to be a dark-skinned female who is using both her hands to hold a weaved basket on top of her head. She is smiling at the reader and is seen in layers of clothing that are wrapped around her waist in a manner that resembles a traditional Indian sari. Her forearms are exposed from just above the elbows as her sleeves are folded up to that point. It almost seems as if she is wearing bangles.

The image on the top right corner resembles a cordoned-off area with evidence of scattered people that are ambling around this region. There is a big tree visible in the centre of the picture. A single-story structure is present next to the tree.

Below this photograph, we see a round photograph of a group of African men on horses, carrying rifles and dressed in military uniform wearing hats. They appear to be advancing forward and seem to be ready to invade.

### *Connotation*

At a quick glance, this Grade 10 textbook cover resembles a military textbook. The colours are predominantly khaki which signifies war and battle involving the British. We find the origins of the word and colour “khaki” from the Urdu-Hindi language and it describes something as dust or dusty. In the mid-19th century, khaki-coloured fabric was used by the British army in India and subsequently became popular throughout their colonial territories (Moriarty, 2010). The word “khaki” has military associations and South Africa was no exception to this belief, as the Boers referred to the British soldiers as “die khakis”.

The word “VIVA” at the top of the cover is written in a white font which provides the reader with feelings of hope or timelessness (Bourn, 2010h). The word “HISTORY” in

a moss green colour has a traditional symbolism of peace and growth (Bourn, 2011i). The dark green writing for “Learner’s Book Grade” may signify the economic shifts in world history brought about by military intervention. The dark shade of green in this context is associated with money, finances or greed (Bourn, 2011j). The number “10” in a bold white print contrasts with the dark green shade that may signal purity and innocence of learners of this grade level who indirectly form part of the economic shifts of society. The visibility of sepia in certain photographs connotes the period of the 19th and 20th centuries which was the same time at which the South African War of 1889–1902 was fought. These monochromatic or white-washed colours could further represent the two predominant races (Black and White) throughout South African history that are polarised on this textbook front. The contrasting reflecting gold colour represents a valuable metal that is associated with wealth, extravagance and prosperity (Bourn, 2010k). It also creates a desire to seek this precious metal at all costs.

The black writing signifies professionalism, authority and power indicating that Vivilia, the publishing company, and the authors are in control of the cover design and content displayed within the textbook (Bourn, 2010l). Since it is a Black-owned South African company, it is fitting and symbolically significant that the colour black be used to detail their insignia and what they represent.

The balance of red and blue circles hues are contrasted by a white CAPS logo. The red hue symbolises enthusiasm and courage while the blue colour symbolises trust, stability and knowledge (Bourn, 2011m). The white writing can be associated with peace and purity. On the whole, this circular logo can be likened to a road sign implying certain rules need to be complied with.

The use of a san serif title provides a clear and legible appearance and creates a youthful style that allows this textbook to become more approachable for the roughly 16-year-old reader market. The publishing company is seen in a serif font which displays an exclusive and traditional typeface that provides a feeling of trustworthiness and seriousness for the reader (Rinaldi, 2019). The “CAPS” acronym is seen in a san serif font that is used to convey a simple yet modern feel for the reader. What the acronym stands for is represented in upper-case serif lettering conveying a more



traditional yet professional feel for the reader (Rinaldi, 2019). The authors' initials and surnames appear alphabetically.

The word "VIVA" has European roots and means "long live" in South African English (Dictionary of South African English, 2020). During the apartheid era, the words "VIVA ANC VIVA" represented the resistance to inequality and segregation. It was viewed as a political ANC slogan that emphasised the liberation struggle of the time. The slogan means "long live ANC long live", which is symbolic of the die-hard heroes who fought for freedom in South Africa. This word on the textbook has political influences for the reader as he/she may link it to the ANC's success to persevere. The textbook title, "VIVA HISTORY", therefore means "long live history" which epitomises the relevance and importance of history for Grade 10 learners and all individuals. It therefore could signify an eventful past that must not be forgotten but rather remembered and be passed on to the next generation who will always form part of an eternal past. The words "Learner's book" implies that there could be a teacher's book or guide to studying history. The Grade level (10) is indicative of the age group and marketability of this textbook. It further emphasises the significance of the number 10 as there are 10 gold bars, 10 photographs and this is a Grade 10 textbook. The number ten symbolises the completion of a cycle that is displayed on the central zone of this textbook cover.

Some of the characters' facial features are presented in detail so that they may be identified. These characters appear alone on the cover and refer to President Paul Kruger and Cecil John Rhodes. This sends off political implications of White male dominance and superiority over other races. Other individuals' facial features are poorly detailed, so identification is difficult or impossible. These unknown historical figures appear in groups indicating their level of importance on this textbook cover.

Considering the images of this front cover, there is evidence of only South African-related historical content whereas, world history is documented within this textbook as per the stipulated CAPS Grade 10 curriculum.

The most striking feature on this textbook cover is the holographic three-dimensional presentation of a pyramid stack of ten big gold bars. This image has been placed towards the top left side of the cover implying that the eye would be drawn to view it

first, based on its chosen composition. Similarly, in most countries the eyes move left to write when reading text which would subconsciously cause the reader to view images from left to right (Kress & van Leeuwen, 2006). Children are always told that a pot of gold is found at the end of a rainbow. Ironically, gold is not readily available in that manner and much searching, digging and suffering associated with mining is involved in achieving a stack of gold. In the context of this cover, the gold bars signify one of the core reasons for the South African War. The focal point of this textbook cover being these gold bars, they create the impression that President Paul Kruger (top left corner) and Cecil John Rhodes (bottom right corner) are seen diagonally across each other on this textbook cover. Paul Kruger was a politician and leader of the Boers who was viewed as a champion in bringing about an independent Transvaal Boer nation that was annexed by the British Empire. Cecil John Rhodes, the Prime Minister of the Cape Colony was an advocate in unifying South African under British imperial rule. These White men, positioned on opposite corners, can be compared to a boxing ring scenario that is symbolic of potential, rivalry, strength and aggression of these two White male historical figures in South Africa during the 1890s (Chen, 2009). These men are visible in half body photographs displaying their individual profiles and facial expressions to the reader. These portraits are directly gazing at the reader, implying that a relationship could be formed between the image and observer and a strong message could be conveyed (Kress & Van Leeuwen, 2006). These men are positioned individually to signify their power and authority in comparison to the other historical characters on the cover that did not hold any form of control.

In the context of this cover, these two men are fighting for the central gold stack which was the central cause of the South African War, and, in so doing, exploiting the surrounding elements and people on the textbook cover to attain their riches. The positioning of the gold bars at the top left of the corner traditionally catches the eye of the reader first. According to Kress and Van Leeuwen (2006), the gold bars refers to the “given” or what the reader may already have some knowledge of. The discovery of gold was the prime reason for the initiation of the South African War (1899–1902). It further implies that all surrounding historical episodes were directed to obtain riches at the great cost of human life.

The presentation of the centrally zoned white-framed photographs on this cover are in levels; foreground, middle ground and background. The overlay of photographs is a method in which the publishers draw more attention to some photographs or pictures than others. The foregrounded images are more salient than the backgrounded images (Kress and Van Leeuwen, 2006). The clarity of the images varies on each level and provides a different perspective for the observer. The three photographs of decreasing size, stacked one on top of the other, indicate the period which human suffering occurred due to wars, specifically the South African War of 1899–1902 that resulted in displacement of human beings.

The photograph in the middle layer of the front cover depicts hundreds of young Blacks, Coloured and Indian migrant workers seated on a hill in Witwatersrand, Johannesburg waiting to be recruited for the gold-mining industry. The so called “gold rush” or discovery of gold in 1886 was one of the most significant events that led to the South African War. The South African republic was becoming the world’s largest producer of gold and this attracted foreign nationals, especially the British, to join in this fortune. This resulted in an influx of foreign migrant workers or “uitlanders”, a name that was given by the Boers to label the foreigners (Tamarkin, 2017). The Witwatersrand was filled with gold ore that required deep-level mining. Recruitment of a large workforce was built up in the form of these migrant workers who came from as far as Mozambique, Natal, Cape Colony, Free State and Transvaal as well as White overseas migrant labourers. White miners were required to oversee Black, Indian and Coloured miners who performed the hard labour of drilling or hammering the ore loose. The discrepancies in payment structures and job securities were in favour of White miners and this could be regarded as the laying of racial lines amongst the people living in the Witwatersrand area. This inequality resulted in exploitation by way of racial stratification. This is also evident as the miners are grouped according to their colour (Katz, 1999). Most of the miners left families in rural areas to survive while they generated a form of income to supply needs back at home.

The migrant labour system made the rural families totally dependent on the income of one individual (Angier et al., 2011). This concept continues till the present day. The positioning of this photograph marginally towards the right of the middle of the textbook cover is indicative of the “new” or information that the reader is required to research

further (Kress and Van Leeuwen, 2006). This large mass of unknown men could translate to them being less important than the detailed portraits of Paul Kruger and Cecil John Rhodes. The photograph appears between the two White men who influenced the livelihoods and outcome of these poor miners' future by way of ultimately declaring a war that destroyed their dreams. This photograph was reproduced from Museum Africa, which is a heritage site in Johannesburg.

The next photograph, which is positioned below the top photograph, displays circular, white, Indian bell tents that predominantly housed Boer women and children in concentration camps during the South African War (1899–1902). These tents were patrolled by British soldiers who are seen standing outside one of the tents. Over a 130 of these camps were established throughout South Africa. The camps served as places of refuge for men who surrendered to the British with their families. During the initial stages of the South African War, the Boer commandos had a significant upper hand, winning most of their battles and applying effective guerrilla tactics that resulted in British forces suffering what is known as the “Black Week” of defeats. Reinforcements were sent from Britain on 10 January 1900 that were accompanied by Major General Lord Kitchener. In March 1901, Kitchener implemented the “scorched earth” policy that ordered all Boer farmhouses and livestock to be burnt or destroyed so as to remove support for the Boer commandos (South African History Online, 2020). Approximately 4 000 adults and 23 000 children from the total Boer population of about 322 000 died in these concentration camps as a result of disease, exposure, limited food supply and minimal medical care (Irene concentration camp tombstone, 1999). This photograph displays the suffering of innocent men, women and children under the oppression of a brutal enemy, an enemy who desired to conquer and control all of South Africa.

The next picture which is smaller in dimension shows an African hooded woman seated holding her child with love and protection. She appears to be bathing her child in a traditional African manner that idealises motherhood. Her surroundings are dry with no evidence of adequate food and shelter. Due to the scorched earth policy of the British, Black farm workers attached to Boer farms were placed in separate concentration camps to their White counterparts. Not much detail is known about the shelter, food and medical care in these camps. It is estimated by Kessler (1999) that

approximately 17 182 Black men, women and children died in these horrid circumstances. Both Boer and Blacks civilians suffered immensely under the British war effort. This photograph highlights obvious differences from the previous Boer concentration camp picture. Stacks of hay are visible. These were used to create a type of enclosed living space that was open as there were no tents to house the Black inmates (Van Heyningen, 2009). The size of this image is diminutive in relation to the other photographs, further reinforcing the reader's interest to compare the different racial lifestyles.

We are thus taken to the left top corner of the textbook as we read from left to right, a photograph of former President Stephanus Johannes Paulus Kruger who sits with calm intelligence and authority. He was a farmer and politician that had strong control over the gold fields in the Transvaal. He also became the president of the South African republic also known as the Transvaal between 1883–1902. The gold rush of 1886 in a metropole known as Johannesburg Witwatersrand created a tug-of-war battle between two tough opponents. Kruger needed to secure the Transvaal for the Boer nation. Rhodes wanted the gold to build an empire and secure imperial interests. The unsuccessful negotiations resulted in the South African War 1889-1902 (Kruger, 2020).

On the bottom right corner diagonally opposite to Kruger is Cecil John Rhodes representing the British interests in South African gold. Rhodes arrived in South Africa to work on a Natal cotton field owned by his brother. Soon his interests turned to the diamond fields of Kimberley where he established the De Beers diamond mining company. His ability to exploit local labour was soon to be realised in one of the world's largest gold fields, namely Johannesburg. The gold rush brought foreigners in their droves to seek riches and with them present, Rhodes intended to create an alliance that would serve his and the British Empire's interests. He believed that "to be born an Englishman was to win first prize in the lottery of life" (Johnson, 2020, p. 1). He aspired to obtain the different states within South Africa and Africa as a whole under British rule. This would require phenomenal funding for military purposes and to bribe the local tribes. This money was generated via the Kimberley diamond mines and gold-mining interests in the Transvaal. Rhodes dedicated much of his time and wealth to acquiring territory and mining concessions to strengthen the grasp of the British

Empire on Africa (Johnson, 2020). Two men stood in his way. One in the form of a staunch republican named Paul Kruger – hence they are in opposite corners (Woodhouse, 2020). The second obstacle was King Lobengula, the leader of the Ndebele in Matabeleland. A tug of war ensued between Rhodes and Kruger and the prize was control over the gold-mining industry in South Africa. The resulting South African War that ensued was the decider as to who would conquer the goldfields. In May 1902, the Boers succumbed to British military superiority and signed the Treaty of Vereeniging. The fight for gold was won by Britain (Cobbing, 2020). These two opposite portraits evoke the sense of friction between the two countries and individual men are thus placed on either end, far apart from each other.

To the bottom left of this picture frame, we see five Zulu migrant labourers who are marching in single file. They are carrying a heavy load of their personal belongings, which indicates that they had left the Johannesburg mines that had been closed due to the outbreak of the South African War. Their only solution was to head back home by undertaking a journey of 400 kilometres on foot, passing battle lines (Angier et al., 2011). They were escorted by J.J. Marwick, a representative of the Natal Native agency who was regarded as the “father” of 7 000 Zulu men, women and children. He was also given the Zulu title Muhle meaning the “pretty one”. This individual was prepared to guide them safely through battle lines and persuaded the Boers to let them through so that they could reach Zululand. Marwick being a White man was a hero for these desperate migrant Zulu labourers. From 6 to 15 October 1899, these individuals successfully walked back home to Zululand, led by their saviour (Brink, 1999). This photograph connotes a diversion from the racial stereotypes that developed on the mines during the South African War (1899–1902).

Diagonally opposite at the top right-edged corner of the cover, we see the first single-sex compound that was established in Kimberley. The discovery of diamonds and then gold in 1886 escalated the need for a Black labour force in South Africa. In order to fully exploit the gold deposits, large amounts of capital and cheap labour were required. The central government, which was largely involved with gold revenue, joined forces with the Chamber of Mines, which controlled the gold-mining industry in South Africa. Black male migrant workers had little negotiating power and the induction of the poll tax imposed on every Black man and hut tax caused Black men to leave

their homes and families to work and live in these compounds which later became hostels (Stewart, 2016). Their working conditions were harsh, and they were provided with passes that controlled their movement and duration of contract. These men worked for extremely low wages and the abandonment of one's job was regarded as a criminal offence (Warwick, 1983). This was the brainchild of Cecil John Rhodes as he introduced his imperialist agendas which led to the exploitation and oppression of a dependent native workforce. The positioning of this photograph at the top right corner of the textbook cover indicates that the contents of the image may be "new" information for the reader, implying that one may have to research more to have a clearer understanding of the image portrayed.

The circular photograph positioned directly underneath the Black compound photograph depicts Black armed soldiers who fought during the South African War. These men were armed and mounted to protect the frontier lines of the British protectorate areas. According to Warwick (1983), as many as 100 000 Black fighters were armed and assisted in fighting against Boer commandos. This proves that the South African War was not purely a "White man's war". The Blacks under the British tended the horses, carried equipment, acted as scouts, and worked as soldiers and dispatchers (Mongalo, 1996). Here again, we see the British imperial theme of controlling the native people to achieve their conquering desires.

The final image is diagonally opposite the previous photograph and displays an Indian woman who is positioned to left of the textbook cover. This implies that the publishers tried to marginalise this picture and diminish the importance of it. The photograph presented is a portion of the image that stretches towards the back cover of the textbook. This dark-skinned female is dressed in traditional Indian attire and is representative of an indentured labourer who worked on the tea plantations in Natal. This occurrence dates back to the cultivation of tea plantations that was first established in Assam, India under the British rule during the 1830s (LaFavre, 2013). The woven basket above her head shares a similarity with African women who carry a drum of water over their heads. This image reinforces the imperialistic ideology that brought Indians from British-controlled India to work in British-controlled Natal. This highlights the racial aspect of British imperialism that shows how Indian women were used as indentured labourers, were overworked and underpaid. This point in South

African history interlinks with the South African War by displaying the British Empire exercising their might and control over submissive nations to further their imperial interests. This was their philosophy that culminated in the South African War of 1899–1902.

The bottom left corner of the cover displays the South African publishing company, Vivlia. The positioning towards the bottom left represents the importance of the publishing company as the reader's eye tends to move from left to right in a Western cultural setting. Their logo "Education for the Nation" assures the reader that the content produced would be unbiased, gender sensitive and suitable for the South African population. This textbook cover only portrays one historically significant event in South African history that reflects the imperial involvement of the British and their oppressive and exploitative nature towards South Africans prior to and during the South African War (1899–1902). This event outlined the conflicts and suffering of the Blacks and Whites of South Africa. The South African War accelerated the marginalisation of races particularly Black Africans and institutionalised ideologies leading to apartheid in later years. It could be believed that the aftermath of the South African War may have been a defining episode that modernised the country to a certain extent.

Vivlia being "an independent, black-owned South African company" indicates that this publishing company has no shareholders of different racial backgrounds. The publishers' selection of content may be biased in its presentation by justifying its triple Black Economic Empowerment (BBBEE) status. This policy was launched by the South African government to reconcile the inequalities of the apartheid regime and to increase the employment rate by providing government positions to Black people. The irony of this statement by the publishers is that 120 years later, the oppressed have conquered the oppressor to own the publishing house that presents their historical story. The irony relates to the authors as well. They are six White females who wrote on aspects of historical content but the main theme of the South African War that featured on the cover was selected by editors and the wholly Black-owned publishing company, Vivlia. The fact that six female authors have been used to produce the historical content is indicative of crossing from a predominantly male-dominated



textbook cover to recognising females by name. It is important to note that the authors were practicing teachers, which could have implications on the content selected.

It is thus evident that this cover provides photographs that connote to South African themes related to economic history, gender history, history of labour and social history. These ideologies feature in the curriculum that serves as a predecessor but is not entirely the decider of the content portrayed on the cover of this textbook.

*Viva History Grade 10 Learner's Book* presents a typical ancient outlook of the past as all images are represented in black and white. The three-dimensional stack of gold bars stands out and creates a desire for the reader to search deeper and make inferences of economic advances within history. Historical content displayed relates only to South African history that has a strong racial influence. The majority of the images portray the lifestyle and contribution of Black people during the South African War (1899-1902). However, portraits of two White male economists are evident but the reader cannot empathise with them in comparison to the rest of the chosen images. There are clear differences of White and Black lifestyles in the concentration camps that forms racial and cultural judgements of the two settings. One may also observe traces of gender stereotypes based on the roles of the women. This is linked to the solitary African female holding her unclothed child in a semi-primitive dress style. It may create a blatant impression that women were expected to perform traditional nurturing roles in a male-dominated society. Political influences do exist on this front cover, as the publishing company Vivlia is an independent Black-owned organisation established in South Africa. This company would therefore maintain their cultural roots, further impacting on the selection of visual design and historical content seen on the cover.

4.2.5 Via Afrika History Grade 10 Learner's Book

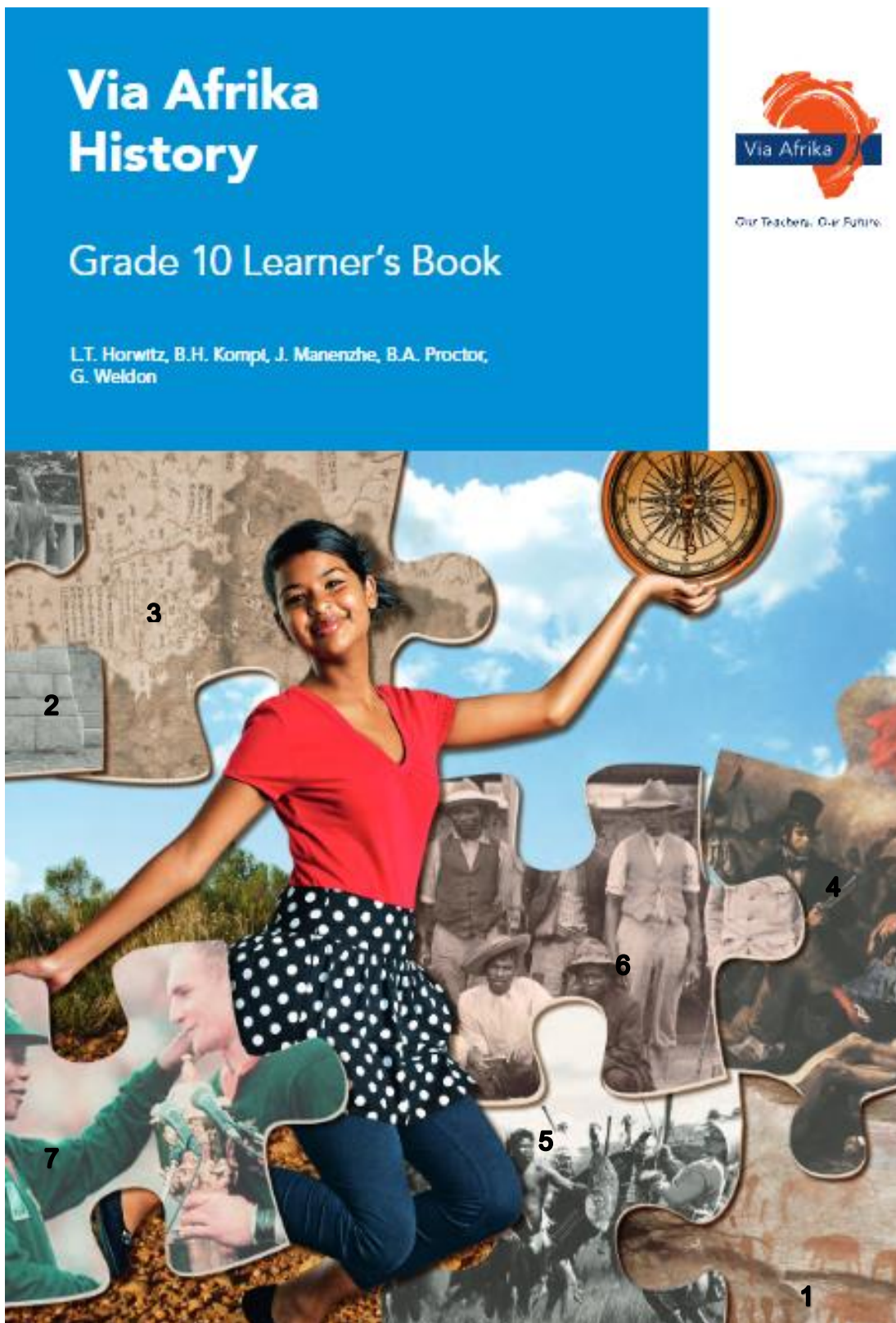


Figure 4.2.5: Via Afrika History Grade 10 Learner's Book (Horwitz et al., 2013).

### *Denotation*

This textbook front is divided into two segments. The top segment refers to the “ideal” aspects by advertising the book through means of displaying the fundamental publication information (Kress & Van Leeuwen, 2006). The top left segment of the cover is backgrounded in a bright, sky blue hue contrasted by a white print displaying the title, grade and authors of this textbook. A small portion towards the right edge of the textbook is backgrounded in white and presents the publishing group’s logo “Via Afrika”. This appears in white writing on a navy blue band surrounded by a tangerine-orange African continent that has circular white strokes on it. Below it, the motto which is exclusive to them – “Our teachers. Our future” – is evident in navy blue writing.

The typeface used on this cover appears to be in a sans serif print in letter case. This cover begins with the title positioned at the top left-hand corner and is written in a bold, white font. Below the title, we see the words “Grade 10 Learner’s Book” written in a finer white print indicating the grade level. Following this, there is visibility of the authors’ names in a small white print. The publishing group’s logo font on the top right corner is seen in an even smaller white print that is contrasted by a navy-blue print in italic letters.

The bottom segment refers to the “real” aspects by revealing the historical contents of this textbook (Kress & Van Leeuwen, 2006). The backdrop of this sector is filled with clear, blue skies and pale, white clouds, green bushveld and a golden-brown gravel sand. At the forefront, we see a brown-skinned girl smiling and leaping confidently into the air with a large golden compass resting on the palm of her left hand and with her right hand leaning on a jigsaw puzzle piece. She is dressed in comfortable yet feminine clothing. We see this girl in a red t-shirt, white and black polka-dotted miniskirt, skinny navy blue jeans and black pumps. The middle-ground region is covered with seven jigsaw puzzle pieces that are overlaid and at times intersecting. I have numbered each jigsaw puzzle piece in chronological order of historical occurrence. The colour scheme varies across puzzles as some images are displayed in sepia, others in multicolour, and some as monochrome photographs. Each puzzle piece has been inserted by a number which will sequence historical events in chronological order of time and event. Puzzle piece 1 appears at the bottom right corner of the textbook front. The painting depicts animals and people seen in a reddish-orange undertone.

Puzzle piece 2 is a map that is positioned towards the left-hand side of the cover. There is evidence of what seems to be various oriental symbols and sketches of mountainous regions. This map seems to be drawn on old parchment paper.

Puzzle piece 3 is a cropped photograph of a stone statue that resembles a man on a horse that is rearing. He is wearing a cap and is gazing in an easterly direction. Behind him we see a pillared structure.

Puzzle piece 4 is a painting of a man who is looking down. He is wearing a black top hat, a formal jacket, bow tie and grey pants. In both his hands, we see a large rifle. He is on both his knees and appears to be shooting at the crowd. In front of him we see people laying on the ground that could have been shot. Others are standing behind him and appear to be vicious.

Puzzle piece 5 shows evidence of black-skinned men dressed in animal-skin aprons and their torsos are revealed. There is evidence shields and spears in their hands and they seem to be charging what can be described as their enemy. In this puzzle piece, there is a White soldier wearing a pith helmet, jacket and boots. He has a rifle in his hands and appears to have been mortally wounded and is collapsing onto the ground.

Puzzle piece 6 shows a group of black-skinned men dressed in semi-formal Western attire wearing waist coats, long sleeved shirts, long pants and hats. Two are standing and two are sitting on their haunches. They are directly gazing at the camera.

Puzzle piece 7 depicts two males who are facing each other and smiling. On the left of the photograph, we see a black-skinned male dressed in a green jersey with logos on the left and right breasts and wearing a green, peaked cap with what seems to be a logo on its front. The left hand of the black-skinned male is about to touch the White man's right shoulder. His right hand is shaking the right hand of a blonde-haired White male who appears on the right side of the cover. He is dressed in a green-coloured, golf t-shirt with an orange collar and orange logo on the left side of his t-shirt. A golden trophy is seen in the White man's left hand. There is a black band wrapped around his left wrist. Two microphones are visible in front of each of these men. This photograph appears to be taken at a sporting event.

### *Connotation*

The top third sector of the cover houses the written description of the textbook. The publishing company and authors feature in this segment as well. The surnames of the authors appear in alphabetical order and some of them are easily identifiable. B.H. Kompi is a lecturer in history at the University of the Free State. J.Manenzhe is a history subject advisor in Limpopo. B.A. Proctor is a textbook author who also contributed to Zimbabwean textbooks. Dr. G. Weldon is a former history subject advisor in the Western Cape. These individuals represent the different racial and gender landscapes in Africa which will further contribute to the presentation of history. The authors seem to range from diverse cultural and racial backgrounds, which could impact on the visual presentation and content on the cover and within the textbook. They are, for the most part, academics, education department officials and renowned textbook authors and not practising teachers. This aspect contradicts the slogan of the publishing house “Our teachers, our future” to a certain degree.

The publishing house of this textbook is “Via Afrika” and the word “History” is the subject area for this textbook. This publishing house title can be interpreted as “by way of Africa, History is presented to you”. This could imply that the learner travels through Africa to enquire about the past. The publishing logo “Via Afrika” is etched into a tangerine-orange African continent implying that this textbook is African based, that is, Afrocentric. The orange represents a change in season, as autumn depicts a transition of colour. The circular swirled, brushed, white, one-directional, clockwise stroke on the orange Africa may signify a continuous cycle of education. The motto – *Our Teachers. Our Future* – seems to foreground history teachers as the future speaks to them directly. This slogan is teacher-centred on a learner’s textbook cover, implying that their pedagogy plays a significant role in changing perspective for the learner.

The typography on the cover is seen in a friendly yet clear san serif font that provides a modern yet sophisticated feel for the reader. The use of a white typeface on a bright, sky blue background sends a simplistic and accessible feel for the reader (Rinaldi, 2019). The bright, sky blue colour on the title compartment of this textbook cover blends in with the actual blue sky that appears in the content-laden bottom subdivision. The sky blue colour against a white typeface communicates feelings of peace, purity

and tranquillity that can also be associated with perfection, reliability, trustworthiness of the title information of the book (Bourn, 2011n; Canva, 2020b).

The remaining two-thirds of the textbook cover represents a montage of photographs, paintings, drawings and symbols that appear on multiple visual levels and in various colours. The brown-skinned young female is superimposed on these historical components, which provides a fresh perspective to studying the past. A male-orientated display of history has been substituted by female characters. In addition, there has been a shift away from a White-dominated past as a brown-skinned girl is presented who falls in between the White-Black controversy and could be regarded as a neutral representation. The background reveals a stage of a typical South African bush area with open skies, gravel soil and shrubbery. The evidence of the green bush area represents freshness and a natural environment, which also shows the rebirth of trees and plants after the winter season (Bourn, 2011o). The green colour that is displayed on puzzle piece number 7 symbolises hope, growth and victory (Bourn, 2011). The golden-brown gravel signifies the earth from which many things grow. Land is precious to mankind and it will therefore be fought for (Bourn, 2010p).

The most eye-catching figure of all is a confident, Grade 10 brown-skinned girl who is smiling and leaping high into the air with her feet off the ground. She appears to be jumping in a floater pose as her body pushes forward with her arms and legs in the air. This pose appears to be very common and fashionable amongst young females who are photographed of the present times. Levitation photography has been applied as the model appears to be floating – almost as if she is defying gravity (Shaw Academy, 2020). This floating pose signifies her modernism and enthusiasm to seek historical knowledge in a free and easy manner. Her brightly coloured Western dressing style adds contemporary life to the picture representing her desire to study the past. Her body type shows a thin, young girl who falls within a magazine, model-looking, young individual who cannot be representative of all young women. She is adorned in modest and casual clothing foregrounded in a red t-shirt, navy blue jeans, a polka-dotted miniskirt over the jeans and black pumps. Her bright red t-shirt quickly draws one's attention to her. Red could also signify leadership, strength and courage (Bourn, 2011). These characteristics may be evident for this girl who appears to be confident, almost implying that the reader should follow her towards a joyous pathway

of historical knowledge. The black and white polka-dotted miniskirt adds texture and provides a relaxed and informal look and feel of the girl. During the medieval period in Europe, polka dots were reminiscent of the plague, disease and blemishes. However, polka-dotted patterns continue to appear as retro-fashionable pieces today (Welsch, 2017). The black colour symbolises power, strength and authority while the white colour represents what is good, peaceful or righteous. Black and white are contrasting colours that may indirectly signify history that always has evidence of good, bad, pure and evil. The introduction of the miniskirt was associated with female emancipation and economic prosperity during the 1960s (Bourne, 2014). It shifted the traditional thinking patterns of the woman as a housewife to a single confident woman who embraces her sexuality. There also exists a political implication regarding the miniskirt in more recent years that interlinks the female with sexual offences and victim-blaming discourses (Gunby, 2014). The dark blue jeans suggest the causality of dressing style and creates a sense of unisex that has a gender equality connotation. It also adds to a more modest appearance to the girl as she has layered clothing to cover her bare legs.

The girl is positioned at the centre of the page, indicating that she provides the “nucleus of information” through which other elements on the page are secondary or marginal (Kress & Van Leeuwen, 2006). The brown-skinned girl at the forefront is the salient element that has been represented with sharper and finer detail and in contrasting, well-lit colours in comparison to the dull backgrounded puzzle pieces (Kress & Van Leeuwen, 2006).

A retro-looking compass rests on her left palm. The gold and brown compass delivers a message of strength, power and a desire for richness. In this context, the golden-brown compass could “illuminate the path toward your goal” (Bourn, 2010, p. 1). The compass is a universal directional instrument of guidance used in times of uncertainty. It was an invention of mankind that led to human exploration, communication and trade (Brunton, 2020). The compass could therefore signal the direction the young female has of the past in her hand and can also be guided into the future. The compass is symbolic of what history can do for the Grade 10 learner or any individual.

Of great connotative value is her right hand positioned in a reassuring manner on the puzzle piece that has the iconic figures of President Nelson Mandela shaking the hand

of the Springbok captain, Francois Pienaar at the Rugby World Cup win of 1995. This can be further elaborated to symbolise her as the conduit of hope giving direction to a positive future for a united rainbow nation that was a dream of the late statesman. A sense of euphoria is felt of the 1995 World Cup win one year after 1994 and the end of apartheid. Gender and racial representations emerge from this display, as the choice of a brown-skinned girl creates a sense of neutrality for the South African reader. Being female and sophisticated, she epitomises the modern-day young lady who is academically driven.

This textbook cover presents seven jigsaw puzzle pieces that could imply a tangram puzzle such that when assembled and disassembled creates a variation of patterns that could link certain historical events (Tangram Channel, 2020). This could create a coherent picture or a non-coherent scenario, resulting in a re-alignment of the puzzle pieces to achieve the desired final picture. In essence, history is a puzzle. It is chaotic and in a mess and the teacher and learner have to make meaning of it by structuring it in a temporal sequence. This generates an interest in finding the historical evidence that will lead to a clearer picture and make meaning of history by constructing a narrative. This is the manner in which the curriculum is programmed or directed in its methodology.

Multiple historical characters are positioned at varying depths to depict different times and different historical occurrences, like a jigsaw puzzle type scattering where the reader must try to piece together the final picture. This forces the historian to search deeper and piece together the puzzles of history from his/her perspective. The monochromatic images create a pause for the reader to focus deeply on those images, allowing the reader to form an emotional relationship with a certain time in history (Photography Vox, 2020).

Puzzle piece 1 is a photograph of a San rock art painting that extends back over 50 000 years ago but was made known to the wider world about 350 years ago (South African History Online, 2020). The San were hunter-gatherers who were one of the first inhabitants of South Africa. The rock art paintings are symbolic of the lifestyles of the hunter-gathers, thus creating a link to the past. Their paintings signified their religious belief patterns and the happenings of their time and this served as a form of spiritual communication. The rock art painting on this textbook contains elephants,



hunters and mythical half human, half-animal hybrids. These figures are representative of the shaman (spiritual healer and trance dancer) who is painted as half eland half human and in so doing signifies a supernatural component (RARI, 2020). The reddish-orange colour resembles the blood of an eland that was used to paint their experiences. The eland was also regarded as their main spiritual animal which featured in four of their rituals. This involved a boy's first kill, a girl reaching puberty, marriage and a trance dance (Solomon, 1997). This animal had a deeper religious and symbolic meaning for the San people. This painting portrays the start of human life on the southern tip of Africa, the beginning of civilisation and is a break from the Eurocentric past. This puzzle piece is positioned at the bottom right corner that suggests information that is provided is what Kress and Van Leeuwen (2006) refer to as "new" or information that the reader will pay close attention to. However, in Western communities, the eye moves from left to right when reading which may cause the reader to view this image last.

Puzzle piece 2 displays an ancient Chinese map that has Mandarin symbols and detailed sketches of mountainous ranges and rivers. These maps provided navigation for the Chinese people during the Ming Dynasty (AD 1368–1644). This was a time of Chinese intellectual progress and their abilities to map the world. The Ming Dynasty was well known for trade expansion to the outside world and the creation of cultural links with the West (Ming Dynasty, 2020). These maps became world renowned and showed many aspects of Africa such as the Nile and Drakensberg mountains that were made known to the broader world (Horwitz et al., 2013). This mapping assisted the Chinese to travel the seas much more confidently and sustained the trade routes for many generations. This puzzle piece connotes back to the origins of jigsaw puzzles in the 1760s. European mapmakers would paste maps onto wood that was then cut into pieces. The assembling of these map pieces has become an educational tool ever since and has transformed and expanded the jigsaw puzzle industry that is used for entertainment purposes for adults and children worldwide (Puzzle Warehouse, 2020).

Puzzle piece 3 is the famous statue of Napoleon Bonaparte, a military leader and emperor of France after the French Revolution. He is visible on the top left corner of this cropped puzzle piece in his two-horned hat on his rearing horse. A living horse in a rearing position would signify aggression but this horse in the form of a statue

mythically implies that its rider succumbed in battle (Kelly, 2020). However, Napoleon did not die in the Battle of Marengo. This specific statue is placed on a stone platform that raises Napoleon, portraying his power and military might after the victory of trekking through the Alps to invade Austria with his armies in 1800 (Connelly, 2006). The pose of Napoleon portrays a calm and composed character reassuring his people that he has everything under control. He resembles an iconic figure of his time and an important contributor to historical occurrences of the post-revolution era. A statue was built to acknowledge his important contribution to French history. This resides with positive connotations of Napoleon who was a military tactician and hero of his time. This statue of him symbolises the beginning of a new century for France that was gaining momentum following the terror-driven revolution (Ellis, 2010).

Puzzle piece 4 is set in the French Revolution (1789–1799) which witnessed a period of social and political turmoil during the late 18th century. The key event that sparked the revolution was the storming of the Bastille fortress that took place on 14 July 1789 (Richman-Abdou, 2019). This date marks the national day in France to commemorate the storming of the Bastille as a revolutionary day in France (France Diplomacy, 2020). This puzzle piece depicts a cropped painting by Eugène Delacroix that was labelled “Liberty Leading the People”. This title personifies a young woman who has significantly been cropped out in this puzzle piece. She represents an allegory who serves as a ruler that is rebellious and vicious (Zygmunt, 2020). Her being cropped out is in contrast to the jumping young girl who is prominently visible. This could imply the past exclusion of women from history as important contributors and presently a comprehensive representation is displayed in the form of a young woman as the highlight of the textbook cover. The cropped red cloth seen on top right puzzle piece could represent the red stripe of the French flag. This symbolises bloodshed and a revolution that was created. The storming of the Bastille was an attack initiated by the third estate or commoners to create a resistance to the French nobility and thus secure victory for the majority. This event led to the downfall of French monarchies. It led to a republic being established and paved the way for Napoleon to eventually rule as the emperor of France. This painting portrays the violence and mutiny of the storming of the Bastille. This event was rather unfortunate but inevitable for the French nation, as it laid the foundations of a democracy. The end of the storming of the Bastille brought about a sense of equality, liberty and fraternity that was expressed by the French

commoners that was temporary. This painting creates the feeling that justice came to the commoners of France through their victory during this short-lived period.

Puzzle piece 5 depicts a photograph of a historical re-enactment of the Battle of Isandlwana that was fought between the British Empire and Zulu kingdom in 1879. This battle marked the first wave of the Anglo-Zulu War that initially occurred 140 years ago (Sadler, 2019). This re-enactment was held by the Talana Museum outside Dundee, in KwaZulu-Natal and it involved British and South African actors on the scene of the event. In this photograph, we see historical actors in this simulation dressed as Zulu warriors in their traditional clothing and fighting gear (assegai and cowhide shield). They are charging towards the British soldiers who are dressed in British military uniforms. One British soldier appears to be attacked and is falling to the ground. The result of this encounter was the defeat of 1300 British troops who were armed with modern rifles by 20 000 Zulu warriors that were prepared for war. The Zulus gained success under the leadership of King Cetshwayo by inculcating the “horn formation” fighting tactics spearheaded by former King Shaka Zulu (Sadler, 2019). This event in history marks the bravery and discipline the Zulu army had to wipe out the British army who controlled the largest empire of the world at the time (Hughes, 2018). The British army suffered its largest defeat against indigenous inhabitants with significantly inferior weaponry. This re-enactment photograph provides a sense of understanding to people through physical experience of the event. It further brings together people of diverse backgrounds who share similar interests (West, 2012). A re-enactment brings clarity to the circumstances surrounding the historical event and highlights the lifestyles and lives of the people in the past. These living historians have re-enacted the Battle of Isandlwana to experience the tension that was present between the British and Zulus during the 1870s. Their attire has been reproduced precisely to literally bring the battle to life so that the intensity may be experienced.

Puzzle piece 6 is representative of five African farm workers whose role was to assist in military manual labour during the South African War that took place between 1899 and 1902. This war was fought by the British Empire and the Boer Republics of the Transvaal and the Orange Free State due the discovery of gold on the Witwatersrand and the various conflicting political ideologies that emerged on either side. Misconceptions were created that this was entirely a “White man’s war” or a

“gentlemen’s war”, however, a significant Black contingent was drafted “indirectly” into this war (Mongalo, 1996). The Black population in the country was far superior in their numbers and it was highly unlikely that they would be passively excluded from the action of the South African War. The Black men in the photograph were supporting the British Empire against the Boer Republics. Their working and living conditions in the army were harsh, as they were forced to leave their families and their movements were restricted by having to carry passes. Their refusal to take part in labour resulted in a penalty of 5 pounds, 25 lashes or imprisonment (South African History Online, 2020). They were each given various working titles. Some were wagon drivers and servants, others assisted on the farms and those who participated in the war on the side of the Boers were labelled *agterryers* or ghost riders. This meant that they would attend to the horses and load up the rifles in preparation for war (Warwick, 1983). This event displays serious exploitation, oppression and racial segregation. Their dressing style of semi-formal Western attire symbolises their adaptation to a White lifestyle and leaving behind their cultural origins. This era led to great transition and trauma for majority of Black societies in South Africa. This photograph signals strong gender, race and class connotations as the labour force was governed through racial lines that led to a hierarchy in a male-only living space.

Puzzle piece 7 portrays a period in history that converted South Africa into a rainbow nation. On 24 June 1995, two icons, one the captain of the country, President Nelson Mandela, and the other the captain of the Springbok rugby team, Francois Pienaar, played the game of their lives. One was playing for a trophy and the other was playing to win the people. Together, they managed to achieve what many thought would be impossible. They are both wearing the green and orange Springbok jerseys that symbolise the old remaining in the new, as this emblem originated in 1906 after the South African War. This logo has continued to present-day rugby. The political and racial atmosphere in South Africa at that time, just more than a year after White rule and apartheid had ended, was extremely tense. Both these men succeeded in bringing together a divided, post-apartheid Black and White population in a peaceful manner. The body language of these two people displays gratefulness to each other, and relief is visible on their faces. This symbolises cooperation between two oppositely positioned individuals who chose to overcome their differences for the sake of unity and the greater good of the country. The Rugby World Cup of 1995 marks an important

turning point for South Africa and its people. The William Webb Ellis trophy in gold symbolises a win for sport, country and people (Storer, 2019). This photograph has a strong positive connotation for patriarchy, unification and transformation.

The placement of the collaged puzzle pieces also details connotations based on the importance of historical content. For example, the chunky puzzle pieces in colour stand out more than the black-and-white, cropped puzzle pieces implying the intention of the publishers to reveal historically pertinent aspects of human achievements.

Via Afrika is filled with colour, emotion and creativity thus providing the reader with a contemporary feel to history. The choice of a young, Coloured girl at the forefront of the cover provides a neutral racial implication. This textbook front provides a modern perspective of female roles in society that opposes the traditional gender stereotypes evident on the previous textbook covers (*Viva History* and *New Generation*). *Via Afrika* has a comprehensive front cover that represents a combination of past and present, allowing the learner to move back and forth in historical time by linking the puzzle pieces together. This textbook provides a sense of political and cultural inclination that are evident by Rugby World Cup win of 1995 that was the true origins of the term “rainbow nation”.

From the analysis of the five chosen covers, it can be thus be surmised that every textbook cover is unique in its signs, symbols and icons. colour, typography and content. The choice of visual and written design elements and historical aspects portrayed are all influenced by gender, political, racial, educational and commercial ideologies rooted in history textbook covers. Through the deep-rooted analysis of these covers, there is evidence of critical discourses that have emerged through the portrayal of certain elements.

#### **4.3 Discussion of historically significant discourses (CDA)**

This section aims to conceptualise the deeper historically significant discourses that have surfaced after the analysis of the five selected history textbook covers by means of connotation and denotation. The history textbook covers, in CDA terms, are social constructs within a social political context (South Africa in 2020) which, in the view of Fairclough and Wodak (1997), deal with the following tenets:

- Social problems

- Power relations
- Discourse about society and culture
- Discourse as ideological work
- Discourse as being historical
- Mediating the link between text and society

Based on the above tenets, the historically significant discourses were observed by drawing on historical significance as a second-order historical concept, as it relates to historical events and characters (Lévesque, 2005). Through this key concept, hidden discourses become more apparent. The following identified discourses will now be engaged with and discussed:

1. Discourses of official policy compliance
2. Discourses of CAPS-History Grade 10-related themes of procedurally historically significant events and people
3. Discourses of a universal world history that speaks to the heritage of humankind
4. Discourse of South African history – foregrounding South African events and historical figures
5. Discourse of “history from below” with ordinary, unknown historical characters being foregrounded
6. Discourse of male hegemony and history
7. Discourse of race and history
8. Discourses of historical complexity
9. Discourses of design

#### 4.3.1 Discourses of official policy compliance

History textbooks remain the classical tool to teach history and are often regarded as “mirroring dominant contents and dominant practices. They are believed to reflect the complicated relationship between power and knowledge” (Repoussi & Guillon, 2010, p. 156). The history textbook is a socio-political construct based on the political ruling elite of a country (Naidoo, 2014). The curriculum is, as such, a prioritised order of education from the groups that determine the political and cultural representation in and on the history textbook covers (Apple, 1993). Since 1996, the DBE has been

involved in assembling a curriculum that is inclusive of the values enshrined in the Constitution of South Africa (Department of Basic Education, 2011). The content and form of the textbook is therefore underpinned by policy – CAPS-History in the case of this study. It is made evident on the history textbook covers that the CAPS brand, by means of its logo, represents the hierarchical perspective that is to be transferred to learners.

The aesthetics of each textbook cover was distinctive in nature, yet all five textbooks contained the CAPS-History curriculum stipulated logo for Grade 10 learners across South Africa. The logo of CAPS resembled a stamp of authority that was prominently displayed equally at the top and bottom segments of the textbook covers. The display of the CAPS logo signifies that the content produced within the textbook and on the cover is policy compliant and adheres to the CAPS-History curriculum. This historical content was further endorsed for use in schools by the DBE textbook selection committee that serves as an important indicator to teachers, learners and other stakeholders that this is the officially approved version of school history for Grade 10.

The CAPS logo was clearly visible on four of the textbook covers analysed, namely, *FOCUS History Grade 10 Learner's Book*; *In Search of History Grade 10 Learner's Book*; *Viva History Grade 10 Learner's Book* and *New Generation History Grade 10 Learner's Book*. *Via Afrika History Grade 10 Learner's Book* is the exception due to its choice of historical content (San rock art painting and the Rugby World Cup) that does not comply with the Grade 10 CAPS-History themes. The CAPS logo reveals the power of control of the DBE involved in education in South Africa. Similarly, this means they could influence the historical content and layout of the cover.

In light of the above, this discourse speaks to the DBE having power over which textbooks can be officially used and this power is clearly displayed on the textbook cover. The political leanings of the selected content are thus directed by the state, which is embodied in the CAPS logo. This policy of CAPS controls the educational standards and outcomes that leaves the history teacher with the “official” narrative of history that must be disseminated to the Grade 10 learner. The textbook and its cover thus serves as the curriculum support material that conveys the content that is aligned with the policy – CAPS.

The culture of textbooks in the South African society is that a textbook selection committee reporting to the DBE, as a government department, are part of the culture of mediating textbooks as social constructs to be used by Grade 10 teachers and learners. Textbooks reflect a society's ideas, values and belief systems that are continuously evolving due to the historical, political, and economic shifts within society. The CAPS logo, without which books cannot be officially used in schools, is in itself a powerful political ideological statement on the control of textbooks as educational sources of knowledge. This control speaks directly to the commercial viability of the textbooks. Without the logo visible, textbooks cannot be endorsed to be sold for use in schools. The logo stamp signals that the content and pedagogy adhere to DBE criteria and the discourses of the Constitution of South Africa. The policy – CAPS-History therefore facilitates the social and cultural values or issues present within society as mediated by the DBE.

#### 4.3.2 Discourses of CAPS - History Grade 10 related themes of procedurally historically significant events and people

The analysis of the five History textbook covers revealed that there are a multitude of foci which align with the CAPS-History requirements. The literature has highlighted that authors and publishers adhered to the CAPS policy document as a guiding template to select disciplinary historical knowledge that would fill the pages of the textbook, commencing with the cover (Maistry & David, 2018). The CAPS-History curriculum aims at instilling the following intended morals and values in learners to create democratic citizens of South Africa (Department of Basic Education, 2011, p. 8):

- upholding the values of the South African Constitution and helping people to understand those values
- reflecting the perspectives of a broad social spectrum so that race, class, gender and the voices of ordinary people are represented
- encouraging civic responsibility and responsible leadership, including raising current social and environmental concerns
- promoting human rights and peace by challenging prejudices that involve race, class, gender, ethnicity and xenophobia



- preparing young people for local, regional, national, continental and global responsibility

These general aims are applied to the following six chosen Grade 10 History themes as found in CAPS-History (Department of Basic Education, 2011, p. 12):

1. The world around 1600
2. Expansion and conquest during the 15th -18th centuries
3. The French Revolution
4. Transformations in Southern Africa after 1750
5. Colonial expansion after 1750
6. The South African War and Union

The second identified discourse serves to highlight the ways in which the programmatic curriculum reflected the intended curriculum, CAPS-History, at Grade 10 level on the analysed textbook covers. The analysis of the five history textbook covers has revealed an uneven spread of historical characters and events displayed across the covers related to CAPS-History Grade 10. Some textbooks presented more CAPS-History-related themes than others. For example, *FOCUS History Grade 10 Learner's Book* foregrounded one historically significant structure, The Taj Mahal in Agra, India with no evidence of well-known historical figures. This textbook cover setting entices a peaceful history with no signs of political or social conflict. This spoke to the Grade 10 History CAPS theme – the world around 1600, specifically drawing attention to Mughal India (1526–1858). *In Search of History Grade 10 Learner's Book* also showcased only one historically significant place, the Great Mosque of Djenné in Mali. This structure relates to theme of Songhai–African Empire in 15th and 16th centuries mentioned in the Grade 10 CAPS-History document. The mentioned two textbook covers had, with reference to CAPS Grade 10, foregrounded historical discourses that ideologically secludes itself from the dominant aspects of CAPS-History Grade 10, namely aspects of South African history. This emergent discourse via the two covers did not speak fully to the society and culture these textbooks are utilised in. These discourses of avoidance are but partially reflecting the CAPS-History Grade 10 as the policy document and the procedural concepts it embodies need to be adhered to by the produced programmatic curricula.

In contrast to these textbooks covers, *New Generation Grade 10 Learner's Book* cover displayed numerous historically significant events and people mirroring the content found within the textbook and includes almost all the themes found within CAPS-History Grade 10. Historical aspects were taken from: the world around 1600; European expansion and conquest in the 15th to 18th centuries; the French Revolution; transformations in Southern Africa after 1750; colonial expansion after 1750; and lastly the South African War and Union. This textbook attempted to create all-inclusive discourses of historical characters and events to mediate the policy via the cover.

By contrast, *Viva History Learner's Book Grade 10* was exclusively inclined towards South Africa, particularly the theme of the South African War (1899–1902). This topic features as a single theme within the curriculum but allows the reader to link it to larger trends and historical narratives that provide meaning for South Africans in 2020. This textbook cover shares similarities to *FOCUS History Grade 10 Learner's Book* and *In Search of History Grade 10 Learner's Book* covers that centre around one theme of CAPS-History Grade 10. However, it appeals to a more nuanced outlook in dealing with a single South African topic.

The final book, *Via Afrika History Grade 10 Learner's Book* cover conceptualised history through the lens of a Grade 10 learner. The CAPS-History document featured on this cover incorporated prior knowledge from the first inhabitants of South African (San rock art paintings) to baseline knowledge of the coming of democracy in South Africa and coming to terms with the past that is found within a Grade 12 theme (Rugby World Cup win of 1995) which speaks directly to CAPS-History Grade 10. The rest of the cover foregrounded the following substantive themes: transformations in Southern Africa after 1750, the French Revolution, colonial expansion after 1750; and the South African War and Union. A physical count of the historical events and people reveals that seven South African historical images were presented in relation to only three world historical images. The landscape backdrop of this cover displayed a veld that speaks to the idea of motherland and an inclusive South African past.

The analysis of the five covers has revealed certain historical events or people that appeared more than once on the covers creating a stronger CAPS discourse. For example, the Battle of Isandlwana, the statue of Napoleon Bonaparte and the Black

miners are foregrounded on the *New Generation History*, *Viva History* and *Via Afrika History Grade 10* textbook covers. These are the dominant discourses related to events and characters in the CAPS-History Grade 10 document being foregrounded. It is clearly evident through these multiple discourses of events and characters that make up World and South African History and in accordance with the stipulated CAPS-History policy. Each textbook cover focuses on a certain CAPS themes of history to instil a particular mindset. However, *New Generation History Grade 10 Learner's Book* is the only textbook that provided an inclusive outlook of the CAPS-History Grade 10 curriculum. It portrays world historical events and people that constitute South African society and culture as nine aspects of the South African past are foregrounded in comparison to seven world historical elements.

In light of the above, this discourse raises issues of social problems embedded within a South African past that are portrayed on two of the textbook cover fronts. In doing so, it gives discourse power to a single event that can be ideologically contentious. If CAPS-History Grade 10 is a societal representation of the content it imparts, it can be understood that covers with singular events portrays society, culture, and text in a myopic manner. In other instances, the avoidance of South African history on the covers of *FOCUS History Grade 10 Learner's Book* and *In Search of History Grade 10 Learner's Book* diverts the historical thought processes away from a contentious past containing social problems. It can be understood that South African events and people are prioritised and thus display the power of the South African narrative as found in CAPS-History Grade 10. The most striking South African narrative is the cover of *Via Afrika History Grade 10 Learner's Book* which emphasised South African historical themes that stand out on this cover with the brown-skinned female at the forefront and sport and landscapes in the background, which created the ideological notion of nationalism, patriotism and nation-building as a discourse that resonated with a bygone era.

#### 4.3.3 Discourses of a universal world history that speaks to the heritage of humankind

The study of world or global history places emphasis on the lifestyles of different cultures and nations and observes patterns of integration (historical processes that have connected people across the globe) or separation (identifying diverse groups of

people with varying human experiences) across countries. World history creates a dialogue that links the past with the present through the interpretation of global historical occurrences (Mazlish, 1998). The textbook covers display world history by displaying the themes relating to CAPS-History in very different ways.

Two textbooks have on their covers discourses of a universal world history that speaks to heritage of humankind. *FOCUS History Grade 10 Learner's Book* draws attention to the iconic world-renowned Taj Mahal constructed during the 15th century. *In Search of History Grade 10 Learner's Book* landscapes the Great Mosque of Djenné, an equally important structure built during the 13th century. These World Heritage Sites are administered and legally protected by UNESCO. This holds power and precedence due to their significance in history. The Taj Mahal and Great Mosque of Djenné provide “outstanding universal value to humanity” that is protected and preserved by all nations (UNESCO, 2020, p. 1). The appearance of the Taj Mahal and Great Mosque of Djenné discourages multi-perspectivity by veiling South African narratives. Silencing of the South African past on the *FOCUS History* and *In Search of History* textbook covers allows for a neutral stance to be displayed thus avoiding controversies that would arise from individuals from diverse historical backgrounds and orientations. The avoidance of a South African past by promoting a universal history on Grade 10 South African History textbook covers creates an ideology that leans towards an uncontested history that is easily accepted and appreciated. The display of global historical events, people and places strengthens the discourse regarding the avoidance of South African history that may be too problematic due to a post-conflict society. The absence of South African substantive first-order concepts (historical characters, historical places, and historical events) on the *FOCUS Grade 10 Learner's Book* and *In Search of History Grade 10 textbook* covers in favour of iconic world history structures neglects critical historical thinking and procedural understanding of South African History (Fru, 2017).

The remaining three textbook covers portray aspects of world history that is in accordance with the CAPS-History Grade 10 curriculum. *New Generation History Grade 10 Learner's Book* applied a comprehensive approach to world history by displaying the following themes found within CAPS. The first theme consists of a broad overview of: the world around 1600 featuring China during the 14th and 15th centuries;

Songhai during the 15th and 16th centuries; and Mughal India (1526-1858). The next global themes shift focus towards European expansion during the 15th to 18th centuries and the French Revolution. The final three themes of the textbook relate to South African history focusing on transformations in Southern Africa after 1750, Colonial expansion after 1750 and the South African War and Union. *Via Afrika History Grade 10* provides a modernistic appeal of showcasing world history in the form of the French Revolution, and China during the 14th and 15th centuries. It also foregrounds South African history by including themes relating to the colonial expansion after 1750, the South African War and the creation of the Union and the coming of democracy to South Africa and coming to terms with the past. *Viva History Grade 10 Learner's Book* cover is silent regarding this discourse of universality as it stresses one South African History theme - The South African War creating a nationalistic ideology instead.

Through the analysis of two-history textbook covers, it was found that *New Generation Grade 10 Learner's Book* and *Via Afrika History Grade 10 Learner's Book* covers have engaged with a world history discourse in a fragmented manner that, for the most part, is subservient to South African history. For example, the stamp of the Dutch East India Company (VOC) had direct links to South Africa. By contrast, emphasis is placed on significant world events and people that occurred across historical time periods such as President Thomas Jefferson, a statue of Napoleon Bonaparte on his horse and the cascading steps of Machu Picchu informs or reminds the reader of historical developments that occurred across multiple continents of the world. Certain global world events in history are not prominent on the history textbook covers and this has implications for the Grade 10 learner. For example, the painting of the Lady of Liberty as a symbol of France is cropped out on the *Via Afrika History Grade 10* textbook cover. Equally, a small portion of the Great Wall of China on the *New Generation* textbook cover indicates its minor level of importance. The net effect of this style of presentation on the above two textbook covers is to dilute the power of impact of a specific event, person or place that has universal value.

In light of the above, the overemphasis of discourses of a world/universal history on the covers of two books avoided the social issues of discussing the complexity of South African history. *FOCUS History Grade 10 Learner's Book* and *In Search of History Grade 10 Learner's Book* place much more emphasis on the power of a

universal history and presented discourses of school history that transcends the narrow nationalist narrative. As such, a liberal ideology is created as the heritage of humankind is perpetuated on these two covers. The link between the text of a universal society and culture may be mediated by the iconic structures that represent a history which is valued by all of humankind.

#### 4.3.4 Discourse of South African history – foregrounding historically significant South African events and historical figures

History textbook covers are filled with historical content in the form of historically significant figures or events that expand the interest in learners who begin to identify with famous historical people, landmarks or events (Hargis, McGillivray and Castel, 2017). History textbook covers aim to provide a national identity and a shared cultural message that speak to the political authority of the country, in the case of South Africa, the state sanctioned CAPS-History curriculum. The power of historical people, events or places on the covers has the ability to “inculcate in learners a shared set of values, a national ethos, and a sense of political correctness” (Naidoo, 2014, p.25). A national narrative displaying political heroes, historically significant events and places thus creates a collective memory of the South African past through the surface of the history textbook, its cover.

The textbook covers that were evaluated are South African history textbooks and as such should depict South African history. The choice of historical content emanates from the CAPS-History Grade 10 curriculum being the political and educational directive of school history. *New Generation History Grade 10 Learner’s Book*, *Viva History Grade 10 Learner’s Book* and *Via Afrika History Grade 10 Learner’s Book* covers comprise three South African-related themes from a total of six themes presented in the curriculum for the grade. The South African historical figures and events (substantive first-order concepts) showcase the social, political, and cultural lifestyles of the South African past that creates notions for the Grade 10 learner. In this discourse, I place historical characters and events on a South African chronological timeline to identify possible patterns and relationships of South African History. The following timelines will sift out South African historical events, landmarks and figures that are visible on the three chosen history textbook covers (*Viva History Grade 10 Learner’s Book*; *New Generation Grade 10 Learner’s Book* and *Via Afrika History*

*Grade 10 Learner's Book*). This chronological ordering will assist in understanding the past and the ongoing trends that are evident throughout South African history as captured on the covers.

*Timeline of significant South African historical figures who appear on the analysed covers:*

1816 – King Shaka Zulu, founder and leader of the Zulu Empire (*New Generation History Grade 10 Book*)

1822 – King Moshoeshoe, ruler of the Basotho nation (*New Generation History Grade 10 Book*)

1873 – King Cetshwayo kaMpande, ruler of the Zulu kingdom and leader of the Anglo-Zulu War (*New Generation History Grade 10 Book*)

1879 – Unknown Zulu warriors and British soldiers fighting in the Battle of Isandlwana (*New Generation and Via Afrika History Grade 10*)

1883 – Stephanus Johannes Paulus 'Paul' Kruger, South African politician and president of the Transvaal (*Viva History Grade 10*)

1890 – Cecil John Rhodes, Prime Minister of the Cape Colony (*New Generation History Grade 10*)

1890s – Unknown Black migrant labourers waiting to be recruited on the gold mines in Johannesburg (*Viva History Grade 10*)

1893 – Unknown dark-skinned female conducting manual labour (*Viva History Grade 10*)

1899 – Five unknown Zulu migrant labourers walking home to Zululand from Johannesburg (*Viva History Grade 10*)

1899–1902 – Unidentifiable Black hooded woman holding her unclothed child at a Black concentration camp during the South African War (*Viva History Grade 10*)

1899–1902 – Unknown White women and children placed in White concentration camps during the South African War (*Viva History Grade 10*)

1899–1902 – Black armed soldiers who fought against the Boers during the South African War on horses (*Viva History Grade 10*)

1899–1902 – Five unknown farm workers who assisted in military manual labour under the leadership of the British during the South African War (*Via Afrika History Grade 10*)

1899–1902 – Jacobus Herculaas (Koos) de la Rey, formerly a South African military officer but who served as a Boer general during the South African War (*New Generation Grade 10*)

1995 – President Nelson Mandela shaking hands with Francois Pienaar (Captain of the Springbok Rugby team) at the Rugby World Cup win in South Africa (*Via Afrika Grade 10*)

*Timeline of significant South African historical events that appear on the analysed covers:*

Pre-1652 – San rock art painting portraying the first inhabitants of South African soil, namely the San and Khoikhoi people (*Via Afrika Grade 10*)

1801 – Tlhaping village of Dithakong (north of the Vaal River) representative of the Tswana people lifestyles during the pre-colonial period in South Africa (*New Generation Grade 10*)

1879 – Battle of Isandlwana. The first encounter of the Anglo-Zulu War fought by the British and Zulus on 22 January 1879 (*New Generation and Via Afrika Grade 10*)

1886 – The discovery of gold in South Africa led to the “gold rush” causing manual labour to be required through the process of deep-level mining (*Viva History Grade 10*)

1895 – The first platform of the Johannesburg Railway Station was constructed (*New Generation Grade 10 History*)

1899–1902 – South African War. The scorched earth policy of the British led to the administration of separate Boer and Black concentration camps with minimal food supplies and unfavourable living conditions (*Viva History Grade 10*)



1899–1902 – A compound on the Witwatersrand that was occupied by Black migrant labourers who assisted in the gold mines and South African War (*Viva History Grade 10*)

1995 – The Rugby World Cup held in South Africa saw the victory of the Springboks (South African team) and the unification of a divided South African nation. Through this event, President Nelson Mandela paved the way for a "rainbow nation" of the country (*Via Afrika History Grade 10*)

From these timelines, it is evident that significant South African historical events and people have been foregrounded on three of the covers of the analysed textbooks (New Generation, Viva History and Via Afrika). These align with the themes stipulated by CAPS-History. These textbooks present South African history from multiple angles from stereotyping an elitist or traditional political history to portraying a people's history or history from below. This is visible through popular South African characters, both Black and White, who were leaders (President Paul Kruger, King Shaka Zulu, King Moshoeshoe, General Koos de la Rey, President Nelson Mandela, Francois Pienaar) and unidentifiable figures (Black soldiers, farm workers, migrant labourers, women in concentration camps) who played contributory roles in the changing and shaping of the South African past. The power of this discourse lies, on the one hand, in foregrounding famous men who appear as political and military leaders and skilled sportsmen. It emphasises the efforts of certain historical individuals who brought about change in South Africa.

This is contrasted, on the other hand, with the mostly unidentifiable historical male figures on the covers, having less obvious powerful roles in society at the time. There is an interplay of power relations between male figures, as leaders are foregrounded in large numbers on all three History textbook covers. Less powerful men who cannot be identified also reside on the covers, making them essential for South African historiography. What is discernible is the lack of South African women on the covers.

The timelines reveal one South African historical event that stands out on the covers, the South African War (1899–1902). This dwarfs other economic and socially orientated historical events. This occurrence is historically significant to South Africans, as it outlines the effects of suffering on the local people. In short, textbooks

that foregrounded South African history relating to the South African War showcased the social trauma due to the scorched earth policy and the suffering experienced by Afrikaners and Africans alike who were forced into concentration camps.

In contrast to this, *Via Afrika History Grade 10 textbook* cover foregrounds South African history in a manner that is reconciliatory in nature and highlights the development of South Africa amongst other significant global occurrences. For example, the historical image of the San rock painting depicts the first inhabitants in South Africa (San and Khoikhoi) that shifts to the Battle of Isandlwana of 1897, South African War and the coming of democracy through the historically significant event of the Rugby World Cup of 1995. Furthermore, the young, brown-skinned woman at the forefront of the cover holding a modern-day compass suggests the transition in South Africa, emphasising that this cover is inclusive of all races, genders and classes in post-conflict South African society.

The ideological stance of the South African history discourse leans towards a nationalist ideology that speaks to pre- and post-1994 political narratives. It also speaks to society and culture by highlighting traditional dress styles and a sporting culture such as rugby, which is seen as a religion by some in South Africa. The transitioning of South African history is also showcased on these textbook covers with greater detail given to military history and more specifically the South African War period and the Battle of Isandlwana where the Zulu were victorious. The text is linked to South African society as the Grade 10 learner can relate to certain significant South African historical figures and events. It can thus be ascertained that all three textbooks considered a strong discourse relating to the power of South African history as part of the CAPS-History curriculum. This creates a sense of patriotism which constitutes the society and culture of diverse South African lifestyles.

#### 4.3.5 Discourse of “history from below” with ordinary, unknown historical characters being foregrounded

History from below refers to how history is represented from the common people’s perspective. Such a discourse places emphasis on people’s history that holds power over the way in which historical events occurred. Zinn (1996, p. 10) identified history from below as “telling the story of the relationship between conquerors and conquered,

masters and slaves, capitalists and workers, dominators and dominated in race and sex”. History from below foregrounds unknown men and women with no facial features visible, yet their presence adds value to the historical scene. This type of history is beneficial, as it provides an alternative to the traditional historical “big men” and backgrounds their roles presented and broadens the historical ideologies. In the view of Bermeo (2003, p. 3), who claimed that ordinary people “compose the vast majority of the citizenry in virtually every country in the world”, this is a powerful and necessary positioning. Ordinary, unknown historical characters are active participants in society, as their behaviour and judgements impacts the position of leaders or “big men” in history. The poem written by Bertold Brecht (1935) - “Questions from a worker who reads” - placed labourers, soldiers, and citizens at the forefront of political, economic and social actions of significant historical events by considering their contributions to society. It shifts away from the conventional histories of great men and their achievements by arguing that it was through the hard work of ordinary people that success was gained by, for example, kings or other leaders. This discernible discourse is evident on four of the analysed covers that gave ‘space’ to the ordinary or unknown men and women and serves as a good juxtaposition to famous and important historical figures which also appears on the covers. Table 4.1 categorises common people across the textbook covers that reflects trends and patterns within this discourse.

Table 4.1 Summary of how ordinary people appear on four History textbook covers

Textbook cover	Ordinary people that appear
<i>In Search of History Grade 10 Learner’s Book</i>	<ul style="list-style-type: none"> <li>• African warrior foregrounded</li> <li>• Approximately nine unknown figures are backgrounded (six men and three women)</li> </ul>
<i>New Generation History Grade 10 Learner’s Book</i>	<ul style="list-style-type: none"> <li>• Two unknown Zulu warriors in battle</li> </ul>
<i>Viva History Grade 10 Learner’s Book</i>	<ul style="list-style-type: none"> <li>• Dark-skinned female labourer</li> <li>• Five Black male labourers walking in a line</li> <li>• Black woman holding her child</li> </ul>

	<ul style="list-style-type: none"> <li>• Hundreds of Black migrant labourers</li> <li>• Group of Black soldiers on horses</li> <li>• White women and soldiers standing outside their tents</li> </ul>
<i>Via Afrika History Grade 10 Learner's Book</i>	<ul style="list-style-type: none"> <li>• Five Black farm workers</li> <li>• Zulu warriors and one British soldier in battle</li> </ul>

It is clear from the table that the inclusion of ordinary or unknown historical male and female figures on these textbook covers provides a deeper understanding of common people who contributed to the political and social changes in history. History from below fills the social gaps of the oppressed, disenfranchised and marginalised people who are frequently overlooked in traditional school history. History from below gives power to ordinary people and does the ideological work of foregrounding ordinary unknown men and women. Some of them are participants of history going about their daily lives (for example the Black woman and child) whereas others are actors that feature in historical events (Zulu warriors at the Battle of Isandlwana, Black soldiers, and migrant labourers in the South African War). These textbook covers acknowledged the role of ordinary, unknown people by allowing “space” on the cover for them. For example, *In Search of History Grade 10 Learner's Book* foregrounded the African warrior in a very prominent manner. This discourse contextualises ordinary human experiences of the past that provides a different lens of history and popularises the phrase “history from below” that expands historical perspectives. Society, for the most part, consists of ordinary people and the covers as text provide a mediating role by including unknown or ordinary people on four of the history textbook covers.

#### 4.3.6 Discourse of male hegemony and history

For centuries, the male figure has been topicalised on history textbook covers and this practice continues to the present day. History textbook covers during the apartheid era were dominated by White males; this highlighted the achievements and contributions of “big White men” in a patriarchal society (Naidoo, 2014). This master ideology was

challenged with the advent of a postmodern society, but the reality is that big men are still present in large numbers in official history curricula and the programmatic curriculum, and hence on history textbook covers. Four of the analysed history textbook covers have projected patriarchy and the discourse in this regard was looked at in the following manner: an estimated ratio of male to females, the identification of these men and their positions in society, and how do men appear in relation to each other?

The *New Generation History Grade 10 Learner's Book* cover foregrounds big men as both Black and White iconic figures. A physical count of the historical characters reveals ten men and their positioning on the cover, which highlights their prominence. The idea of "big men" has been conceptualised on this textbook cover. There is evidence of big men from around the world displaying various cultures, races, and political agendas. Eight men on this cover can be identified as King Moshoeshoe, Christopher Columbus, King Shaka Zulu, Napoleon Bonaparte, General Koos de la Rey, President Thomas Jefferson, King Cetshwayo and Anne Robert Jacques Turgot. These men are politicians, military leaders and kings who stressed the idea of their "greatness" and who had a major role to play in the course of South African and world history. The remaining two figures appear as two unknown African warriors, which creates the sense of the "lesser men" in society. The appearance of five big White men in relation to three big Black men draws gendered racial lines on this textbook cover. There is a clear tendency towards male sovereignty that thrives with no visibility of a single female on the cover. This textbook cover therefore leans towards a stronger discourse that stresses the importance of "big men" by emphasising their power, status and masculine qualities thus forming hegemonic and patriarchal notions about them. In stark contrast, women have no place on this cover, which speaks to the extreme bias of a male-gendered history.

*Viva History Learner's Book Grade 10* likewise showcases a prevalence of male superiority. Two big White men are visible on either corner end of the textbook cover. These are the only two identifiable big White men (Paul Kruger and Cecil Rhodes). These men represent political leaders and a struggle for power and control over land, peoples and resources. The rest of the cover depicts multiple unknown Black male figures that represent the nameless working class. These unknown Black men are at

the mercy of Rhodes and Kruger and this displays a strong racial and class component of the textbook cover. By contrast, female subservience is clearly visible, as the role of women on this cover has been linked to traditional nurturing roles or to provide a service that was instructed by men. There is a social divide amongst the Black and White women in their submissive roles. There are two Black women, and a few White women present on the book cover which contrasts with the multitude of Black and White men on this cover. This again highlights the overpowering portrayal of male historical characters.

*In Search of History Grade 10 Learner's Book* depicts five unidentified African males. They all form part of a common people's history which reveals their socio-economic class. The prominent foregrounding of the African warrior speaks to male prominence that dominates this cover and displays the contributory role of the warrior in a pre-modern history. By contrast, four unknown women are visible who show signs of subservience.

The *Via Afrika Grade 10 Learner's Book* cover displays three big men (Nelson Mandela, Francois Pienaar and Napoleon Bonaparte) who were military, political and sporting legends. President Nelson Mandela and Francois Pienaar are viewed as heroes by performing a consolidatory role in bringing together a divided South Africa at a male-dominated, world sporting event. Several unknown male figures also appear on the cover who are the workers or the "lesser men" in history. By contrast, one woman is superimposed on this cover. She provides a postmodern feministic approach to studying the past. This breaks the theme of male dominance in history. It shifts away from the traditional historical perception of male superiority but rather showcases a contemporary young woman who has a vision and mission. It can thus be seen that present-day society has blurred the conventional lines between men and women. The role of women has transformed from fulfilling household chores and primitive agriculture to independent women who make political decisions and in many cases are breadwinners of the home. However, this is an exception tantamount to tokenism as she is not a historical character that speaks to the curriculum.

In light of the above, it seems a male hegemonic discourse can be found on the covers where traditional male historical figures dominate. This is in line with the five tenets that are found within this discourse.

CDA addresses social problems in South Africa: this is evident on four of the analysed covers and possibly even the fifth textbook that did not depict historical characters at all. Despite the Constitution and its related policies and law that promote gender equality, men dominate the covers. The portrayal of men on the textbook covers are then mirrored in the content of the textbook. The social problem in this regard is then perpetuated. Regarding the relations of power, men are placed in patriarchal and hegemonic power positions as historical figures and women are backgrounded. The exception is the brown-skinned girl who is defiantly imposed on one cover – *Via Afrika History*. In light of the discourse that constitutes society and culture, the textbook covers reflect the de facto and not de jure state of state of South African society, which has not transformed its gender relation policies. This discourse highlights the persistent ideology of male chauvinism that seems to continue to strengthen and sideline feministic views and values on three of the textbook covers. The historical presentations of men are romanticised, as there are false traditional beliefs that men dominate history. This belief is not true, depending on how we choose to construct history and, in this case, the textbook covers. It is evident from analysed covers that except for *Via Afrika History* (which foregrounded the girl), textbook covers reflect the gender views that still persist in society.

#### 4.3.7 Discourses of race and history

History textbooks of the past were built on a homogenous nation that relied on a “whitening” ideology of society. “White people were presented in a privileged position, retainers of social, political and economic power, whereas Black people were presented in a subordinate position, executing manual activities and being passive of subordination” (De Souza Santos, De Almeida, Amaral & Santos, 2017, p. 144). The South African historiography during the apartheid era had similar preconceptions of Black people in history and in history textbooks as troublemakers and criminals. The socio-political shifts in South Africa has witnessed the movement away from the apartheid policy of the master narrative justified by White domination to a counter-narrative that promotes democratic ideals. In the view of Engelbrecht (2008), contemporary history textbooks have revealed a reversed racial role of new stereotypes that favour the political authorities of the present time. Power relations are created and the choice of whose history to be displayed on the history textbook cover

may lead to racial conflict, rather than bringing about a peaceful outlook in the future (Fru, 2017). The portrayal of Black and White historical figures on four of the analysed textbook covers reveals White dominance as these men appear individually on the covers as opposed to Black historical figures that are visible in large groups. The *In Search of History*, *Viva History*, *New Generation History* and *Via Afrika History Grade 10 Learners Book* covers have displayed race very clearly. These four covers have significant Black historical characters that outnumber White historical characters through a physical count of eight images of White people as opposed to 13 images that have Black people appearing. The positioning of Black figures further raises their prominence on these covers. *In Search of History Grade 10 Learner's Book* has omitted White people or leadership by foregrounding an unknown African warrior and backgrounding unidentifiable Black males and females who appear as the “lesser people” in history. *Viva History Learner's Book Grade 10* raises a stronger discourse by exposing the reader to the racial segregation that was highlighted because of the South African War (1899–1902). Two White males (Paul Kruger and Cecil Rhodes) appear as politicians and military leaders, which indicates their powerful roles in history. By contrast, unknown large groups of Black men, two Black females and a Black child appear as the “lesser Black people” in history. *New Generation Grade 10 Learner's Book* depicts an equal spread of five Black and five White historical figures but their positions in society are varied. King Moshoeshoe, King Cetshwayo and King Shaka were political leaders that formed part of political and military leadership. By contrast, the two unknown Black warriors depicted resemble the “lesser Black people” of history. The White male figures on this cover are Christopher Columbus, Napoleon Bonaparte, General Koos de la Rey, President Thomas Jefferson and Anne Robert Jacques Turgot. These men represent powerful positions in history as they were politicians, explorers and military and economic leaders of their time. This textbook cover therefore tips the historical figures in the balance of White superiority with regard to social class in history.

In contrast to the above-mentioned textbooks, *Via Afrika History Grade 10 Learner's Book's* cover with a brown-skinned girl displayed at the forefront provides a racially neutral stance and shifts traditional racial thinking patterns of the South African past. This is in line with the “butterscotch effect” outlined by Engelbrecht (2008, p. 2) that refers to the lightening of skin colour to remove racial conflict – Black people



outnumber White people on this cover through Black people's appearance as unidentifiable Black farm workers and unknown Zulu warriors. By contrast, President Nelson Mandela is foregrounded as a saviour, political leader and major contributor to history. One unknown White figure is visible in the form of an unidentifiable Frenchman forming the "lesser White people" in history. Napoleon Bonaparte (political and military leader) and Francois Pienaar (sports captain) are the well-known White figures represented on the covers. This textbook cover favoured the Black historical characters in terms of its numbers but, depicted more White historical characters with social power who were easily recognisable.

In light of the above, it seems a certain discourse can be found on the covers in terms of race.

Despite the Constitution, policies and laws that promote equality, the discourse of race on the textbook covers, displays an uneven spread of Black and White historical figures: more Whites are seen having powerful positions than Blacks. This raises concerns regarding who has power in history in terms of the textbook covers and it is evident from the covers that Whites dominated as their positions in society, generally speaking and considering the demographics of South Africa, were of higher standing than Blacks. By contrast, more Black historical characters appeared as anonymous group members. In light of the above, this discourse favours the de facto and not de jure state of state of South African society that is untransformed in its display of the perspective of the South African past. The ideologies created through this discourse speak to the social perpetuation of powerful White people, however, the *Via Afrika History* textbook cover challenges this belief by instilling a patriotic ideology and a multiple-perspective view of the past. The historical argument that emanates from the covers is that White people controlled and were dominant as historical characters shaping historical events. However, this is merely based on the idea of how we choose to contrast history and, in this case, the textbook covers. The discourse of race has and always will be a contentious issue that raises historical arguments.

#### 4.3.8 Discourses of historical complexity

History never repeats itself; it is rather human actions that are repeated. All historical events, places and people are unique, yet each event emerges from another set of

related historical events. From this chaos people construct history to create temporal order. Consequently, “Different people interpret historical events in different ways for different purposes” (Bharath & Bertram, 2011, p. 66). Historical thinking and understanding are constructed based on what humans deem as historically significant. The study of history is thus not neat but is rather an entangled web of people, places, events and cultures that are connected through time and space. The history textbook covers analysed painted a complex South African and world history by displaying numerous forms of history which include political, economic, social, military, religious and constitutional history. These histories were made visible on the textbook covers by intertwining complex historical events that were constructed as academic history and then recontextualised as school history in the programmatic curriculum (Bertram, 2009). Through these historically complex covers, the reader witnesses different types of historical characters and events that could have improved people’s lives or worsened it. In this regard, a detailed history textbook cover of varying events and individuals assists the reader in understanding the various behaviours of people across multiple continents and events that have shaped society today.

The *New Generation History Grade 10 Learner’s Book*, *Viva History Grade 10 Learner’s Book* and *Via Afrika History Grade 10 Learner’s Book* covers depict a complex history of multiple themes that speak to aspects of race, gender, events, class and individual actions. The South African War (1899-1902) stands out as the most historically significant theme that features on all three textbook covers. The *Viva History Grade 10 Learner’s Book* cover exclusively draws attention to the South African War in the form of a political, economic, social, and military histories. The placement of one South African event has interconnections with multiple historical figures (Cecil John Rhodes, Paul Kruger, Black miners, Black soldiers, White and Black people in the concentration camps) presented on the cover. Through this textbook cover, the Grade 10 learner has been exposed to a racially segregated and gender-biased past that must be empathised with. *New Generation History Grade 10 Learner’s Book*, on the other hand, is rich in historical complexity, displaying almost all the themes found within the CAPS-History and thus the textbook as the programmatic curriculum. These themes speak to global and South African people, places and events that address various social issues or achievements which occurred throughout history. This discourse is strongly embedded in this textbook cover as

different historical events have connections with each other, causing the reader to make sense of a messy world that cannot be directly known. For example, the VOC seal of the Dutch East India Company had strong links with South Africa. The cover of *Via Afrika History Grade 10 Learner's Book* displays numerous historical figures and events, yet the historically significant events and people rely on South African history to showcase the transition from the first inhabitants of South Africa to the coming of democracy almost three centuries later. Political, economic, social, military and constitutional histories feature on this textbook cover.

In light of the above, these textbook covers present a historical complexity that addresses social problems, as the world is complex filled with complex histories that are constructed by human beings. This construct changes over time as society changes, hence the interpretation of history may change with time. Power lies within the aspects of military history and this features on three of the textbook covers mentioned. This discourse speaks to society and culture, as society is not one dimensional but rather is complex and diverse with diverse histories and figures that are presented on the *New Generation History* and *Via Afrika History* textbook covers. By contrast, not all history textbook covers reveal a complex history, and this is evident on the *FOCUS History Grade 10 Learner's Book* and *In Search of History Grade 10 Learner's Book* covers which silence a complex history in favour of world history, showcasing the heritage of humankind. All things considered, three of the textbook covers created a discourse that the world is complex with a complex history that can, in many ways relate, to constructing a version of the past that has different meanings for different individuals and societies. The link between text and society is mediated, as society has many histories and this is clearly visible on the three textbooks where this complexity was engaged with.

#### 4.3.9 Discourses of design

As is routine practice, when something is manufactured a design is drawn of the proposed end product. Three cardinal elements of textbook design are (1) good imagery, (2) good colour choice and (3) good font choice (Smith, 2016). These elements if successfully applied can (1) draw the reader's attention, (2) provide factual knowledge and (3) represent the theme of the textbook (Genette, 1997). Each and every history textbook cover is uniquely designed with the aim of providing a certain

voice of the past that will be influenced and ingrained in the memory of the users. The choice of colour, typography and image in manners that are creative and original leads to a comprehensive experience for the reader. In addition, the composition of these elements links to society and culture and creates a level of importance of some historical contexts over others. Foregrounding, backgrounding, and positioning of images may have positive or negative effects on the reader. Colour, font and images that appear closer to the reader in bold font sizes can produce a closer connection and encourage the reader to look deeper into the cover (Kress and Van Lueewen, 2002). The use of certain colours, fonts and images strengthens memory recall of the learner, as the human brain stores these design elements in a special way. These elements can easily be triggered from the mind when viewed again in the future. The clarity of images or photographs creates an “aura” that may linger in the thoughts of the reader (Loots, 2018). The recall of imagery further enhances the interest of the learner to want to read the content and make meaning of the image produced on the cover. Visual design principles have social and cultural implications as certain colours, fonts and images provide a different meaning to various individuals across the South African socio-political landscape.

The power of colour, font and visual display when used wisely can produce a phenomenal history textbook cover. The textbook cover design introduces the reader to the brands of the textbook namely, publishing houses, curriculum seals and series or titles of the textbook (Vasi, 2019). The choice of important icons, eye-catching symbols and historical signs speaks to iconographical concepts. Iconological interpretation examines the deeper meanings of icons, signs and symbols on the textbook covers.

The *FOCUS History Grade 10 Learner’s Book* cover displays seven contrasting colours of bright blue, royal blue, orange, black, white, cream and beige. The textbook series in a large upper-case font is vertically positioned on the left of the textbook cover and is followed by the subject area and grade in a horizontal format in much smaller fonts. The clarity, positioning, colour and size of the main image, the Taj Mahal, positioned on right bottom half of the textbook arrests the reader’s attention to scrutinise the detail of this world-renowned structure and subsequently the reader

begins to question the procedural knowledge concepts (significance, change and continuity, cause and sequence, time) that lie within the structure.

The *In Search of History Grade 10 Learner's Book* cover is filled with colours of red, royal blue, white, light blue, brown, pink, black that fills the title, imagery and curriculum logo. The serif upper-case font displays the publisher and the textbook title at the top of the book cover. The central core of the textbook landscapes the Great Mosque of Djenné in Mali, West Africa. An unknown fictitious African warrior is cropped and pasted onto this setting which enhances the African theme of history. This textbook cover does its ideological work of representing African history that speaks to Islamic culture and society. By displaying the Great Mosque of Djenné as a World Heritage Site and, as such, holds outstanding value for humanity. The CAPS logo, list of authors and the advertisement strip are indicative of the power of all stakeholders involved in the construction of this textbook.

The *New Generation Grade 10 Learner's Book* cover fills its page with a vast amount of historical male figures, historical places and historical events that are displayed on a dusty parchment paper. These are presented as 17 black-and-white images which impact on the impaired level of clarity for the viewer. In contrast to this, the choice of the bright colours of green, red, yellow, bronze and white significantly foreground the title and grade, which stands out from the images displayed. The CAPS logo is visible on the top right of the cover and falls within the black-and-white images. The removal of author recognition on the cover gives power to the historical content and design of the textbook cover. A significant amount of substantive and procedural historical knowledge can be viewed on the textbook cover. This cover displays an intermedial interaction between the visual medium and written text seen within the textbook. Every image seen on the cover can be found within the textbook, which increases memory recall and creates an interest for the learner to want to interpret the past. The banner of the South African flag that runs vertically on the edge of the cover instils a nationalist ideology.

The *Viva History Grade 10 Learner's Book* cover is more simplistic in its choice of colour (shades of green with sepia images). It segments the power of one historically significant event in history, the South African War by foregrounding 10 gold bars and the positioning of 10 photographs that lie within three planes: foreground, middle

ground, and background. The bold serif font of the textbook title in white and moss green is made apparent at the top of the textbook. This is separated from the grade level and learner's book text that is seen in dark green and white. Intermediality is exercised as social and cultural relationships are evident through the visual images on the cover and written text within the textbook. The publishing company Vivlia holds power on this cover by displaying the finer details of the publishing company. The slogan "Education for the nation" and "an independent, black-owned South Africa" creates a nationalist ideology for the Grade 10 learner. The publishing company's choice of historical content stems from their intentions of what South African past should be stipulated according to CAPS-History Grade 10 curriculum.

The *Via Afrika Grade 10 Learner's Book* cover is filled with a contemporary design that assists the reader in understanding the past. The use of bright and dull colours, serif font title, cropped images that fill seven puzzle pieces, and a foregrounded present-day teenager mystifies the reader into a historical transition. The main characteristic of this textbook cover is its almost living portrayal of history. The young woman who is at the centre of attention is a representation of the socio-cultural revolution within South African society. Her modernistic appearance (dress style and confident pose) speaks to the new power that lies within the study of history in South Africa. The publishing company's logo has a powerful motto. "Our Teachers. Our future" brings about the ideology of the teacher as the executor of history textbook knowledge. The avoidance of the CAPS logo on this cover brings about a certain ideology as this textbook cover content may be compliant but is not necessary adherent to CAPS-History Grade 10 curriculum. This is evident in the display of a 1995 event that forms part of the CAPS-History Grade 10 curriculum. Furthermore, the adolescent Coloured female does not fit the historical themes present in the textbook, but it does link text to modern ideologies of interpreting the past.

The five textbooks have revealed emerging patterns and trends that speak to visual design elements of: colour, font and image composition. The *FOCUS History Grade 10 Learner's Book* and *In Search of History Grade 10 Learner's Book* covers depicts vibrant glossy colours with not a single black-and-white or sepia-coloured image. These two textbook covers provide a modernist approach to portraying history as the photographs of the Taj Mahal and Great Mosque of Djenné were taken long after these

historically significant events occurred. By contrast, the *Viva History Grade 10 Learner's Book* cover makes use of sepia and black-and-white images that provide an accurate account of history. Similarly, *New Generation History Grade 10 Learner's Book* displays black-and-white images that are placed on old parchment paper and draws the reader towards an ancient outlook of the past. The *Via Afrika History Grade 10 History* textbook cover showcases colour and monochrome images. The modern young woman dressed in bright-coloured clothes, the jigsaw puzzle pieces, and the backdrop have connections with the contemporary South African Grade 10 learner.

Considering the above, the discourse relating to the positioning of the title of the textbook emerges. The textbooks, with the exception of *FOCUS History Grade 10 Learner's Book's* cover, have displayed their textbook title or series at the top of the textbook cover and they all appear in a contrasting bold font. The display of the textbook titles in the central top zone of the covers highlights their power and importance of the cover. The choice of bright or contrasting fonts increases the clarity and visibility for the reader to easily identify with the textbook covers.

In light of the above, the five textbook covers present designs that have underlining principles which speak to society. The choice of certain colours, fonts, images and composition may draw readers into the book or turn them away due to an offensive or unattractive display of visual design elements. Cultural assumptions of the publisher are thus formed by the reader judges the cover. *Via Afrika History Grade 10 Learner's Book* speaks to contemporary society by displaying an image of a young, modern girl jumping. The fresh design ideas of depicting history in the form of jigsaw puzzle pieces makes this cover appropriate and relatable for the new generation of Grade 10 learners. By contrast, *Viva History Grade 10 Learner's Book* creates a classical design that foregrounds traditional history. This impacts on present-day social beliefs by reinforcing old-style narratives.

The power of presentation is vital in achieving the desired effect or intention of the textbook cover. Four analysed textbook covers with the exception of *Via Afrika History* give design power to CAPS logos by displaying them as bright, coloured seals or labels. The variation of bright colour usage and bold fonts foregrounds the subject area "History" on all covers. The power of the publishers or publishing house is perpetuated on four of the covers with exception of *New Generation History*. The Taj

Mahal, the Great Mosque of Djenné, the unknown African warrior, the gold bars and the leaping young woman were foregrounded and privileged on this textbook cover.

The society and culture of present-day South Africa may only identify with some design principles on the chosen textbook covers. The *Via Afrika History* textbook cover aligns with modern-day South African thought processes. The reconciliatory image of Nelson Mandela and Francois Pienaar may be intentionally placed to assist present-day nationalist ideologies. This discourse does its ideological work of presenting each textbook cover design with either a conservative ideology (*Viva History Grade 10 Learner's Book*), liberal approach (*FOCUS History Grade 10 Learner's Book*) or an avant-garde or revolutionary ideology (*Via Afrika History Grade 10 Learner's Book*). The *Via Afrika History* textbook cover mediates the link between the social learning process and the historical content for Grade 10 learners and teachers alike.

#### **4.4 Conclusion of CDA**

The nine aforementioned discourses have assisted in explaining the power of Grade 10 History textbook covers. The textbook cover is the porthole to an educational experience that may illuminate the learners' and teachers' historical educational learning process. This is achieved through six different porthole channels in the form of overarching discourses that stand out on the covers. The discourses of note are: male dominance, White racial leanings, "big men" importance, history from below, South African history transcends world history and lastly avoiding or embracing historical complexity. The history textbook cover impacts on the first impressions of history that could have lasting effects on learners' memory and recall processes. The style, design, imagery, font and colour of the textbook front are significant in displaying symbolic representations of the society and culture of present-day South Africa. These material choices applied to the cover will influence contemporary society to judge the face of history textbooks. National identities and political agendas are transferred to the Grade 10 learner via the displays of historical symbols, signs, icons and political logos.

#### **4.5 Conclusion**

In this chapter, I analysed five Grade 10 History textbook covers by implementing the three stages of iconography that speak to methods of denotation and connotation. A



subsequent CDA of the emerging discourses, emotions, intentions, and attractions of these front covers applied the six principles of Fairclough and Wodak (1997) have addressed prudent findings. These all speak to the political, cultural, societal, and ideological agendas that exist uniquely across each cover. The concluding chapter will apply the processes of educational judgement that promotes historical significance through the interpretation of the covers.

## CHAPTER FIVE – DISCUSSION OF FINDINGS AND CONCLUSION

### 5.1 Introduction

In this chapter, I will be judging Grade 10 History textbooks by their covers. The sampled approved textbooks are commonly used in South African schools by teachers and learners in Grade 10 History classrooms. The purpose of this chapter is multiple and includes proposing answers to the primary research question put forth in Chapter 1. In so doing, I will be synthesising the main patterns and trends that have emerged from the findings and compare these to the literature and theories outlined in Chapter 2 and Chapter 4 respectively. This final chapter has been structured in the following manner: the outline of the dissertation is restated in a backwards-looking manner to remind the reader of the key research processes of the study. I then provide the major findings by proposing answers to the research question that underpins this study. Following this, I discuss my contributions of this study to future research and reflect on the methodological implications and limitations. This will be followed by my reflections on personal and professional development throughout the research process. Lastly, this chapter will conclude this dissertation by restating the purpose of this study and if it has been achieved.

As mentioned in Chapter 1, the focus and purpose of this study are to understand the multiple meanings that history textbook covers emit that impact on the historical educational judgement passed. In the previous chapter, I set out to analyse the purposively selected five Grade 10 History textbook covers by implementing the data analysis tool that divided the data into two branches: (denotation and connotation) that speak to iconography. These were sub-divided into visual design categories such as colour, typography and pictorial details. Each textbook cover was analysed separately by applying the analytical tool. Through this rigorous method of analysis, I was able to understand the covers as a visual translation of the written text found within the textbooks, which formed the basis of CDA.

In essence, this chapter will bring my study to a close by sifting out the findings taken from the analysis conducted in Chapter 4. The major findings based on historical contexts and visual design elements will then be compared to the literature reviewed and conceptual framework in Chapter 2. In this chapter, I will put forward the

multifaceted aspects that one applies in being able to provide a historical educational judgement when viewing a history textbook cover. These aspects will ultimately answer my research question and reveal the significance of my findings.

## **5.2 Overview of the study**

This dissertation comprised of five chapters, each having a particular focus. However, a golden thread was seen through the chapters through which patterns, trends and themes emerged from the study.

Chapter 1 introduced the study by placing the phenomenon – “judge” – into context. This outlined the social, commercial, political and educational practices of history textbooks, specifically their covers. These practices highlighted key trends relating to the policy, CAPS, and its impact on history textbook covers. Global patterns were observed regarding the surge of electronic books as an economic competitor for print textbook sales. The power and value history textbooks have in disseminating knowledge and inculcating social practices for learners across the world was made apparent. These historical contexts guided me to generate a more informed and academic scrutiny of the judgement one makes on history textbook covers. The rationale and motivation for this study was then discussed and this was followed by the focus and purpose of my study. The singular research question was presented, and the research design and methodology used in order to propose an answer to the question was briefly discussed. This chapter concluded with an outline of the dissertation by providing the reader with an indication of what to expect in the following chapters.

Chapter 2 presented the literature review, and the theoretical and conceptual frameworks. The literature was inclined towards history textbook research and consisted of the following themes: nature of a literature review; conducting a literature review; textbooks nature and use; textbooks as Instruments of knowledge and education, politics and economy; the nature and importance of history textbooks; the production of textbooks; the power of textbook covers, the power of history textbook covers.

The review of the literature was thematically executed to identify the prominent discourses that were linked to the topic of my study. Gaps in the knowledge were

identified which allowed me to discover the theoretical framework and construct a conceptual framework that would assist in answering the research question. The reviewed literature deepened my understanding of textbook research and particularly history textbook cover research through which a general pattern was perceived. Textbook cover content and visual design elements of colour, font and imagery capture the reader's attention in almost all instances.

The design of the conceptual framework was informed by the theoretical framework of iconography and from the multiple conversations that were set out in the literature review. Through this conceptual framework, a mental sketch was drawn of how the rest of the study would unfold.

In Chapter 3, I explained the research design, methodology and methods that were employed. I described what, when, where and how my data was gathered and further analysed. In the research design section, the paradigm, research approach and theoretical assumptions were outlined. This study adopted an interpretivist outlook that is qualitative in nature. The research methodology section translated the design aspects into applicable methods. This focused on iconography and its three stages of analysis as the research methodology, sampling techniques and data analysis methods. The application of denotation, connotation and CDA were applied as the three main instruments to analyse the five textbook covers. The final segment of this chapter discussed the issues of trustworthiness and the ethical considerations of my study.

Chapter 4 presented the findings that were gathered from analysing the historical, contextual and visual design elements that were portrayed on the history textbook covers. The findings were generated by systematically applying iconographic stages of (1) pre-iconographical description (2) iconographical description and (3) iconographical interpretation. These stages spoke to denotatively and connotatively analysing each textbook cover independently. Patterns and trends were formed regarding the presentation of details on the covers. This led to the identification of nine historically significant discourses. Fairclough and Woodak's (1997) six tenets were then put into practice, which generated the findings of the analysed data.

In Chapter 5, the final chapter, I discussed the findings and provided answers to the research question posed: What does the educational historical judgement of Grade 10 covers reveal? This was done by comparing the findings derived from the first and second level data analysis taken from Chapter 4 and drawing conclusions of the discourses that were consistent, silenced or conflicting. These results were then discussed with reference to the literature review and conceptual framework. In addition, I explained how my contributions made to this study will assist in future research. The limitations of this study were highlighted regarding methodological implications and researcher bias. My entire research process of this study was reflected upon and acknowledged. Finally, this chapter was concluded by summing up the outcomes of this dissertation and its influences on my professional development as a teacher.

### **5.3 Proposing answers to the research question – What does the educational historical judgement of Grade 10 covers reveal?**

History has been and will always be contentious. History textbooks are many a time the focus of historical debate. From the analysis of history textbook covers, the plan is set for a specific construction of history that raises vital questions. Based on the notions of Seth (2009), in order for these ideas to come to fruition, the planning of the cover must incorporate significant historical events and characters, be sophisticated, have new intelligent ideas, display humour and last but not least be eye-catching. History textbook covers also portray the inclusive, exclusive, equal and unequal characteristics of a nation. As such, the history textbook cover is the representative of political, cultural, societal and educational ideologies. The literature has also emphasised the textbook cover as a powerful element to assist memory recall in Grade 10 learners (Hargis, McGillivray & Castel, 2017). It may also be used as a method of conditioning the learner to develop a certain desired mindset. Mitchell (2002, p. 20) leaves us with the question of “whether we create images, or whether images create us”?

In applying my deeper understanding of how history textbook covers affect the minds of learners and teachers, I have constructed a table of factors that underpin the

historical educational judgements derived. The categories that have been utilised are appearance/aesthetics, which incorporates size, colour, title visibility, positioning of visual elements and attractiveness of textbook covers. The adequacy of content highlights quantity of historically significant characters, events and places. This content is then assessed against its appropriateness to the CAPS-History document. Lastly, authors and publishers have been considered, as they play a major role in content and the manufacture of the textbook cover respectively. The following table has assisted me in surmising the visual design aspects (colours, fonts, images)

portrayed on the covers.

Table 5.1 Summary of findings that led to some judgements derived

Textbook title	Appearance/aesthetics	Adequacy of content	Appropriateness CAPS-History	Authors and publishers
FOCUS History Grade 10 Learner's Book	A4 page size, bright colours used, title and series very clearly visible with clear photograph displayed on the right that makes cover attractive	One historical place present with no people; UNESCO World Heritage site	Appropriate for one historical event as a sub-theme of CAPS-History	5 authors of diverse backgrounds - publisher is internationally based
In Search of History Grade 10 Learner's Book	Slightly smaller than A4 page, bright/pastel shades, title and series clearly visible, large photo and painting making cover sophisticated	One historical place present with no people; UNESCO World Heritage site	Appropriate for one historical event as a theme of CAPS-History	3 authors of non-diverse backgrounds - publisher is internationally based
New Generation History Grade 10 Learner's Book	Slightly bigger than A5 page, multiple contrasting colours, title and series clearly visible, small images affecting clarity, ancient-looking book cover	18 historical figures, events and places; adequate display of curriculum	Appropriate for all CAPS-History Grade 10 themes	9 authors of diverse backgrounds - publisher is South African
Viva History Learner's Book Grade 10	Between A4 and A5 page, dull khaki colours with not so clear title and series, old-fashioned-style textbook cover	Multiple images of one historical theme (South African War)	Appropriate for one theme only, namely South African War	6 female authors of non-diverse backgrounds - publisher is locally Black owned
Via History Grade 10 Learner's Book 10	A4 size page, bright and contrasting colours with visible title and series, comprehensive, inclusive and sophisticated cover	Multiple images of numerous historical themes	Appropriate for many Grade 10 CAPS-History themes and a single Grade 12 theme	5 authors of diverse backgrounds - publisher is South African

CDA as an analytic tool was vital for the description, interpretation, analyses and criticisms of the above categories seen in Table 5.1. Using the idea of McGregor (2003, p,1), I have unmasked the visual text to bring about a “different perspective and deeper understanding of whose interest is being served”. Nine historically significant discourses became evident and were apparent across the covers. By incorporating Fairclough and Woodak’s (1997), six tenets of these discourses were chosen for discussion based on their applicability to this study. I was able to extract the following knowledge from the design elements: the social problems that exist within history and impact present-day societies; the power that some historical events, people or places have over others; how the covers constitute South African society, culture; and the ideologies that surface throughout the five history textbook covers. It draws our attention to the “power imbalances, social inequities and non-democratic practices” (McGregor, 2003, p. 1). Furthermore, the CDA has clarified the links between the use of images and the exercising of power (Thompson, 2002), power that has for centuries been the shaper of history and the decider of the presentation of history. In the case of this study, the CAPS-History Grade 10 policy is the controlling factor.

Based on the evaluation and findings of the above elements, deeper discourses emerged in the form of historical implications that relate to culture and society, political agendas, vast ideologies, gender inequalities, racial representations and class systems. In this discussion of the findings, the analysis of the discourses is compared and integrated to identify patterns and trends in answering the research question.

Multiple historical people, places and events visible on the covers conveyed dominant discourses in the form of: male hegemony, racial disparity and class stratification. Conflicting discourses in the form of complex historical elements were set against silenced historical elements and consistent discourses in the form of visual design elements.

### Dominant discourses

The findings have exposed male historical characters as surpassing female characters in almost all historical aspects of life. This was evident through their foregrounded roles as political and military leaders, heroes, patriots, peacemakers and founders of policy. These attributes grouped together create the “big men” ideology. Male hegemony is

strongly embedded in all the history textbook covers. Connell's theory of masculinity (1996) highlights the idea of hegemonic masculinity that perpetuates gender inequality. The status of "big men" are exalted over subservient females or ordinary unknown men. The literature confirms this notion as South African history textbooks have underrepresented women as contributors to society or have totally excluded them from history (Fardon & Schoeman, 2010). According to Engelbrecht (2008), the depiction of master symbols of male dominance on, in the case of this study, South African History textbooks covers, creates a sense of consciousness that relates to the social order for learners. This discourse has implications for school history as gender socialisation becomes engrained in learners and females begin to believe their gender had little or no role to play in the making of history.

The discourse of race is heated and highly contentious, yet it is prominent on four of the analysed history textbooks covers. Foregrounding of the suffering of the Black people of South Africa is present in multiple images on *Viva History Learner's Book Grade 10*. The representation of submissive Black people via a lens of inferiority is extremely important in the context of discussing the revelations of this study. Black learners' interpretation of the past inferiority on the textbook covers may be problematic as it speaks to the suffering of Black people in South Africa. This effect may have a significant negative implication, as learners may evade wanting to learn or hear about this painful past of their history. This may result in loss of interest in History as a subject by the learner (De Souza Santos et al., 2017).

In attempting to be sensitive to racial representation, I have found *Via Afrika Grade 10 History Learner's Book* cover to present a more diluted picture of racial marginalisation. The puzzle pieces display ethnic frames that are "white-washed" to present the story of race in South Africa through a lens of equality. The puzzle piece of Nelson Mandela and Francois Pienaar is the powerful arbitrator of the Black-and-White divide that still lingers in present-day South Africa. The presence of a brown-skinned girl in a crystal-clear image displays the confidence of the shift in racial narrative that the new generation may successfully achieve.

The trends of racial display that have been presented across the faces of the five textbooks range from a total avoidance of racial leanings (*FOCUS History Grade 10 Learner's Book*) to a form of Black racial preference that is mild (*In Search of History*



*Grade 10 Learner's Book*). From a mixed racial presentation (*New Generation History Grade 10 Learner's Book*) to an explosive, racially White-dominated, charged cover (*Viva History Grade 10 Learner's Book*) to end with a racially neutral cover (*Via Afrika History Grade 10 Learner's Book*).

Another dominant discourse that spawns from the covers is history from below. which lends a voice to the marginalised majority in order to express inequality. It scrutinises the voice of those in the hierarchy to reveal their hidden agendas or motives of self-preservation and subjugation of the masses (McGregor, 2003). "People's history is displayed explicitly to counter the racist and elitist stereotypes and the perversions of the Apartheid history era" (Engelbrecht, 2008, p. 537). History from below is important in recovering the voices of the subaltern people that are missing in history to understand an all-inclusive view of society, thus creating a collective conscious of the past (Hitchcock, 2013).

Workers history is juxtaposed to economists' history on the *Viva History Grade 10 Learner Book* and cover. This history textbook cover foregrounded unknown historical Black males and females who are fulfilling duties of the dominant elites. It can be surmised that these ordinary people were responsible for bringing about societal change and their contributions in history are showcased on this history textbook cover. *Via Afrika History Grade 10 Learner's Book* cover provides a fresh presentation and perspective relating to the discourse of ordinary people in history. The most prominent and powerful representation of ordinary citizens in history is without a doubt the brown-skinned girl who is making history. She controls the puzzle elements of a South African and global history and with the compass on the palm of her left hand as she plans to take studying history into the future.

### Conflicting discourses

Historical complexity versus historical simplicity can be seen across the covers of the five textbooks evaluated. From covers that display vast historical elements to covers that display one or two historical elements, these have been analysed. These styles of display have raised conflicting discourses regarding the construction of history.

Historical complexity refers to the untidy world that has multiple ways of presenting the historical narratives. It is the work of the historian and learners to bring order or to

construct a neater history for easier understanding (Andrews & Burke, 2007). According to Bharath & Bertram (2011), new textbooks, by dint of their covers, seem to focus on an inclusive historical display that feature a multitude of historical people, places and events. This integration results in a ‘haphazard’ chronicle of history which impacts on the way learners develop historical critical thinking. It may dilute their ability to acquire procedural knowledge. *New Generation History Grade 10 Learner’s Book* and *Via Afrika History Grade 10 Learner’s Book* covers present multiple historical images that are across the spectrum of the CAPS-History Grade 10 curriculum. This style of historical display may lead to different interpretations by diverse teachers and learners thus constructing a contested version of historical narratives when viewing complex history textbook covers.

Opposing this complex presentation, the *FOCUS History Grade 10 Learner’s Book* and *In Search of History Grade 10 Learner’s Book* covers display only one significant historical place. This simply put is avoidance or silencing of a problematic South African narrative. By not displaying any other type of history content on the covers of these two textbooks, the publishers and probably the authors have succeeded in silencing the prospective critique that is a knee-jerk reaction every time anything South African is seen. In this way, the uncontested world iconic structures that appear on these history textbook covers will lead to a “calmer” approach to interpreting the content of such textbooks.

### Consistent discourses

The dynamic design elements of the facades of the analysed five textbook covers have revealed consistency in colour usage, bold fonts, historical images, tactile features and attractiveness. However, each textbook design layout is unique in transmitting a certain historical message for the diverse Grade 10 learner. The literature has revealed that the textbook cover provides a key to a porthole that opens up doors to multiple realities for some and shuts the doors on others due to the influence of its physical design elements (Smith, 2020b). The cover art of the five textbook covers has augmented the narratives surrounding race, gender or class in some instances and have silenced them in others. The social influence of design is vital “because of the ways in which book covers can frame, contain and highlight broader social concerns, they can also be seen as a manifestation of censorship” (Ford, 2016, p. 53). This social

influence reveals the political and cultural assumptions of the cover designer, publisher, marketer and author. The textbook cover therefore conveys the curriculum in a regulated format controlled by the dominant groups. Apple (1992, p. 4) claims that textbooks are “conceived and designed by real people with real interests”. In the case of this study, these real people constitute the DBE that present the CAPS-History curriculum as the blueprint for the programmatic curriculum – the textbooks. This is the main component that has shown consistency throughout the five History textbook covers.

The findings have thus revealed that the design element is the first aspect of Grade 10 History textbook covers that stands out and asks to be judged. The colour, font, images, title, grade, series, subject area, publishers, authors and composition catch the reader’s eye from a distance and draw the reader in to further scrutinise the physicality of the textbook cover.

Subsequently, the validity of this textbook cover is questioned regarding the institution that has approved the cover. The CAPS-History policy is prominent in the form of a logo or stamp of approval and implies the DBE is taking the decisions on what the content is going to divulge. It also indirectly informs the reader that certain historical events and figures will probably not be included. This reveals the control of the state in directing historical knowledge to the Grade 10 South African History classroom learners. As such, the civic education process is initiated in order to mould the mindset of the individual.

The findings further reveal that historical content present on all textbook covers are pertinent to either a South African theme, a global theme or a mix of both. These choices of images are directed by publishers’ editors and probably authors adhering to the policy. The depiction of history will inevitably display the underlying intentions of the textbook developers.

The deeper meanings of the covers reveal the power of men of all classes and their influences on South African and world history. Men are foregrounded in comparison to women who are backgrounded or totally excluded. The roles of women that are evident on the covers appear subservient and are for the most part underrepresented. As noted from the post 2011 publications, some history textbook covers have

transformed the representation of females and their valuable roles in society. The topic of race is also prevalent in the manner of portrayal of different cultures and classes on the front covers. The distinguishing characteristics of the diverse races have been presented to remind the reader of colonial and segregationist views that divided the South African nation. History textbook covers further reveal the symbolic representations of icons, symbols, and signs of the society in which we live in, that could lead to the formation of stereotypes and biases.

It can be understood that no history textbook cover can reveal the same content or ideology, even when adhering to the same curriculum. Each and every history textbook displays its characteristics based on the creators and more importantly their intentions. This is what makes the history textbook a construct that is ever-changing and resonates its messages in different ways that will attract the reader's attention and will always draw a critical judgement.

#### **5.4.1 Contribution of my study to future research**

This study has contributed to the scholarly research relating to textbooks, specifically history textbook covers by showing that a mere history textbook cover can have a lasting impact on the minds of teachers and learners. History textbook covers have proven to be contentious in nature due to the numerous historical aspects and visual design elements that merge to construct a certain history. My study has shown that the choice of these blended elements on the history textbook covers conform to the ideas of the ruling elite which in turn influence the educational historical judgement passed when one views the covers. My study adds to the literary conversations by emphasising the fundamental importance of history textbooks covers in imparting valuable knowledge to the learner that directs them on a path which may have been chosen for a variety of reasons. The blind spot in the vast literature is the absence of research regarding history textbook covers. By conducting this study, I hope to have added something of value as previous studies focused on historical content between the covers. My study has filled this gap by researching the judgements drawn that reveal deeper meanings of the textbook covers.

This topic of research provides a fresh perspective on the subject of history in the classroom and in academia that highlights the textbook cover. This study has also

shown that the display of historically significant characters, places and events that have been creatively placed on the history textbook covers using multiple colours, fonts and images develops ideologies that speak mainly to gender, race and class deficits. These design elements serve as a porthole into the historical context by presenting discourses of society and culture, power dynamics, patriarchal ideologies and a national ethos. The history textbook cover is viewed as the most important learning and teaching material that is used in the History classroom, as it is the first confrontation with the programmatic curriculum. The written content within the textbook is therefore seen as a manifestation of the cover, as historically significant discourses are deeply engrained on its skin.

The history textbook covers have to a certain extent ignored the democratic principles of an inclusive South African history as per the Constitution. These inequalities must be addressed in future textbook productions by creating awareness of the value of the history textbook cover in the hope that the DBE, publishers, authors and teachers may apply what my study has revealed. This will hopefully lead to a more balanced and appropriate history textbook cover that must be sensitive to society as it relates to race, gender and class and their relationships to historical characters and events from our South African and global past.

#### **5.4.2 Limitations of the study**

The purpose of this study was to understand the deeper meanings of history textbook covers by judging them using denotation, connotation (iconography) and CDA. The phenomenon of this study, which is to “judge”, can easily be contested by others of vast ethnic backgrounds.

As a qualitative researcher in my field of study, it was imperative to understand people of vast social and cultural contexts within which I am a part. This was done by applying the interpretivist paradigm and by analysing my data through the implementation of denotation, connotation and CDA. Through these methods of analysis, researcher bias could easily manifest as underlying knowledge and understanding may not be comprehensive enough to present a complete evaluation. My personal background, life experiences and interpretation of the world has shaped the findings of this study,

which could be questioned by people of other backgrounds and races. The analysis of the data therefore challenged my personal bias and judgement.

One could argue that the sample size of five history textbook covers appears to be limited and that only Grade 10 textbooks were incorporated, excluding textbooks of other grades. However, I could only obtain five history textbooks that complied with the CAPS-History curriculum which is currently in use across South African History classrooms. This study exclusively focused on English history textbooks and did not consider history textbooks in other languages which could create a nuanced lens of the South African past for future studies. Another limitation of this study was that the findings were not generalisable to the entire global educational fraternity (non-South African textbooks). It was rather context-based, which does not allow for findings to be relevant to other regions. The findings obtained cannot be completely applied globally but may have value regarding general history textbook cover design, which is universal.

A significant unexpected limitation has undoubtedly been the COVID-19 pandemic that has impacted on this planet in unprecedented ways. This has affected the research process as working at home without library facilities or supervision visits was sorely missed. Psychologically, it impacted on my ability to focus as during the first peak of the pandemic I struggled to sustain my thought processes. This period has and is still taking a toll on my mental health as I could not complete chapters by dates set at the start of the academic year.

#### **5.4.3 Personal/professional reflections on the study**

This study was undertaken to fulfil my growing desire of critically understanding history from a different perspective. As a history educator, I was curious to know what power the History textbook cover holds in transferring knowledge and how a judgement or interest is created through one observance of the history textbook cover.

The research process has been a challenging yet liberating experience. The COVID-19 pandemic impacted on my physical and mental health. At the beginning of this study, I felt like I was reliving the same day and was not motivated to continue but over time I adjusted to the new lifestyle and carried on with this study. There were multiple instances where I lost complete hope in myself and felt like quitting. However, through

the guidance and support of my supervisor and family, I persevered and managed to gain confidence in myself, which has led to this point in my study. The research phase to obtaining a master's degree is a lonely venture in comparison to studying an honours degree. I was fortunate to have a research community in the form of cohort sessions that were structured and regulated by the Department of Humanities team. These sessions provided me with valuable research and insight that was easily applied to my topic of research.

This research topic has taken me through literature that has broadened my mind so significantly that it has changed my outlook on many historical aspects. It has helped to develop a critical eye when viewing almost any image, advertisement or product. Initially, my interpretation of images was rather superficial and brief. However, the literature, conceptual framework and analysis methods assisted me in understanding the “bigger” picture of each textbook cover. This study has guided me to become a better researcher with matured judgement skills. I have come to realise that every minute detail on the history textbook cover holds connotative value for every individual, who has a unique thought process in an ever-changing world of preferences.

Through my personal experience with the textbooks, I have come to realise that physical textbooks create a special ambience in contrast to e-textbooks. During the lockdown period, I could not access libraries or bookstores until later in the year. My initial evaluation of the textbooks through Snapplify, a free online platform to acquire textbooks, was rather asymptotic. Once I could hold, feel and see the print textbooks and their covers, I was taken aback at the impact a physical textbook can have on the human hand, body, heart and mind. The tactile experience is superior to the digital experience. By conducting this study, I was able to fulfil my desire of interpreting history through multiple angles in further understanding that there will always be power forces evident in the intended curriculum and programmatic curriculum. This control has an effect on how the Grade 10 learner is taught history in school.

The historical educational judgements that have been passed in this study have brought to my attention the mindset of South African learners and teachers in viewing history textbook covers. Our diverse South African demographics, social lifestyles, religious and cultural beliefs may result in variable historical interpretations for the different learner or teacher groups. What and how will they be judging and from which

angle will they be approaching this process? What revelations are they going to interpret and more importantly what human characteristics will be fostered during this entire pedagogical exercise? These concerns were taken into consideration during the analysis processes.

On a professional level, writing this dissertation has enhanced my research, writing and deciphering skills with the pure intention of providing a new interest in the field of school history. My knowledge has strengthened regarding visual design principles and how they can impact historical beliefs regarding gender, race and class that spring from the history textbook covers. This study has opened multiple opportunities for me in terms of my career but more importantly, I can share my analytical skills and competencies through intellectual conversations with historians, lecturers, teachers and learners.

The completion of this study has changed me, shaped me and challenged me to think beyond my capabilities. By interacting with educational research relating to textbooks, history textbooks, textbook covers and specifically history textbook covers I have encountered various sensitivities that still exist within history. This study has broadened my knowledge of how a mere history textbook cover can have lasting influences on my mind and definitely the minds of others and I now firmly believe that a picture is surely worth a thousand words. I hope that my study has filled a gap in scholarly research that can guide the DBE, authors and publishers to rethink their ideas on history textbook cover construction in the future.

## **5.5 Conclusion**

The purpose of this study was to understand the educational historical judgements that develop when viewing Grade 10 History textbook covers. The history textbook covers manifest themselves in the form of visual design elements and historical contexts. Through these blended elements, learners critical thinking skills are awakened, knowledge is imparted, and history is constructed and judged from a particular angle. In this dissertation, I aimed to understand the deeper ideologies that surfaced from history textbook covers. These ideologies are linked to the political, social, cultural, commercial and educational underpinnings of historical events, characters and places that position history into a particular context. This study has



revealed the inequalities that are displayed on these front covers consciously or unconsciously by the powers that be. The issues of gender, race and class have been addressed and the conclusions re-iterate the frequent disregard of women in society and the contentious racial profiling and class discrepancies on the covers of the analysed history textbooks.

The origins of history textbooks are, in fact, the written text that will be taught. Ironically, the history textbook cover is the end product of the culmination of the words, pictures, paintings, tables and maps that lie between the colourful folded exterior of the textbook. The decisions taken to present a front cover are probably the most difficult work for any publishing house, as the history textbook cover is a representation of multiple views or opinions of various role players. A consensus needs to be reached to achieve the most appropriate, sensitive and balanced cover for the written content. The finished product of the history textbook cover will hopefully be attractive or arresting, informative, unbiased and curriculum compliant. This study has indicated that history textbook covers not only have the power of drawing one into the book, but they open multiple doors of knowledge for diverse interest groups by directing judgements. I hope that my historical educational judgements have shed some light on the important role textbook covers play in decision-making and thinking patterns, thus moulding Grade 10 learners' and teachers' ideologies. The fluctuating political and societal preferences of a diverse South African populace will influence the readers' interpretation. The most appropriate designed history textbook cover may have lasting impressions on historians, teachers and learners prompting them to judge the textbook by its cover by observing images that are worth a thousand words.

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## APPENDIX A – TURNITIN CERTIFICATE

### JUDGING GRADE 10 HISTORY TEXTBOOKS BY THEIR COVERS

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