

MAKING MEANING OF GRADE 10 HISTORY TEXTBOOK BACK COVERS

BY

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Submitted in fulfilment of the requirements for the degree of
Master's in History Education

at the
University of Pretoria

Supervisor: Professor Johan Wassermann

December 2021

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I, Melody Njukuya, student number (15210155), declare that:

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Signed: Melody Njukuya

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As the candidate's supervisor, I agree to the submission of this dissertation.



Signed: Prof JM Wassermann (supervisor)

Acknowledgements

My greatest praise is to God Almighty who gave me strength, wisdom, and the willpower to complete this study. Thank you, God, for your love, protection, and word of hope. Without your humble embrace, blessings, and mercy, I would not have been able to complete this study successfully.

I would like to thank my supervisor, Professor Johan Wassermann, for your patient guidance, advice, and encouragement throughout my time as your student. I have been extremely lucky to have a supervisor who cares about my work and success as much as I do. Through your knowledge, support, and mentoring skills, I have learnt and gained skills I will go with throughout my life. I am extremely thankful to have been supervised by a distinguished academic leader in the history field throughout my insightful history academic journey. Thank you for always pushing me to be greater than I am.

I'm deeply grateful to my parents, Stewart Njukuya and Nester Njukuya, for their love and endless support. Thank you for teaching me that I can do and accomplish anything I set my mind to. The values and skills you have instilled in me have shaped me into the person I am today. I appreciate the sacrifices you have made to ensure that I receive a quality education and the life lessons I have learnt in your capable hands. Without your encouragement, I would not have made it this far.

To my siblings, Farai Njukuya and Roland Yotamu, who have supported me throughout this journey, I am extremely grateful for your love and encouragement. Thank you for always pushing me and assisting me where you can. Your contribution to my success is acknowledged and highly appreciated.

I wish to express a special thanks to Tiisetso Seelamo and Nonkululeko Ndala for the constant words of encouragement, love and support throughout this academic journey. I am extremely lucky to be affiliated with such influential and supportive women.

A final thank you goes to Dr Brenda Gouws, who provided her editing services and enriched this dissertation. Thank you for working so carefully and diligently through this study. I am extremely grateful for your professional efforts.

Abstract

“Do not judge a book by its cover” is a phrase often heard. It reminds us not to limit the judgement of a book to just the front cover. The front cover is the first interaction with the book. It draws interest making one want to know more about the book. The front cover does not reveal the entire contents of the book. However, the back cover helps the buyer to make an informed decision in relation to the book’s relevance in topic and ideas as well as the major decision whether to buy the book or move on to the next. For this and other reasons, this study was conducted to make meaning of Grade 10 History textbook back covers. This qualitative study was informed by the interpretivist paradigm and aimed to investigate the multi-layered meanings that may arise when textbook back cover elements are analysed to discover their meaning and intention. A purposive sample of four Department of Basic Education (DBE) approved Grade 10 History textbooks were chosen to investigate the phenomenon – making meaning. Denotation and connotation as branches of philology and iconography served as key analysing methods and provided an all-encompassing meaning of the back covers. Through the application of critical discourse analysis (CDA), four moves, namely commercial, design and layout, academic and curriculum or nature of history and their steps were identified on the covers of the selected history textbooks. These four moves are investigated with special emphasis on academics and the nature of history as these should directly reference the Curriculum and Assessment Policy Statement History curriculum. My study showed how the visual and historical elements displayed on the back covers have political, social, cultural, commercial and educational elements. These elements direct the historical narratives of the books clarifying what should be present and what is missing while combining to make meaning of the back covers.

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CHAPTER ONE

FRONT COVER OF THE STUDY

1.1 Introduction

It is no surprise that textbook publishing is an extremely competitive industry. Publishing companies struggle very much to maintain their space in the market or, in the worst cases, to merely keep the firm functioning (Gea-Valor & Ros, 2009). Publishers constantly have to find engaging methods to attract and hold their customers, and this can be challenging. One of the ways that publishers are able to attract consumers is by using the back covers of books. Book publishers compose information to attract the customer, place it on the back cover and hope it serves its purpose, namely, to turn a book browser into a book buyer (Mill City Press, 2021).

The front cover or cover page of a book is the “first interaction and creates an impression on the reader” (Iwana, Rizvi, Ahmed, Dengel & Uchida, 2017, p. 1). The front cover starts a conversation with the reader and can draw a picture that reveals the contents within the book. The visual cues found on the front cover communicate information to the reader (Iwana, Rizvi, Ahmed, Dengel, & Uchida, 2017). The back cover, by contrast, contains the blurb and possibly has images and a design similar to that of the front cover to augment the blurb. The blurb is “a short description of a book written by people who have produced it that is intended to attract attention and make you want to buy it” (Ashby, 2010, p. 42). Blurbs are the most important part of the back cover as they make the difference between a book being cast aside or being bought (Day, 2018). These two components of a book, the front and back covers, are used by publishers to attract readers to their books and to possibly inform them of the book’s contents (Knowlton & Hackert, 2015).

This study aims to look at the information that is placed on the back covers of four Grade 10 History textbooks by using an adapted “move and step” analysis model (Swales, 1990, p. 93) to analyse the back covers as data. Critical discourse analysis (CDA) will be applied as an analysis method to understand

the data found on the four back covers. Once the analysis is complete, I will discuss if the data found on these four textbook back covers are reflective of the adapted model and if not, note down what the back covers are silent on.

In terms of a route map for my first chapter, I begin with the background and context, provide insight into what the back cover and blurb are, how they are helpful to the reader and the kind of information one would usually come across in them. I will then share the process in which textbooks are created through, first, the recontextualisation of academic history into a curriculum, secondly, the creation of the history textbook and, finally, the blurb and other features as the “bookend” to the textbook back cover. I will continue by expressing my motivation and rationale for the study and then highlight the research purpose, the research focus, and the research questions, and provide introductory snapshots of the theoretical and conceptual frameworks I have used. The chapter will be concluded by providing an outline of the research design and methodology.

1.2 Background and context

Visual and written texts hold the potential to create and represent new meanings and form ideologies (Amirdabbaghian & Shunmungam, 2019). The design of the cover, especially the cover art can represent a book in its entirety.. It is believed that the front and back covers of a book “convey a message about the contents of the volume, influencing both the retailer who stocks the book and the potential purchaser in the shop” (Amirdabbaghian & Shunmungam, 2019, p. 226). Although cover design usually refers to the front cover, the back cover plays a huge role, having the potential to create the right attitude and ascertain a purchase especially through the use of blurbs. Back covers contain blurbs that are many a time a by-lined seal of approval from a fellow writer singing the praises of the book’s author or authors and the book (Dwyer, 2015).

To achieve good marks, learners need to rely on their teachers, their lessons, and source material. Since textbooks are the most common teaching and learning support material (TLSM), it is safe to assume that the majority of learners use textbooks in some way or another. History teachers commonly use textbooks to impart knowledge to learners on historical events and, as such, textbooks are important TLSMs for the subject (Pasensie, 2013). Textbooks also give learners

structure and can help teachers cover important parts of the curriculum. It is a guideline for both learner and teacher. Textbooks play a vital role in learners' learning and the interpretation of the curriculum (Gordy & Pritchard, 1995). This means that information found in textbooks is vital. Gordy and Pritchard (1995) claim that the control of knowledge production, as found in textbooks, is important as it affects learners' beliefs and attitudes about society. This is the case because textbooks and the back covers of such books are written by real people with real interests (Apple, 1990).

Woodward (2009, p. 115) claims that textbooks are tools that aim to “distil and interpret the knowledge and scholarship of a discipline”. Textbooks are a representation of what is known about the specific field that is modified to suit the needs, knowledge, and maturity of an intended audience. Textbooks are, furthermore, an instructional tool, a reference, and a standard resource. These tools are used for learners to learn and teachers to teach. Fru, Maposa and Wassermann (2013) believe that the intended curriculum is articulated utilising textbooks and, in so doing, textbooks become the programmatic curriculum. Textbooks can ensure that content and assessments in the curriculum are covered and completed and offer an appropriate pace and amount of content all while assisting teachers with lesson and year planning. They are a teaching resource and a way through which the curriculum is publicised (Fru, Maposa & Wassermann, 2013).

Historical accounts are selected and sequenced into a curriculum, the Curriculum Assessment and Policy Statement (CAPS), in the case of South Africa. This is the curriculum set by the state that allows them to choose how content and textbooks are designed, produced and distributed (Bläsi, 2018). Recontextualising happens in the official recontextualising field on curriculum documents which allows them to represent official texts elaborated on by the Ministry of Education (Bertram, 2008).

According to the National Senior Certificate examination report of 2019, South Africa has 23 796 government and 1 966 private schools (Department of Education, 2020). The 2020 National Senior Certificate examination report states that 159 498 learners were enrolled and wrote the Grade 12 National Senior

Certificate History examination (Department of Education, 2021). Considering that a large number of learners enrolled to take the National Senior Certificate examinations in Grade 12, equal numbers of learners should, at the very least, exist in Grade 10 and 11 History. The potential exists that almost all 159 498 learners might buy and use textbooks. With such a big market, there is a lot of pressure on book publishers to create good, comprehensible front and back book covers for history textbooks. This extends and applies to all the formats that the textbooks may come in.

The majority of the abovementioned History learners in South Africa and in other countries use textbooks to learn and study history. They use e-books but mostly use printed versions of textbooks. As we live in a technologically advanced era, the internet is one of the most powerful and widespread tools of communication (Gea-Valor, 2005). Gea-Valor's study in which she investigated the four most widely known publishing and bookselling companies in the English-speaking world, Penguin, Ballantine, Routledge, and Barnes & Noble by analysing more than 60 blurbs displayed on their websites, found that the same amount of information found on printed book covers will be found on websites (Gea-Valor, 2005). Publisher websites may thus contain information about the book and, at times, give you options to purchase the printed version of the book online or the e-book. An e-book is a digital or electronic book that is formatted into a file that can be read on an e-reader device or app (Ebook launch, 2013). Although e-books and textbooks come in different formats, there are a couple of other differences and similarities to note.

The major difference between e-books and printed books is that with the latter, one can hold and feel the book, turn the pages in a tactile manner, and even turn to the back cover and read the information. One is also able to look at the book and do the very thing one is constantly told not to do, that is, judge the book by its front and back covers. With e-books, however, the layout is electronic and limits major interaction and scrutinisation of the product's design. Printed books have a static layout and when they are printed, the layout does not change; however, e-books have a dynamic layout because most of them are reformatted with reflowable text. Reflowable text has the ability to automatically wrap words in a document to the next line as the user changes pages (Ebook launch, 2013).

There is also generally a slight price difference between e-books and traditional books due to the elimination of paper, printing fees and shipping costs (Lilydale books, 2019). However, many similar conventions found in a print book, such as the cover, title page, copyright page, table of contents, chapters, and paragraphs are also used in e-books (Ebook launch, 2013). Though e-books contain most of the components found in printed books, research suggests that print books are superior in terms of readability as they make it easier to absorb and remember information (Lilydale books, 2019). Print books are also kinder on the eyes as they do not emit light through an electronic device. Nevertheless, regardless of its format, history textbooks are judged by their front and back covers by prospective buyers.

The textbooks that are used in schools go through a lengthy process of knowledge and content recontextualisation where information travels in stages to constitute the final product, which we later call textbooks. This process involves authors, publishers, editors, printers, curriculum experts, educators, and multinational experts (Sammler, Macgilchrist, Muller & Otto, 2016). In history education, certain historical accounts and events are deemed worthy as per academic history. This is history that is chosen and considered important enough to be taught and learnt.

Van de Ven's study investigated the policy of textbook adoption (Van de Ven, 1990, p. 3). In this study, she talks about the institution of adoption having an influence on publishers and she explains that this remains one of largest factors in world history textbook development. Adoption policies involve the approval of a limited number of textbooks per subject by state departments of education for use in government or public schools. These policies not only imply state curricular control but also the availability of statewide to commercial publishers for consultation in their preparation of textbooks (Van de Ven, 1990). Simply put, if a private textbook publishing company that is not approved by the state would like to publish a textbook, it should still instil approaches to authorship that will contribute to the realisation of textbooks that will meet perceived market requirements. They may use the textbooks that adopt state policy to create text that is similar.

In the case of South Africa, the Department of Education entrusts the task of setting the History curriculum and syllabus to the Curriculum Technical Sub-Committee. From there, the members of the History Sub-Committee of the National Education and Training Forum (NETF) review the content (Sieborger & Reid, 1995). Textbooks meant for basic education are reviewed by the DBE and, if they are approved, they are “CAPS” stamped to show that they may be used by schools as they contain the correct context of information. This process ensures that the state’s required outcomes, as per CAPS, are achieved through educational textbooks. Through recontextualisation, a definition of the curriculum scope is pronounced by allowing content selection and instruction to be moulded, which influences the way the learner behaves and the information they learn (Verspoor, Bing Wu & Mundial, 1990).

Once textbooks have been accepted, provincial departments of education tend to organise workshops where they provide training specifically for the recontextualising processes. This refers to the “transfer of an element from its original discourse, or text-in-context, for reuse in a new discourse to recentre or redefine its meaning” (Hussein, 2021, p. 4). On the topic of history textbook recontextualisation, textbook writers are present in the process and play a large role in selecting and sequencing information. All educational textbooks, including history textbooks, are adapted from the curriculum document. Publishers use the curriculum policy statement to structure textbooks regarding what the learners will need to learn and study for the relevant year.

Above all, there are three orientations that influence textbook production and publication. 1. Content orientation which focuses on content and whether it is easily accessible for teaching and learning. 2. Age appropriateness of content and if the content is laid out in a practical and usable manner. 3. The design of the cover and cultural sensitivity so that it draws the readers close so that they may identify with the text (Fuchs & Bock, 2018).

Once the process is completed and textbooks are placed in virtual or physical bookstores, the first thing one notices when looking at a textbook is a colourful front cover that consists mostly of non-verbal language such as images, colours, and headlines. The front cover of a book is the “first interaction and creates an

impression on the reader” (Iwana et al., 2017, p. 1). The front cover starts a conversation with the reader and draws a story that reveals the contents within the book. These visual cues found on the front cover communicate information to the reader (Iwana et al., 2017). The front cover and the title are the first step when one considers a book purchase.

The second step is what is found on the back cover of the book, which also contains the blurb. This space is used mostly for the publisher’s sake, to try and persuade the potential customer to buy the book (Grossi & Brutti, 2015). When one contemplates from one book to another, one relies heavily on the information found on the blurb. *The Oxford Advanced Learner’s Dictionary* describes a blurb as “a short description of a book written by people who have produced it that is intended to attract attention and make you want to buy it” (Ashby, 2010, p. 42). The third edition of the *Oxford South African Pocket Dictionary* defines the blurb as “a short description written to promote a book, film or other product” (Soanes, 2006, p. 88).

Grossi and Bruti claim that the concept of a blurb only came about in 1907. However, blurbs existed for many years before that and became widely known with the advent of paperback books. They have just recently become the subject of academic and critical studies (Grossi & Brutti, 2015). Most, if not all, literacy and knowledge text (novels, textbooks, volumes of poetry, and so forth) aim to evoke some kind of emotion from the reader. This could explain why there are many different genres of blurbs that one can choose from. In a sentiment analysis and emotion recognition study investigated by Franzoni, Poggioni and Zollo (2013), a strong connection between emotions and text was discovered. This could be applied to back covers and the blurbs they contain as well. Meaningful blurbs evoke emotion that makes one interested in the book that the blurb represents. The same emotion makes one want to either buy the book or try another book. It has been proved that blurbs summarise and highlight parts of the book for promotional purposes (Cacchiani, 2007). Obviously, one cannot read an entire book to evaluate its contents and usefulness before buying it and this is where the blurb comes in. The blurb provides a chance for the reader to understand and evaluate if the book will be suitable for their needs – in the case of this study, Grade 10 History learners, teachers, and other consumers.

The second chapter of this dissertation, the literature review, will give a deeper understanding of blurbs, what they are, who creates them, and why they are created. The review of literature will discuss the ways and approaches that textbook publishers and authors use to make sure that blurbs contain the right information, the right prompts to evoke emotion, and the best back cover layout to ensure a purchase. It will talk of the importance of not only the history textbook blurb but that of the history textbook back cover in its entirety.

1.3 Rationale and motivation

The topic of this study sparked much fascination in me because I was a history learner in high school. I took History from Grades 10 to 12 and continued to be a History major during my university studies. Additionally, I was one of the learners in the first Grade 10 group that studied history under the new CAPS History curriculum. I used the *Viva Afrika Grade 10 History* textbook in 2012. Before this study, I had never paid attention to the back covers and related blurbs of textbooks. I never really took to heart what they said or why it was important or even necessary. After a preliminary analysis of a textbook blurb as an honours student, I wondered what I would have liked to have seen on the back cover of the textbook, and what could have been regarded as important and appealing. This took me back to Grade 10, and I wondered what my reasons for choosing the specific textbook would have been had I been granted the choice. I wondered what my history teacher saw or read on the back cover and especially in the blurb that made her choose that textbook for us.

As a Further Education and Training (FET) History major, I qualified to teach history to Grades 10, 11, and 12 learners. Being given such a huge responsibility takes a toll on one's person when asked to choose a textbook for the coming year for use by the learners. In pursuit of a suitable textbook, one realises the potential and importance of the back cover of a textbook and especially the blurb. Questions arise about the textbook's suitability for the grade, the learners, and the kind of history found in the book. A suitable textbook is needed and suitable back covers and blurbs make it easy for the educator to select one that will be suitable for specific studies. When in this position, you would like blurbs and back

covers that give detail and make it easy to understand what the textbook intends to accomplish.

During my BEd Honours studies, my mini research project research focused on a single history textbook as a reflection of the CAPS History curriculum. I found that not much of the information on the back cover and specifically in the blurb reflected the History curriculum. This small-scale study evoked my interest to further analyse the back covers of Grade 10 History textbooks, and especially the blurbs, to see what kind of information was given priority and how publishers composed them. I was driven to further my understanding of this research phenomenon as a lifelong learner, a teacher, and a history student. The idea of a blurb as part of a back cover has brought about so much interest that I wondered what kind of blurbs are found on Grade 10 History textbooks, what information they might be missing, and the differences they possess that set them apart.

History textbooks have the power to change lives, keep heritage alive, and build and reunify nations. Likewise, the back covers and blurbs found on these textbooks have power over mind and money. These ideas are what drove my rationale and motivation for this research. I hoped to gain a better understanding of the back cover's contribution in fulfilling what is mentioned above and through this investigation. I hope to contribute a model to possibly help toward the composition of the back covers of Grade 10 History textbooks.

1.4 Focus and purpose of study

This study focuses on making meaning of Grade 10 History textbook back covers with an emphasis on the blurbs found on them. The purpose of the study is to understand the type of text placed on back covers and why it is placed there. I want to understand the potential impact it can have on the learners and teachers who will be using them and on the people who make the choice to buy them. I want to understand the commercial and pedagogical implications that can be associated with these back covers and their blurbs.

1.5 Concept clarification

A concept is an abstract or generic idea that is generalised from particular instances. Concept clarification is important to the development of any postgraduate study (Kramer, 1993). Concepts are theoretical tools that allow the researcher to design a research strategy in a coherent way whilst allowing the observer to have a global conception of an issue (Oden, 2021). I have used a number of concepts in relation to my study. Concepts appear in the text but, as Creswell (2014) strongly argues, a section on clarification of concepts for the reader and me, as the researcher, will eliminate any miscommunication and confusion for the study. The following concepts need clarification:

A blurb – The short description you find at the back of a book or textbook. It usually tells you what to expect from the book. It is a brief text customarily presented on book covers which provides information about a book to potential buyers and readers (Gea-Valor, 2005). Muhammad (2015) claims that blurbs are written to inform about the books as well as to persuade potential buyers/readers to acquire them.

Back cover – A section of a book cover located at the back that is dedicated to describing the content to potential readers (Basturkman, 1999). It is usually between 100 and 200 words long and functions as a sales pitch describing the book's contents and more.

Textbook – A book that is used in the study of a subject. The textbook has an important and effective role to play in the everyday job of teaching and learning (Hutchinson & Torres, 1994).

Move – According to Holmes (1997, p. 325), a move is “a segment of text that is shaped and constrained by a specific communicative function”. Iraj and Kuhl (2013, p. 48) consider “moves as rhetorical instruments that realise a subset of specific communicative purposes” while Swales (2004, p.228) defines a move as a “discoursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse”.

Step – Steps are found within moves and are the parts that make up a move. They are the important components that help to identify the move (Iraj & Kuhl,

2013). If you look at the move and step analysis model, the steps are simply moves broken down into their sub-parts or elements.

1.6 Research question

Identifying and refining a research question is of paramount importance when undertaking any kind of research. Khoo (2005) states that to find the right research question requires an understanding of what is being asked. The question should be kept simple enough that it is answerable but challenging enough that it may be interesting (Khoo, 2005). Khoo (2005, p. 25) further argues that “a question well stated is a question well answered”. In light of the aforementioned, in this study, I will be asking the following research question:

What meaning can be made from Grade 10 History textbook back covers?

The above research question was constructed with the purpose of understanding and making meaning of selected approved South African Grade 10 History textbook back covers. The question is broad and tackles a number of aspects. First, it intends to make meaning of what is communicated directly or indirectly. With the belief that there is more than what meets the eye in regard to history textbook blurbs and their content, the hope is that this question will help to propose an answer to what the back covers of the selected textbooks, and especially the blurbs, mean.

1.7 Research design and methodology

This part of the study aims to give insight into the research design and methodology that was applied to the study in an attempt to show how I will propose answers to research question posed. The approach that the study is pinned upon is a qualitative one. This approach best suits the study as I have used Grade 10 History textbook back covers. I have used interpretivism as my paradigmatic position. Methodologically, I applied CDA to analyse the back covers in conjunction with the move and step analysis model. CDA is a qualitative analytical approach applied to critically describe, interpret, and explain the different ways that discourse maintain, construct, and legitimise ideas (Mullet, 2018). This helped me get a finer understanding as I made meaning of the Grade 10 History textbook back covers and their blurbs.

1.8 Theoretical framing

The theoretical framework that the study uses is the move and step theoretical model. This model was adopted from a number of scholars, namely Cacchiani (2007), Gea-Valor (2005), Onder (2013) and Swales (1990). Taking their work as a whole, a centralised theoretical model based on their research was created. This model helped me to make meaning of the data found in Grade 10 History textbook covers which made it easier to critically use CDA.

1.9 Dissertation outline

Chapter 1 - Introduction

This chapter is titled “The front cover of the study” because it provides structure and outlines how the study will unravel.

In this chapter, there is a discussion of the background and context of the study. This provides a base knowledge about the study while setting the scene. My rationale and motivation are explained and spelt out. The primary research question is stated and the steps to conduct the study are made clear. These steps include the research design and methodology as well as the theoretical framing that is used to propose an answer to the research question. The chapter ends with a synopsis of the layout that the rest of the dissertation will entail.

Chapter 2 – Literature Review

Chapter 2, titled “The review of literature and conceptual framework”, reviews the literature and presents the conceptual framework for the study. The review is divided into themes. The first theme explains the importance of the literature review. Following that, I speak of the nature of textbooks and their importance in providing knowledge and then go on to history textbooks and their role in a learner’s life, mind, and actions. I discuss the differences between front and back covers and then place my focus on the role of the blurb found on the back of a book cover. The second part of the chapter sees the formation of a conceptual framework model that engages with consulted literature concerned with back covers of books and specifically history textbook back covers. The chapter concludes with an explanation of the conceptual framework model and how each

move provided a thorough understanding of the phenomenon studied, which is, making meaning of Grade 10 History textbook covers.

Chapter 3 – Research Methodology

The third chapter explores the research process. To start, it provides a theoretical explanation of research design and methodology. Further in the chapter, I discuss the chosen research design and methodology that were applied in my study. A qualitative research approach accompanied by an interpretivist paradigm is what was needed for the analysis of Grade 10 History textbook back covers. The methods used in this study were philology, iconography, and CDA. These methods engaged with the denotating and connotating data analysis methods that entailed identification of colour, text, font, imagery, and more. The elements evident on the back cover created multiple historically significant discourses as the back cover was analysed through key historical concepts. Sampling techniques, ethical implications, and trustworthiness of the study are all discussed toward the closing.

Chapter 4 – Data analysis

Chapter 4 focuses on the analysis of the selected Grade 10 History textbook back covers. Written and visual texts are examined from four CAPS History textbooks back covers. The research design and methodology are practically applied in this chapter as each of the four Grade 10 back covers are analysed using the research methods and methodology discussed in Chapter 3. In the study, identified themes and elements were categorised to provide detailed meanings of the covers. These data analysis methods were conducted until all elements were broken down to give meaning.

Chapter 5 – Findings and Conclusion

In the final chapter, I present the findings gathered from the four selected history textbook back covers. This chapter discusses discourses that emerged from the textbook back cover analysis. Comparisons between the reviewed literature and findings are made which leads me to the drawing of conclusions. To complete the study, I provide a reflection of the study as a whole which help me propose answers to my research question with the new knowledge that was gained.

1.10 Conclusion

Chapter 1 placed the study into context and set the scene. The background and context of making meaning of Grade 10 History back covers was inspected. I provided an explanation for the focus and purpose to carry out this study as well as what motivated and drew me to it. The research question was posed, showing how it speared the study and influenced the research design and methodology. A section on the clarification of concepts was provided and thereafter a brief overview of the theoretical framework and methodological stance was made clear. Before the chapter concluded, I gave an overview of each chapter in the dissertation. In Chapter 2, I will present a detailed literature review related to textbooks and unwrap the theoretical framework that underpins the study.

CHAPTER TWO

REVIEW OF LITERATURE AND CONCEPTUAL FRAMEWORK

2.1 Introduction

This chapter is made up of reviewed literature that is associated with history textbook research with reference to the studied phenomenon – making meaning of the back covers. The review is divided into sections and will be presented thematically. These themes are drawn up to dispense a context and communicate what the reviewed literature discloses. Boote and Beile (2005) believe that an extensive and developed literature review is the base and motivation for significant and practical research. A literature review aims to identify inconsistencies such as gaps in the research, conflicts in previous studies, open questions unanswered from other research, a need for additional research which helps to justify one's own research, and the works in context of its contribution to the topic and other works (Arshed & Danson, 2015). A review of the literature is done to establish what information is known about a subject area or topic and, by association, what is not yet discovered.

My literature review speaks of many aspects pertaining to textbook back covers, namely, textbooks, history textbooks, textbook back covers, and blurbs. This breakdown was necessary as the history textbook back cover literature is limited and most literature relating to history textbooks engages with the textbooks as a whole and does not focus on the back covers. Therefore, a broader understanding of the literature on history textbooks is necessary to understand the back covers.

2.2 Review of literature

It is impossible to conduct meaningful and reliable research without consulting the literature that has already been done or some that is familiar with the specific field. Research is a build-up and an addition to what is already known or what has already been investigated. Using the existing literature to write up a literature review helps to inform research as it maximises relevance and adds originality, generalisability, and impact (Maggio, Sewell, & Artino, 2016, p. 297). This ensures a strong and supported knowledge base. Rozas and Klein (2010) claim

that literature reviews aim to compose a great deal of information in an accessible and concise manner. As such, the literature review intends to provide a background and direction for the study. A review of literature should provide context, inform methodology, maximise innovation, avoid duplicate research, and ensure that suitable research standards are met (Maggio, Sewell, & Artino, 2016, p. 297). The biggest factor concerned with reviewing literature is the support that it provides for the phenomenon that is being investigated.

To successfully conduct a literature review, the researcher is required to gather information on a subject to support the research focus and purpose in order to contextualise research data (Winchester & Salji, 2016, p. 309). Before data can be gathered, it is important to have a good idea of the nature, purpose, methodology, and structure of the literature relating to the particular topic. These factors make gathering data easier, more focused, and specific.

Literature can be collected from many different sources, such as journal articles, books, conference proceedings, reports, websites, documents, and electronic sources. Sometimes it is wiser to consult both peer-reviewed literature, which has gone through an evaluation process and critical quality and scientific merit assessments, and grey literature, which is research produced by organisations outside the traditional commercial or academic publishing and distribution channels. Consulting both sources can fill gaps that the other has not filled which validates the efforts of the research done. Once information and documents are gathered, there are five steps involved in drawing together the literature review. 1. Scanning documents for familiarity to the topic. 2. Making notes to distil key themes and messages. 3. Structuring the literature review by identifying key themes and organising concepts. 4. Writing the literature review once the broad structure has been resolved. 5. Building a reference of all the research that was consulted (Rowley & Slack, 2004, p. 37). Engaging carefully with these steps can ensure that the literature review consists of a good knowledge base and an excellent connection between past research and the phenomenon being studied or investigated.

2.3 Nature of textbooks

Many teachers rely on textbooks for preparation, teaching, and learning since many a time learners have few resources for learning and teachers few for teaching. The textbook has an important role to play in lessons in which the aims of the teacher and the textbook are aligned (Matic & Dubravka, 2016). Textbooks supply knowledge and skills, they save time, and make sure both the teachers and learners have an outline of the content, scope, and sequence (Pingel, 2010). Teachers often evaluate textbooks by looking at their quality, content, format, learner appropriateness in terms of level of vocabulary, and ethnic and gender biases (Moulton, 1997). The way that textbooks represent content and people is important in creating an inclusive atmosphere; thus, textbooks affect teaching and learning in many ways.

A textbook is a broader educational source with the set-up of a specific society. This can refer to cultural colonisation, which is the extension of colonial state power through cultural knowledge, activities, and institutions (Fru, 2017). In many countries, including the South African context, the Ministry of Basic Education has a process of evaluation that sets up and approves booklists to be used in schools across the country. This assures that the state's pedagogical implications are achieved through textbook scrutiny. The pedagogical implications refer to how teachers use the textbooks and how learners receive them, which circles back to questions such as, "Are teachers teaching what the state wants and how the state wants it to be taught" and "Are learners receiving the information the way that the state intends them to?" The aforementioned questions strengthen the general consensus that textbooks usually act as the base a subject as some teachers rely solely on the textbook to impart knowledge or teach. The idea that without good textbooks the teacher lacks academic confidence is supported by results from conference proceedings by UNESCO where it was stated that even the most organised programme can be executed by the most dedicated teachers but will not achieve maximum effectiveness if it is not carried through by top quality textbooks and teaching materials (UNESCO, 1949).

It is important to consider that within the many roles that textbooks play, they do not construct new knowledge but rather duplicate already known knowledge with

the expectation that the consumer – the learner – will set up their own knowledge from the information, text, and knowledge that is contained therein. Apple (2000) refers to textbooks as artefacts that contain the responsibility and task to provide a symbolic representation of the perceived and desired world which contains an inherent message about the knowledge and skills that learners are expected to attain (Naidoo, 2015; Pinto, 2007). Apple and Christian-Smith (1991) concluded that textbooks do not merely deliver facts, they are the result of compromises, battles and activities concerned with policy, culture and economy. Textbooks are created, designed, and written by people with real interests and are published within the political and economic constraints of markets, resources, and power. Fru (2017) supports this idea as he states that textbooks do not only communicate facts, information, and knowledge, but also convey societal rules ideologies and norms (Sakki, 2010). Simply put, textbooks seek to instil the societal norms and policy of a society into learners (Schissler, 1989).

As surely as the entirety of the textbook affects teaching and learning, so do the parts that make up the textbook such as the type of language used, the design, and issues of gender and class. Textbook language has a huge impact on the ways that learners construct knowledge, values, social realities and their world (Behnke, 2018). Words must be chosen carefully and phrases constructed meaningfully to fulfil the textbook's purpose. Certain words have different effects and impact on learners and their formation of the self differently. Youth is socialised in different societies and the textbook is a powerful societal tool for culture, ideology and politics. Words in these texts are powerful and have power over the learners who use them in many different ways, depending on factors such as character and beliefs, and all of which contribute to the development of the self as the ideal citizen.

On the topic of self-formation, textbooks are imperative to the learning and teaching of gender systems as textbooks have a contributing power to gender role legitimisation and may serve as a source for acquisition of gender role models (Sovic & Hus, 2015). Learners absorb and internalise information they come across and representation of gender in textbooks is no different, especially when stereotypes are created. Textbook authors must pay careful attention to information and images pertaining to gender roles. Chiponda and Wassermann

(2011) consider the likelihood of learners internalising the portrayal of women and men in textbooks as beyond dispute. This strengthens a stereotypical idea and view of gender roles in society and could, if not represented properly, take away the ability of the learners to form their own identities free of misinformed ideas.

The design of the textbook plays a very influential role. A well-designed textbook has the ability to make learning enjoyable, lifelong, and meaningful. Design can actively engage learners' cognition with mechanisms such as visual processing, analytical thinking, question posing, hypothesis testing, and verbal reasoning (Matic & Dubravka, 2016). Good textbooks should include images and text to accommodate the different types of learners.

In many African countries, textbooks have a wide reach through book- and knowledge-sharing. Many African countries use textbooks and, at times, may even struggle to obtain the textbooks due to budget mishaps, but these subject-specific books have proven to be a cost effective way to improve learner acquisition. In Moulton's (1997) investigation, it is noted that learners do better on tests when there are textbooks in the classroom. With textbooks, there is an accommodation of auditory learning when text is read, visual learning when learners encounter images and diagrams, verbal learning when discussions from the text take place, social and interpersonal learning when learners engage in group work, and solitary learning when learners prefer to work on their own with their own content (Awla, 2014). Textbooks play an important role in various educational situations both within and outside the classroom, as they teach life skills and promote independent thinking (Matic & Dubravka, 2016). History and other subject-specific textbooks naturally play different and specific roles.

2.4 Nature of history textbooks

History is the analysis and interpretation of the human past that enables us to study continuity and change over time (Julian, 2021). History belongs to each, and every person and we all belong to history because everyone has roots, heritage, and culture (Freer, 2021). With proper education, history can be made more accessible to everyone, especially through school textbooks.

Bertram and Wassermann (2015) claim that school history textbooks have ideological messages about the personal importance of history as they aim to develop both an ideal citizen and educate learners on the history subject.. In the South African context, the Ministry of Basic Education considers the kind of information that must be placed in history textbooks. This knowledge control assures the idea of nationalism and the ideal learner that history education aims to shape. History textbooks are powerful educational media sources that hold the ability to shape the views and consciousness of learners who are interacting with the content (Bertram & Wassermann, 2015). History textbooks provide a coherent flow of ideas and information which help to structure the teaching and learning of history while remaining a source of pedagogical knowledge about the subject for both the teacher and the learner in the classroom (Sewall, 2004).

One of the many roles of the history textbook is to give learners a connected view of human history and culture of the world in which they live in so that they understand their surroundings and how things came to be (Fru, 2017). Crawford (2000) states that history textbooks seek to enforce and strengthen cultural likeness and encourage common attitudes and shared historical memories. The shape and content of history textbooks differ depending on methods and materials available to different generations. Not only is it important to shape views and consciousness of young minds but, idealistically speaking, also to eradicate any biases because everyone has some opinion about history, no matter how ill-informed or biased one may be (Freer, 2021). Knowledge control in history textbooks ascertains the mere presentation of “facts” while containing cohesion and coherence (Marwick, 1970, p. 323).

The content in history textbooks may be said to depict what is important in a country’s history. As stated earlier, textbooks are also the most common source through which official history, as approved by the state, is publicised. These textbooks are powerful economic, cultural, political, and ideological tools combined. With social influence, history textbooks convey subtexts that influence the understanding of the social and historical roles of women. Gender roles play a part not only in textbooks but in history textbooks as well, where learners see the way that women are portrayed, which has an effect on their understanding of

the social and historical roles of men and women. Internalising these ideas means that learners possibly have a fixed idea on the roles of men and women.

Looking at South Africa's history, each year learners gradually learn about apartheid, which was an ideology of superiority whose purpose was to secure power that would allow dominant Afrikaner values to prevail (Engelbrecht , 2006). Started after 1948 in an effort to keep power, the most powerful group discriminated against, humiliated, and violently oppressed groups that possessed less power. The oppressed groups' ideas and opinions were diminished by the dominant group to the point where they were left voiceless and seemed invisible. South African schools became rooted in preconception, stigmatisation, and stereotyping (Engelbrecht, 2006). This ideology of apartheid played a role in organising a knowledge system of the South African society and, due to the textbooks' nature to control knowledge while transmitting it and reinforcing selected cultural values in learners, it was being internalised. Under apartheid, history was offered in a way that favoured Afrikaner domination and the struggles Afrikaners went through for self-determination. The core of the South African History curriculum was the heroic struggle for survival. The threat to the Afrikaner kingdom was in everything that was not Afrikaans, including the British, urbanisation, other African and foreign states, the unknown future, communism, and especially the large black population of South Africa (Engelbrecht , 2006).

After 1994, the old curriculum, which preceded the current constitutionalised South African curriculum, based itself on the apartheid principle of exclusivity but was not corresponding with the demands of the new South Africa. A new but hidden curriculum was teaching society new behaviours, values, and expectations. It was intentionally removing Afrikaner master symbols to instill learners with democratic values (Engelbrecht , 2006). After 1994, very few history textbooks were still being written in Afrikaans and this emphasised the detachment and neutrality of white Afrikaners who, ironically, had institutionalised apartheid. Recent books point to a greater shift in reversing the apartheid doctrine. This shift started the critical engagement of history with issues that Bam (2004, p.4) called "highlighting the contradictions". This shows how important

history is in the rebuilding of formerly dictatorial societies with the aim of reunifying and mending what was previously broken or destroyed.

Reunification can be defined as the reunion or reintegration of a family, a group of people, a nation, or a state that, due to certain past circumstances, had been caused to split (Fru, 2017). Reunification is evident in history textbooks because of the road South Africa has travelled. Reunification is taught as a reminder of the eradication of apartheid and as a reminder of the rainbow nation that South Africa aspires to be. Reintegration looks into a nation state of different political entities that had previously been united in the past but were later divided causing them to separate in accordance with their own free will as a result of certain factors or involuntarily as a result of forces external to the country and imposed on the people, that is, colonialism (Fru, 2017). Reintegration is an element incorporated possibly to remember how the British colonised South Africa and again as a reminder to reject colonisation. Reunification, which history textbooks attempt to achieve, is both a geo-political and a social factor.

Learning history means understanding history by means of textbooks and this is intertwined with the understanding of historical thinking concepts and ideas. One learns about cause and effect, relationships, and human nature. Seeing that history talks about what causes the next event or action, one can clearly understand how things are related to one another. History is important because people make up the past, they are the product of all events, good or bad. Knowing and learning this is an important aspect of history education; it helps to guide actions in the present to avoid repeating the same mistakes that were made in the past. History education provides the best and only way to understand who one is and how one got here through learning and analysing the past (Julian, 2021). History helps us to understand our existence as it takes away wondering and assures people of truths. History tells the story of one's race, country, state, forefathers, and culture. Through the same process, one also understands others by learning about their past.

There is a serious need to study history because the analysis and understanding of history provides an important environment for evaluating modern institutions, politics, and cultures. History is a valuable treasure for a country. In the passage

of time, the change of society, social disorders, and frequent natural disasters are transmitted to learners through information carefully placed in history textbooks. All the important events in history textbooks provide lessons and experiences for a nation and, in doing so, history textbooks lay a solid foundation. Everything has a historical background, and they apply that foundation. History taught and learnt from history textbooks provides a backbone on which most of today's theories and subjects are supported as they are intertwined. Marwick (1970, p. 22) clearly states that "what happened in the past profoundly affects all aspect of our lives in the present and will, indeed, affect what happens in the future".

History textbooks can undoubtedly be an exceptional source for analysing social and historical consciousness. However, there are always debates about what is considered valid knowledge from the curriculum that can be placed in textbooks seeing that the amount of content is broad and very few can be selected (Fru, 2017). Crawford (2000) supports the idea that tensions that take place in the construction of school textbooks involve a struggle over the manufacturer and the control of public memory. Engelbrecht (2006) voices the opinion that school textbooks are suspected of allowing attempts that strengthen dominant cultural norms to be made and states that, textbooks face criticism on their role on making learners believe that the content is agreed upon facts that have to be learnt when realistically, history is a dynamic process of understanding and not a set of unchanging facts.

2.5 Back covers as opposed to front covers

Every history textbook contains a front cover and a back cover. This is the binding of the book, particularly for the front and back panels. It is imperative to consider the different types of covers on books. All physical books are either bound by a case or bound by paper. Casebound books are hardcover books encased with paper covers which can be referred to as dust jackets or case wraps, while paperbound books are softcover books usually covered in printed heavy weight paper (Adazing, 2021). The main purpose of all covers is to identify the book, advertise the book, establish a mood or feeling for potential buyers, and

communicate critical endorsements and other selling points to potential buyers (Mill City Press, 2021).

Front covers appear at the beginning or front of the book and the back covers are located at the back of the book. Darling (2019, p.22) defines the book cover as something which identifies the author and title and carries the blurb. Besides protecting the pages that make up a book, the main reason the book cover exists is to convince one to pick the book up, browse the cover which may sometimes lead to a purchase or a borrow (Ford, 2016). The front and back covers consist of different components that set them apart. Each cover has the ultimate goal of guaranteeing a purchase; however, the structure and design of the covers differ from one another in significant ways.

Learners usually choose a book to read based on the visual information found on the front cover. Things such as colour, title, imagery, tactile features, attractiveness, and font size on the front cover play a large role in book selection (Ford, 2016). If something looks attractive, it forces you to have a closer look. This is not only limited to learners but may subtly apply to adults too. Front covers have to be appealing in various ways to catch the eye of a potential buyer (Iwana, Rizvi, Ahmed, Dengel, & Uchida, 2017).

The front cover is the first and immediate interaction that a potential reader has to the textual world within a book. The front cover also reveals the art designer, marketer and publisher's cultural assumptions along with the assumptions of the potential reader of the book. These genre specific features are what attracts the eye of the potential buyer. The potential reader strongly trusts the cover design of the book with assumptions that the text inside is represented on the cover (Ford, 2016). The cover acts as a window into the book and through that window the potential buyer decides if they want to read more. Information designers develop concepts that communicate and visualise information in a straightforward, understandable and memorable way to attract attention and curiosity.

Once the front cover has succeeded in enchanting the reader through the cover art, design, and title, they will turn to the back of the book. This is like a second line of marketing as the first, the front cover, was successful, for, the back cover

represents a synopsis and details about the author that relate to the book (Lant, 2017). The back cover has the task of drawing the reader in so much that the reader feels obliged to purchase the book. The anatomy of the back cover is quite simple and usually consists of a tagline, a blurb, possibly a brief author biography, and an International Standard Book Number (ISBN) (Lant, 2017).

The most important part of the back cover is the books description or synopsis which should give in-depth information that ensures the shopper cannot refuse to buy it. Most back covers of paperbacks include the author's headshot, a short biography, and the author's credentials. This short piece about the author can seal the purchase as readers are interested in the authors background, other works and sometimes why the book was written (Lant, 2017). This set-up applies to some books but not all.

Educational textbooks, especially for primary and secondary education, have a different set-up. Looking at the four history textbook back covers of the books to be analysed in this study, namely, *Focus History Grade 10* (Johanneson, Fernandez, Roberts, Jacobs, & Seleti, 2011), *New Generation History Grade 10* (Collier et al., 2011), *Oxford In Search of History Grade 10 Learner's Book* (Bottaro, Visser, & Worden, 2017) and *Viva History Learner's Book Grade 10* (Angier et al., 2011) that I plan to make meaning of and use as my sample. The layout does not appear as noted above. Very little attention has been placed on the authors or their information. Only their names appear on the back cover. Some of these books talk about what can be found inside the textbooks and what the textbooks can offer the learner and the educator. Some focus solely on how the educator can use this book for the benefit of the learners' success. Much emphasis is placed on advertising other books within the related book series, and these covers somewhat neglect to talk about the contents of the book. Some of the books have images of what appears to be events and accounts of history. Every aspect on the blurb, however, plays a specific role and the blurb in its entirety in discussed in the section that follows.

2.6 Blurbs

Blurbs can alternatively be called back cover blurbs, book blurbs, or blurbs. Blurbs can be written by the publishers or publishing companies of the book, the

author and/or well-known experts in a specific field (Iraji & Kuhi, 2013). With this said, it is important to note that textbook blurbs are an important site for the visibility of “theories-in-use” of the teaching community, meaning that they should be constructed well and should speak to the contents of the books and content they represent (Basturkman, 1999, p. 222).

To clarify what the term blurb means or what blurbs are, I will start by providing some definitions of blurb-focused literature. According to Gea-Valor (2005), blurbs are short texts that are normally placed on book back covers that entail information about a book to potential readers. Blurbs can thus be considered a compressed form of criticism or commentary. Muhammad (2015) claims that blurbs are written to inform users about the book, as well as to persuade potential buyers/readers to acquire them. Blurbs can also present an evaluation and recommendation of a book (Muhammad, 2015). Grossi and Brutti (2015), in turn, claim that blurbs are a powerful way of advertising.

With reference to Grossi and Brutti’s claim, blurbs are what can be called informational–promotional literature (Bhatia, 1997; Kathpalia, 1997). As such, blurbs illustrate the content of given books for their readers’ benefit. In the process, some blurbs highlight the authors’ and publishers’ attributes. Blurbs are generally descriptive and evaluative texts which convey factual, carefully chosen, and mostly positive information about a book (Gesuato, 2009). This appealing presentation of selected truthful data is meant to elicit an appreciative response from potential book buyers (Gesuato, 2009). A well composed blurb is, therefore, a great tool for salespeople and publicists (Wolfsthal, 2012). In sum, a good blurb not only informs but persuades the buyer to purchase the book.

It is also argued that blurbs contain a book’s most superficial and most immediate powerful words. In so doing, blurbs set expectations for the reader (Di Leo, 2010). In this regard, Di Leo poses questions like: Do blurbs enhance the value of books or detract from it? and Do blurbs taint or temper our evaluation of books? Di Leo emphasises that book blurbs function as sales pitches. He notes that books that do not contain blurbs are at a competitive disadvantage in the marketplace with blurbs having the purpose of promoting, advertising, and summarising the contents.

Blurbs are, as alluded to above, created by the publishers or publishing companies of the book, the author, and well-known experts of the field related to a specific book (Iraji & Kuhi, 2013). They are created for communicative and persuasive purposes. The purpose of persuasion is to give a positive image of the product for the sake of selling it (Iraji & Kuhi, 2013). Everything that is done in a business, academic, or personal context is influenced by promotional concerns. Businesses want to succeed so they advertise for the exposure. Schools provide a service by giving education to children and many of them advertise to maximise their numbers. Most products and services utilised by people are utilised owing to the influence that was created by an advertisement. Featherstone (1991, p.157) called this a “consumer culture” and pointed out that it is the kind of world we are living in and in which the Grade 10 History textbooks being studied make up a relative portion.

It is necessary to point out that every blurb belongs to a genre. Genre is a French word that comes from Latin meaning “kind” or “class”. It is used in rhetoric, literary theory, media theory, and, more recently, linguistics (Chandler, 1997). Genres are meant to serve the goals of specific discourse communities and, in so doing, they tend to establish relatively stable structural forms and even constrain the use of lexico-grammatical resources in expressing these forms (Bhatia, 1997). Genre analysis is the study of situated linguistic behaviour in institutionalised academic or professional settings in terms of typification of rhetorical action (Bhatia, 1997).

Blurbs belong to the advertising genre because they promote products through a variety of functional moves (Jumaah, 2018). However, genres have become a mode for a more complex and dynamic exchange of information which has resulted in the constant mixing of generic values from the utilitarian scope of genre construction’s point of view, interpretation, and use (Bhatia, 1997).

With the knowledge that blurbs are classified in the advertising genre, the most common or popular genres are social, professional, and academic. Gea-Valor (2005) states that blurbs normally compose a genre that aims to communicate a specific message by use of specific linguistic and discourse conventions. Gathering from the work of Iraji and Kuhi (2013) and Gea-Valor (2005), the most

common and frequently used purpose is that of a communicative element. Blurbs therefore show an intricate merge of promotional and descriptive features. They provide the reader with a clear outline to understand the ways that authors and publishers target the audience and how the audience conceives the different textbook genres (Orna-Montesinos, 2012).

Considering the above, I define the textbook blurb as a lexical product which connects educational professional elements as one. Orna-Montesinos' (2012) findings in his corpus-based study of blurbs calls for a reconceptualised genre as it relates to blurbs, one that addresses both the academic and professional audience making the purpose partially educational. This blurb analysis shows the dualism of informative purposes which are translated into a multifaceted discourse which intends to house both linguistics and rhetoric for the duality of audiences. This applies to both learners and professional peers as possible users of books (Orna-Montesinos, 2012).

In an attempt to convince the potential reader to buy the product, the book is recommended through review extracts from different sources found on blurbs.

Seeing that blurbs are topic controlled, they may generate a genre for a specific communicative (Muhammad, 2015). As book blurbs are divided into genres and different non-literacy genres, a lot of attention is paid to the organisational patterns of genres that produce knowledge. We are, by now, aware that book blurbs are one type of promotional genre. Other genres that distribute knowledge in this category are academic book blurbs.

The development of institutionalised genres, be they social, professional, or academic, inevitably incorporate elements of promotion. Scholars have studied the schematic structures of book blurbs and found that those who usually try to persuade potential customers with an advertising discourse may present many linguistic features typical of the specific discourse (Iraji & Kuhl, 2013). Such blurbs therefore follow an outline that includes rhetoric moves, a description, an evaluation, and something about the author (Iraji & Kuhl, 2013).

Publishers frequently ask authors to reach out to other authors or authors who are more successful to compose praise-filled blurbs for their books. These can then be used on the back cover of a book. Tad Crawford, the author of *A Floating*

Life, sought help from some important names of the past to compose his blurb (Wolfsthal, 2012). This was done because studies tell us that the biographical study of a writer or artist is irrelevant, yet publishers and critics agree that production of an author's life and an interest in biographical detailed text have become extremely popular (Douglas, 2001). The author has evidently become very crucial to a book's success. Everywhere, especially in academic life, the subtle and not-so-subtle denigration of biography grows apace and more popular, so it has become important to authors to get their book blurbs right (Douglas, 2001).

Consequently, the word blurb has, in light of the above, become a verb. Just like the word "Google" has become a verb. Many now refer to blurb-ing as the art of composing the blurb and the blurb-er as the composer of the blurb, which is indicative of the popularity of the blurb industry. The getting and giving of blurbs is now often a matter of simple, professional generosity or, perhaps, solid networking efforts on the part of blurb seekers, but this is sometimes fraught with back scratching (Chuck, 2008). While some authors compose blurbs out of generosity, others ask for something in return or for help with something. This back scratching may sometimes invalidate the authenticity of the text placed on some blurbs. It has been argued that big name authors seem to exchange blurbs with each other, benefiting both authors. However, this leads to questions about the integrity of the blurb-ing process especially since high praise on a book blurb is amplified when a literary luminary is affiliated with the blurb. This means that a blurb by a lesser-known writer has much less power or effect. The standard rule of thumb in composing blurbs in this context is the bigger the hyperbole, the better (Di Leo, 2016).

Insider practice of trading blurbs is commonly referred to as "literary log-rolling" (Di Leo, 2016). Well-known mystery author Joseph Andrew Konrath, for example, has written more than 50 blurbs for other authors. Blurbs, it is argued, have to be over-the-top raves or else they have no use. Supporting Di Leo's (2010) claim, exaggeration and hyperbole are expected (Chuck, 2008). This has the potential to take away the authenticity and credibility of book blurbs, yet, blurbs provide potential book buyers with information about a book's quality. However, blurbs

are far more complex than that. There is so much more to consider. Which begs the question, is information found on blurbs always true?

Blurbing has become a fundamentally dishonest enterprise. Book blurbs always tend to be inoffensive. Their world is sunny and beautiful. Blurbing is a veritable literary utopia (Di Leo, 2016). Those who blurb without good intention undermine the practice (Di Leo, 2016). Knowing that there are people who write blurbs for pay or money without reading or caring about the book or the author at hand casts doubt on the authenticity of all blurbs. Consequently, blurbs may not always be truthful and perhaps in the post truth era, this is no longer an issue as the purpose of the blurb is to sell the product (Di Leo, 2016). All of the above are so much more telling when education and the lives of learners are involved.

A strong point of view expressed is that blurbs have become a parasitic form of writing. Di Leo believes that the power of a blurb is only increased by the name recognition and prestige of the blurb written in another genre of writing (Di Leo, 2016). Blurbs from other authors are often viewed as highly biased tools of the publishing industry.

The claims and truths mentioned above make it difficult to draw solid conclusions about the value of blurbs. Unless one reads the books and judges for oneself, one can never truly know if the blurb aims to be truthful or aims to appeal to potential customers. As a researcher, this means that I might also have to read all the books to ascertain that information on blurbs is truthful. Blurbing could very well just be a dishonest enterprise with the sole motive of selling books, regardless of the content they possess.

Blurbs have been studied by many scholars for their general structures and language devices which are used to captivate potential customers (Jumaah, 2018). As such all blurbs are composed of different moves. A short definition of “moves” or more specifically, rhetoric moves is, according to Holmes, “a segment of text that is shaped and constrained by a specific communicative function” (Holmes, 1997, p.325). Swales (2004, p.228) focuses the definition of moves on genre analysis and defines it as a “discoursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse”. Additionally, Iraj & Kuhl (2013, p. 48) consider moves to be rhetorical instruments that realise

a subset of specific communicative purposes. Blurbs are generally comprised of six basic moves: headlines, justification of the book, appraisal of the book, establishment of credentials, endorsements, and the target market (Kathpalia, 1997). These moves contain multiple elements called steps. Binazir, Asnafi, and Hajizeinolabeini (2019) investigated and worked on a study on the Status of Blurbs on Persian “ Holy Defense” Books and Its Impact on Book Publishing in Iran in During the Period from 1982 to 2017. They categorised their results on the most frequent findings on the books with the following percentages: expressing emotions and feeling, 100%; information on blurbs, 100%; and importance on the subject matter 80.7%. These findings vaguely summarise what attracts the consumer on the blurb to purchase the books.

Many scholars have narrowed down a number of elements that make up a good textbook blurb. A content analysis study was done by Basturkman (1999), who worked on the back covers of textbooks which were bestsellers in New Zealand. The findings concluded that the English Language Teaching (ELT) community “buy into” techniques and practices that stem from cognitive functions and language learning. In a sentiment analysis and emotion recognition study investigation by Franzoni, Poggioni and Zollo (2013), a large connection between emotions to text was discovered. It can thus be argued that meaningful blurbs evoke emotion that makes one interested in a book. Emotional words such as, eager, keen, inspired, and bold are a few words that attract and evoke emotion in the reader that makes them want to buy and familiarise themselves with the book.

Muhammad (2015) talks about textbook generic structure and points to Gea-Valor’s three move model. Muhammad’s study was on five books that belonged to the same series in linguistics. He began by acknowledging that blurbs have a communicative purpose and talked about the structure and rhetoric moves as explained by Gea-Valor (2005). To make the book worth buying, a complimenting technique is used. It may be about the book and its content or about the author. For rhetoric functions, ellipsis is used and from this the reader is made to think about the blurb and book and to feel part of it. The reader can complete parts of the book with their own thoughts. Imperatives are used to show the book’s importance and the blurb addresses the reader as “you”, making it seem tailor-

made for the reader. It may include rhetorical questions and excerpts from the book (Muhammad, 2015).

In Gea-Valor's 2005 study, she talks about curiosity arousers. These are little teasers or small insights meant to arouse a particular reaction or attitude, make the prospective buyer want to know more, and, in turn, buy the book to find out more. In Onder's (2013) blurb investigation of the 95 bestselling books on Amazon, he found a two-level schematic structure that contained moves and steps. He follows Swales's move structure (see Figure 2.1) and concludes that there is a six-move schematic structure which involves complimenting the author, describing the book, justifying the book by establishing a niche, promoting the book, a short background of the author, and the name and link of a website (Onder, 2013).

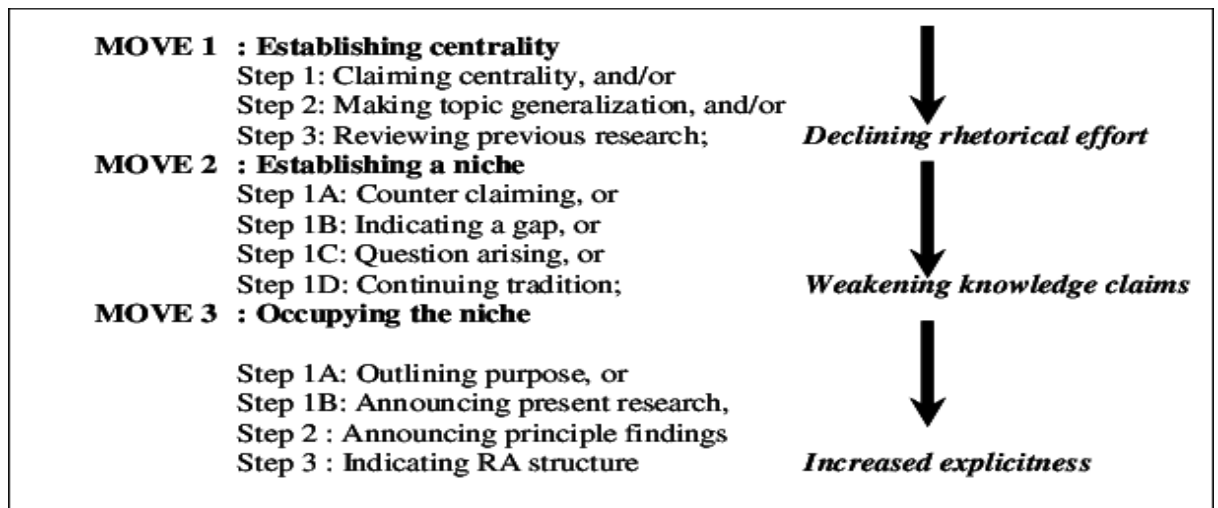


Figure 2.1: CARS model by Swales (1990, p.93)

Cacchiani (2007) performed a comparison of the generic structure of book blurbs of fiction and suggested four moves: identification, establishing credentials, highlighting parts of the book, and appraising the book. She points out that positive assessment is an important element of book blurbs and a function of their promotional process.

It appears from the literature reviewed that a number of scholars who have studied the schematic structure of book blurbs conclude that a rhetoric move structure is the most appropriate for book blurb analysis and evaluation. It usually

contains just the description of the book, evaluation, and information about the author.

Blurb literature, with special emphasis on history education, is rare if not scarce. In identifying this gap for my study, I realised that I am not the only one to recognise the gap in the literature. Iraj and Kuhl (2013) also noted their frustration at the lack of research to consult in the blurb field by saying that there is a limited availability in the research, implying that blurbs appeared with the advent of mass-produced paperbacks (Davis, 1994, p.245). With this gap, I intend to use a blended version of the CARS model (Swales, 1990), Gea-Valor's (2005) two move model, Onder's (2013) findings, and finally Cacchiani's (2007) four moves to create a model that can possibly help me to analyse four South African CAPS-approved Grade 10 History textbook blurbs. Hopefully this will aid in creating a conceptual framework to analyse history textbook back covers.

2.7 Conceptual framework

The conceptual framework explains how research was done and grounds it firmly in theoretical constructs, which makes research findings more meaningful, acceptable to the theoretical constructs in the research field, and ensures generalisability (Adom, Hussein, & Adu-Agyem, 2018). The conceptual framework makes for understanding by the reader of the research who may be confused or unsure of study's purpose, its importance and the scholars in dialogue with the researcher (Evans, 2007).

This conceptual framework was created to help me with my study's research findings while including and adding to previous research and making my intentions clear. The back cover conceptual framework entails the following (see Figure 2.2):

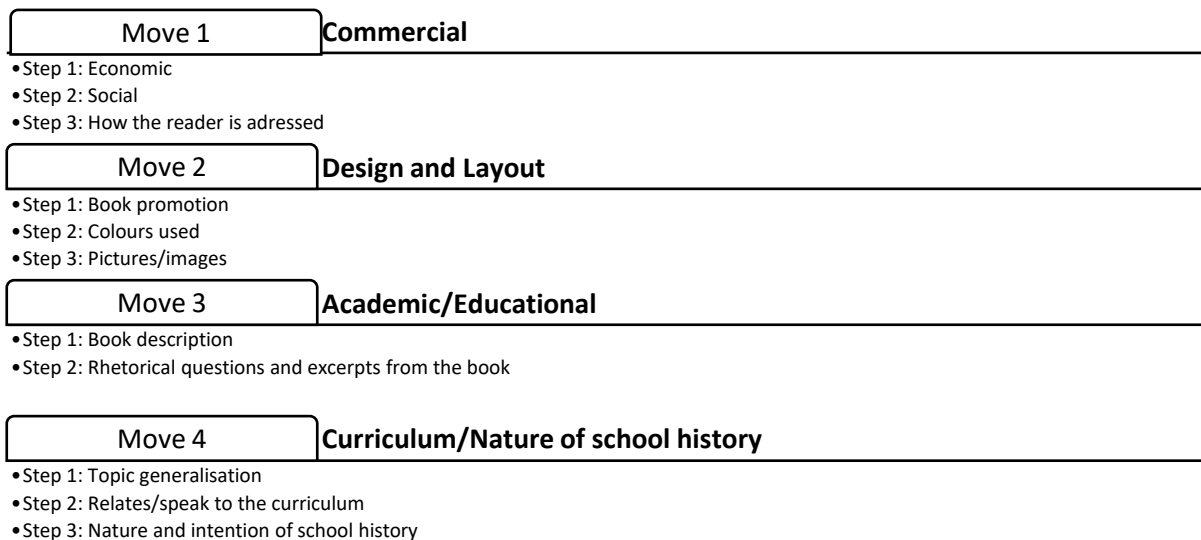


Figure 2.2: Move and step model for textbook back cover analysis based on the work of Cacchiani (2007), Gea-Valor (2005), Onder (2013), and Swales (1990)

The move and step analysis model above is a bricolage derived from different theories. I took models, moves, and steps identified by Cacchiani (2007), Gea-Valor (2005), Onder (2013) and Swales (1990) and created a centralised model around all the elements in blurb analyses that they mentioned. Their research, involving move structures and steps, was done on other kinds of book blurbs and not history textbook blurbs. It seemed plausible to take parts of their theories and create one new theory that could be beneficial in the analysis of educational book blurbs in general and Grade 10 History textbook blurbs in particular.

The model consists of four moves with each move dealing with a different aspect relating to history textbook back covers. Move 1 entails the book's commercial deals meaning that it is not just an educational tool but also a product that is intended to be sold. Move 2 pays attention to the design and layout of the book to see what techniques are used to attract attention. Move 3 speak to academics and education and hopes to evaluate if the textbooks speak to academic or educational achievement and in what ways they do so. Move 4 discusses curriculum and the nature of school history to identify if the book covers speak to the curriculum needs and aims or to school history. In Chapter 3, I will explain and demonstrate, in detail, how the model will be adapted and used.

2.8 Conclusion

This chapter has provided insight into the literature for the proposed topic of my study, namely, making meaning of Grade 10 History textbook back covers. The reviewed literature has shown that there is a need for this study. The literature review has made it clear that a gap exists in researching the importance of history textbook back covers, as information on the said phenomenon is scarce and maybe even rare. The literature clarified that more research and findings are needed in the history textbook blurb field to draw justifiable conclusions. By making meaning of Grade 10 History textbook back covers, it is hoped that the purpose of the contents placed on history textbook back covers will become clearer. The bricolage of the conceptual framework will serve as an outline for my research design and methodology which will be discussed in Chapter 3.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter aims to give an outline of and discusses the research design and methodology that was used in this study. The research design and methodology show how I, the researcher, made meaning of the history textbook back covers. This chapter is made up of seven sections that detail the structure and execution of the research in answer to the research question by describing what and how the research was carried out.

The first half of the chapter explains the research design of my study. It is made up of interpretivism as the research paradigm, a qualitative research approach, and the ontology and epistemology of the study. The second half of the chapter discusses the study's research methodology that is encased by philology, iconography, and CDA. This half provides the data analysis methods, the selected sample, and sampling techniques while addressing trustworthiness, ethical issues, and the limitations of the study. To give a deeper understanding and eradicate confusion, it is necessary to clarify some theoretical concepts by giving detailed definitions.

3.2 Research design

According to Akhtar, a research design can be considered as the organisation of research; it is the "glue" (2016, p.68) that connects all the components in a research project together. To simplify, it is a clear theoretical plan of the proposed research work. It is a structure, investigation and strategy combined so as to propose answers to the research question and control variance. The research design does not only predict and identify the seemingly countless decisions that are connected with executing data collection, processing, and analysis but presents a logical basis for the decisions taken. What is stressed in the definitions is the structured methodology in gathering the correct information for interpretation with economy and a plan of action.

The research design is a planned action structure that presents itself as a connector between research questions and the execution or implementation

thereof. It is the plan that guides the arrangement of conditions for the collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure. Asenahabi (2019) states that the research design mirrors the researcher's ideas. It helps to prevent frustration by combining the research together through a structured plan that shows how all the elements of the research come together to try and speak to the research questions

In the following sections, 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 on the interpretivist paradigm which serves as the pathway for the organisation and execution of the methods applied. A paradigm, according to Kivunja and Kuyini (2017), is the perspective, thinking, and shared beliefs that tell the meaning or how data is interpreted. Alharasheh and Pius (2020) suggest that interpretivism is concerned with extensive variables and factors that are content related. It considers differences such as cultures, circumstances, and historical period leading to the development of different social realities.

The interpretivist paradigm centres around understanding the subjective world of human experience. The paradigm gets into the heads of those being studied in an attempt to acknowledge and translate the subject's thoughts or the content related meaning they are making (Kivunja & Kuyini, 2017).

This brings out a deeper meaning from the data. Interpretivism was born from the criticism of positivism in connection with the subjective outlook that human beings are constantly changing and evolving which makes it impossible to explore them the same way that physical phenomena is explored. It is more sensitive to individual meaning and contributions than to compromise, as in a positivist research philosophy (Alharasheh & Pius, 2020)

As textbooks are one of the main sources through which knowledge is socially constructed for learners and teachers, they are where conclusions are gathered from the findings by individuals. This idea is linked to the interpretivist core belief that knowledge is subjective, culturally and historically situated, and based on

lived experiences and an understanding of those lived experiences (Ryan, 2018). With regard to my study, various texts and images were assessed on history textbook back covers with the idea that historical knowledge is a product of social constructivism. With the interpretivist paradigm, my focus and purpose was to explore multiple realities and provide a subjective interpretation of each history textbook back cover. With this study being concerned with the making of meaning of Grade 10 History textbooks back covers, interpretivists would view the textbook as a product of human knowledge, that is, subjective in nature.

Every researcher should aim to enter the research field having attained some knowledge and experience that impacts on their predetermined ideas, which can impact the way in which data is interpreted and leave the analysed data to be shaped by the researcher's beliefs. This is supported by interpretivism which suggests that the research and researcher can never be completely separate in terms of values and beliefs (Ryan, 2018). It is safe to assume that as the researcher of this study my own sociocultural and historical background has implications for the study. As a black, Zimbabwean, female, history teacher who migrated to South Africa at an early age and settled into a middle-class background and who has had both life challenges and experiences, my views on the social and cultural matters displayed on history textbook back covers needed to be explored.

There has been a lot of criticism about the interpretivist paradigm not being reliable, however, interpretivism is not meant to be reliable. Instead, it deals with understanding a phenomenon and people's subjective experiences. Primary data generated through the interpretivist paradigm tends to be trustworthy and authentic owing to the depth of discussion needed to engage with the paradigm.

3.2.2 Qualitative approach

This study is based on a qualitative approach. According to Pathak, Jena and Kalra (2013), the qualitative research approach helps us to understand what people believe, their experiences, interactions, attitudes and behaviours. This implies that a qualitative finding is not produced quantifiably but rather focuses on experiences and making meaning, as per the interpretivist paradigm. Qualitative research provides an approach that is flexible when studying data, as

the focus lies on human experience rather than on the statistical accumulation of data. Using a qualitative approach allowed me to explore and understand the various events, discourses, interactions, social processes, behaviours, and attitudes that were found on the back covers of the selected Grade 10 History textbook back covers. In addition, the qualitative approach encouraged me to assess my phenomenon, which is making meaning.

In the view of Busseto, Wick and Gumbinger (2020), qualitative research is not only the study of the nature of phenomena but includes their qualities, different demonstrations, the context of their appearance or the multiple perspectives which they can be recognised. This study's main focus is making meaning and so, by looking at the text and images on the back covers, a vast number of inferences and meanings can be drawn.

Qualitative research is identified by flexibility, forthrightness, and receptivity to context. In analysing the four History textbook back covers, I was not limited by the way I view the world or the visual design elements which were intended to guide my research interpretations and findings. Flexibility was shown in my intention to interpret the written text, visual text, imagery, colour, and composition. This fully supports the qualitative approach of my study which is subjective in nature.

The above clearly shows that the qualitative approach is well aligned with the interpretivist paradigm. Creswell (2007) explains that within an interpretivist perspective, researchers work to attain an in-depth understanding of the phenomenon and its complexity in its unique context instead of generalising the population's comprehension base. Hammersley (2013) also emphasises that interpretivist researchers should aim to recognise the different ways of perceiving and encountering the world in different circumstances and from cultural backgrounds. 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 approach leaves it up to the researcher to make thoroughly guided and researched assumptions as to the conclusions and findings, so it is important to approach the data with empathy and a deep sense of openness and curiosity.

The analytical approach has an analytical objective which entails describing and explaining what can be referred to as denotation and connotation. Fan (2006) explains that denotation and connotation are terms that narrate the connection between a sign and its object or the signifier. The qualitative procedure relies on text and image data with unique steps and draws on different strategies with regard to an inquiry.

The main point of qualitative research in my study is to explore and understand the meaning that can be made when Grade 10 History textbooks back covers are viewed. It is important to understand that meaning is made from observing both the tangible and intangible historical elements. Each textbook back cover might contain not only the experiences of the author, publisher, or editor but also their world views of particular life events. Interpretation of the textbook back covers, as the data will convey, is a complex, textual description that emerges from the book covers being analysed. As this data is collected personally, the researcher becomes part of the research process. With this complex description of the book cover's various angles, the textbook could be better understood.

The main reason for using this approach has been to allow me to propose answers to my research question by distinguishing between my world and the social world, thereby enabling me to understand other people's worlds. This study focused on making meaning of collected data, unfolding different elements, and an explanation of different interpretations that contribute to the societal processes. I show how, using a qualitative approach, data in the form of textbook back covers was collected, and how concepts and theories were formed for a clearer explanation of the data. There is evidence of text, places, people, and events which are associated with many social issues that the reader might relate to. Findings were gathered through the construction of meaning from text, images, and symbols. As the findings are informed and guided but also personal, there could be implications for the study.

3.2.3 Ontological and epistemological assumptions

The final part of the of the research design deals with ontological and epistemological assumptions that exist within the chosen paradigm and research approach. The aforementioned is a crucial part of the research methodology and

it is important to deeply understand the theoretical meanings behind these terms so they can be applied properly to the research methodology. Epistemology in its broadest sense refers to a theory of knowledge and rationality (Schraw, 2013). Hofer (2000, p.4) defines epistemology as being “concerned with the origin, nature, limits, methods, and justification of human knowledge”. Personal epistemology has been studied as a general heading that entails the way individuals view knowledge and knowing (Hofer and Pintrich, 2012). With epistemology, the researcher tries to find out how things work and the position of things. For this study, understanding the composition of the history textbook covers, their elements, and their intentions contributes to finding answers to the research question posed.

Ontology refers to the essence of reality and being. Typical ontological questions include, What is reality? and What can be known about reality? This ontological position refers to the authors and publishers who compose textbooks and their back covers. It is also concerned with how reality, the people, the past, and the world are represented and what conclusions can be drawn from the specific position of reality. To answer such questions requires that one have an ontological view of the world concerning an individual’s collective belief about the nature of reality and being (Schraw, 2013). These questions make it possible for the researcher to decide if there exists a single objective truth or reality or whether there are multiple subjective realities. In a qualitative approach, there exists the ontological view that individuals construct their own reality from their own experiences and that these realities will differ for each person, and this reality is influenced by interactions with other people (Cropley, 2015). This means that people can construct the world they live in and are not subjects who wait to receive whatever an objective external reality has to offer.

As this study focuses on interpreting, understanding, and making meaning, it concentrates on the text, people, places, and events. Analysing history textbook back covers yielded multiple truths as each cover had its own story to tell with information told and retold from different perspectives and experiences of the past. As the researcher, my view of reality must be multifaceted, as different historical approaches were applied. This ideology is supported by Pham (2018) who claims that interpretivists adopt a relativist ontology in which a single

phenomenon may be interpreted differently giving multiple perspectives rather than providing a truth determined by a measurement process. Ryan (2018) strengthens this idea when she states that only through socially constructed meanings, is reality knowable and there is no single shared reality under relativist paradigm. This is reflective of there being multiple realities that exist because of individually constructed perceptions of those realities.

This above text serves as evidence that knowledge is a social construct informed by the interpretivist paradigm and qualitative research. The qualitative researcher aims to explore the lived experiences of individuals and how they interpret their world. This should align with the theoretical framework and methodological stance. In relation to this study, the different world views appeared as data on the history textbooks back covers in the form of text, images, and historical and cultural representations. I was able to conduct research on the history textbook back covers that entailed multiple ideas and belief systems, which made for better understanding of my phenomenon through these different contexts.

3.3 Research methodology

Methodology is the practical philosophical structure within which the research is orchestrated or the base upon which the research is rooted (Brown, 2006). O'Leary (2004, p.85) describes methodology as the framework which is associated with a particular set of paradigmatic assumptions (see previous section) that we use to conduct research. This section discusses how the research design was executed and sees me, the researcher, further explore my field of study. The use of philology, iconography, and CDA as methods is used to extend my understanding of the phenomenon being studied and provide insight regarding the meanings that emerged when Grade 10 History textbook back covers were viewed.

Glatthorn and Joyner (2005) say it is imperative to meet the following criteria when constructing a research methodology: first, the methodology should be the most suitable to accomplish the goals of the research; and secondly, it should be made possible to use the methodology in other research of a similar nature. Research methodology is a structured way to solve problems. It is a discipline of studying how research is to be conducted. Clarifying terms and research

approaches is important to eradicate confusion and to make clear to the reader and the researcher the meaning, explanations, and intentions of the study.

Philology, iconography, and CDA were applied as methods for this study. Ziolkowski (1990) claims that, in terms of the definitions in many common dictionaries, philology is the love of learning and literature; the study of literature in a wide sense, including grammar, literary criticism, and interpretation; and the relation of literature and written records to history. In the second edition of *Webster's New Universal Unabridged Dictionary*, he finds an easier and more applicable definition of philology which states that it is the study of written records, especially in texts, in order to determine their authenticity and meaning. This second definition applies well to my study as it supports philology being a more narrow, slower reading that aims to establish and comment on documents. Applied to my study, where Grade 10 History textbook back covers may contain a lot of written and visual text, this method helped me draw out inferences and conclusions to find meaning.

Iconography is simply defined by Van Leeuwen (2001) as an approach to visual analysis. Britannica (2014) expands the earlier definition by stating that it is the "identification of subject matter or meanings of images". Identification, description, and interpretation are three processes that are associated with Panofsky's three stages of observation which are core to iconographical research (Van Leeuwen, 2001). I applied the phases that were extracted from an iconographic point of view to accommodate philology. When analysing the data for this study, the first phase, denotation, had to do with describing or identifying exactly what was represented in terms of text, visual elements, colour, and combinations. The second phase involved in-depth analysis of the identified features which led to identification and categorisation. The third and last phase dealt with interpretation and finding deeper, intrinsic, and intellectual meaning which is referred to as connotation (Behnke, 2018).

CDA was utilised and applicable to the third phase which aimed to provide a connotative meaning as it asserted itself in multiple, historically significant discourses that were explored on history textbook back covers. The application of both philology and iconography in this study complemented interpretivism as

a paradigm and the qualitative approach. Through this combination of methods, written and visual content was interpreted to provide denotative and connotative descriptions of the data found on the selected textbook back covers. These assisted in providing a deeper understanding of the phenomenon being studied. The ontological and epistemological assumptions were taken into consideration regarding multiple world views, experiences, and interpretations of content. Through this methodology, meaning, which is free to be revised by individuals interested in the field, was made.

Below I will unpack the research methods used in greater detail.

3.4 Research methods

To fully understand this method, it is important to conceptualise the term “discourse”, which is described by Elsharkawy (2017) as related to language formation (grammar or abstract meaning of language), language usage (context or functionality of language), or language processing (written, spoken, visual). According to Kamalu and Osisanwo (2015), discourse analysis is a field of study that draws some of its theories and methods of analysis from disciplines such as linguistics, sociology, philosophy, and psychology. Discourse analysis has provided models and methods that help to engage with issues emanating from education, culture, and communication disciplines. Put simply, discourse analysis is the analysis of language in use. Additionally, 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 applied Wodak and Fairclough’s (2004) claim that critical analysts do not only analyse data but the relationships between texts, processes, and social conditions. CDA, unlike discourse analysis, not only involves written text but opens up the idea that discourse applies to text in the form of pictures, colour, symbols, logos, and much more.

Through CDA, analysts determine language and social practice relationships and how language decodes ideologies that form power relations (Fairclough, 2001). In my study, visual and written content of the Grade 10 History textbook back covers was assessed using CDA through denotative and connotative processes to provide meaning. CDA helped to take pieces of different kinds of interpretation

and put them together to get the bigger picture or complete the puzzle. My research has many components but joins nicely into one that encompasses all these elements. I took the research of multiple scholars and adapted and used their theories to create a centralised or bricolage version. Thomas (2010, p. 296) states that “the interest of interpretivists is not the generation of a new theory but to judge or evaluate and refine interpretivist theories”. Knowing this, sheds light on the theories. I adapted them to make the theoretical model that I used to interpret and analyse my data.

Through denotating and connotating the back covers, I was able to identify what was on the back covers (denotating), namely text, images, colours, fonts, logos, barcodes, numbers, and much more and elaborate on why the specific elements were used or placed on the cover and what effect they had on a potential buyer (connotating). To assess effectiveness, for the analysis of the back covers, I used the move and step model (Figure 2.2) which was adapted from the theories of Cacchiani (2007), Gea-Valor (2005), Onder (2013), and Swales (1990). This helped to structure the findings of the study where the model is a bricolage that relates specifically to history textbook back covers and what the elements might represent. The elements in the model all represent important history education discourses that would be useful in terms of any history textbook cover.

In sum, the philology and iconography identified on the back covers were noted through a denotative and connotative process that identified historical discourse elements that might be commonly found and identified in the bricolage move and step analysis model. Through these methods, CDA was applied to fully understand the meaning or intention of each element while trying to identify what the history back covers being analysed were silent on in relation to the identified discourse found in the model.

3.4.1 Sampling

Textbooks and their back covers contain pre-existing and readily available data that are used by teachers and learners in the classroom when learning takes place. Textbooks are readily available through physical bookstores, online bookstores, and platforms, as well as in local libraries. Being the researcher, I collected four history textbooks approved for use in South African schools.

All research requires a sample, which is a selected set of a population or items that the researcher chooses to investigate to gain an understanding of the phenomenon being studied. Guest, Namey and Mitchell (2013) praise sample selection as a selection that validates findings and provides an informative study. Sampling may be time consuming but it is cost effective, as a sample refers to a chosen population or number. With a sample, research is easily organisable and relatively easy to conduct to obtain certain findings. This is supported by Omona (2013) who claims that in qualitative research, the researcher does not aim to make generalisations but selects a sample with an objective in mind. Regarding this study, the sampling units did not involve participants but textbook back covers only.

Data collected for this study included four Grade 10 History textbook back covers of textbooks that are accepted by the DBE which means that these books have gone through a vetting process and were accepted or approved by the DBE, as explained in Chapter 2. Using a secondary data analysis method, these textbook back covers were re-examined, and the nature of the phenomenon was studied to get a deeper understanding. The four textbook back covers formed a good sample judging by perimeters of factors such as scope, purpose, and time.

As I wanted to gain in-depth understanding and deliver rich meaning, I needed a small and specific sample. I chose Grade 10 History textbooks and their back covers as my sample. In Grade 10, history learners take the subject out of choice because they want to interpret history on a deeper and more advanced level. Initially my sample consisted of five textbooks, however, one of the textbooks only had pictures of the front cover online, which led me assume that it existed and that it could be purchased, but unfortunately it had been phased out. Upon further investigation, I found out that the fifth textbook was not on the DBE-approved textbook list which I had accessed online. From a phone call to the publishing company, I learnt that the book had been phased out by the DBE owing to lack of funding. My sample was then decreased to four textbook back covers. I purchased three of the four textbooks and borrowed one. I could not purchase any of the books online because I was not sure if the back covers would be present, and the focus of my study was specifically on the back covers. I was also very hesitant to visit the library to borrow the books and, in support of my

hesitation, libraries were closed or not lending out books due to the COVID-19 pandemic.

I had to obtain approval from the DBE screening committee for the four history textbooks that were analysed. The titles of the books are tabulated in Table 3.1:

Table 3.1: History textbook titles

Grade 10 History textbooks			
Name	Authors	Year	Publishers
<i>Focus History Grade 10</i>	Johanneson, Fernandez, Roberts, Jacobs, & Seleti	2011	Maskew Miller Longman
<i>New Generation History Grade 10</i>	Collier, Frank, Govender, Hlongwane, Mbansini, Sikhakhane & Virasamy	2011	New Generation Publishers
<i>Oxford In Search of History Grade 10 Learner's Book</i>	Bottaro, Visser, & Worden	2017	Oxford University Press Southern Africa
<i>Viva History Learner's Book Grade 10</i>	Angier, Hobbs, Horner, Mowatt, Nattrass & Wallace	2011	Vivlia

The sampling method that was most applicable to my study was purposive sampling. Maree (2016) defines it as a method where the researcher chooses a sample with a specific purpose or objective in mind. Purposive sampling can also be referred to as judgement sampling where researchers only consider the purpose of the study along with the understanding of the target audience, in the case of this study, the textbook back covers. These were chosen because they worked hand in hand and held the potential to answer the research questions.

The four textbook covers provided in-depth meaning relating to historical and visual design characteristics. Making use of the selected back covers and applying my chosen methodologies and methods of analysis guided my

fascination for deeper exploration of my phenomenon and the establishment of feasible findings.

3.4.2 Data analysis

Data analysis takes place using suitable data to find answers to the research questions that have been posed. Data interpretation is central to qualitative research (Willig, 2013). The qualitative researcher makes sense of data by making connections between components so as to deepen understanding (Coghlan & Miller, 2014). The data analysis of this study relied on the application of philology, iconography, and CDA as methodologies which, when combined, created a harmonised approach of analysis. Philology and iconography were analysed in a combined manner using the three phases mentioned above. This provided analytical practices that enabled me to identify patterns produced within the data. To clearly break down and understand the analysis, the data was divided into two branches, that is, denotation and connotation. The first level of analysis divided the content into the two branches, the first being identification of text, images, symbols, and even numbers and the second was finding a deeper meaning through scrutiny of the text, images, and symbology present on the back covers.

This study was based on interpretivism and dealt with text, language usage, imagery, symbology, colour usage, and more elements that were all found on Grade 10 History textbook back covers. Rao (2017) explains that in communicating we use language which is symbolic to represent ideas, objects, and feelings, which means that statements can be interpreted in more than one way. Sometimes, the difference is literal and at other times figurative. Words are not limited to a single meaning. Denotation and connotation are two core principle methods of describing the meaning of words and all kinds of text.

3.4.2.1 Denotation

Denotation is the simplest and most basic meaning of a word (Kamalu & Osisanwo, 2015). Abrams (1999) states that the denotation of a word is its primary signification or reference. To denote the textbook back covers, I took each back cover and wrote down everything that I saw or encountered. This included colour and text. For colour, I investigated what colours were used, how

they were used, how different colours were positioned or placed on the back covers, and the pattern created by the colours. For the text, I examined what was written, the way it was written, the direction it was written, the position of the text, and the font and colour it was written in. Images, pictures, and drawings were analysed by identifying if it was a human or an object, the position of the images, the colour of the object or the race of the human, the age of the person or object with estimation and observation, the clothes worn or location if visible or applicable, and any special identifying features. Other elements that were identified included publisher logos, symbols, barcodes, ISBN numbers, and even the size of the back cover.

3.4.2.2 Connotation

Connotation is an idea proposed by or associated with a word (Kamalu & Osisanwo, 2015). According to Abrams (1999), connotation is the scope of secondary or related meanings and feelings commonly suggested or implied. Connotating entailed taking all the elements I had identified when denoting and making meaning of them. Colours had meanings and, as such, were investigated and related culturally, spiritually, socially, and historically. Texts were assessed according to what was implied, who it was implied to, and why it was implied. Further analysis on text analysis included the font it was written in, its position on the cover, and if it was historically, educationally, and socially significant for the learner and/or teacher who would use it. Images, pictures, and drawings were identified such as the names of people identified, years events started, and a brief history was attached to each image or drawing. Further meanings were made to understand why the images were on the back covers, why they were placed in the specific position of the back cover, and what implications they might have been intended to have. Images were also applied historically, socially, and culturally to better create meaning. Lastly, smaller significant elements such as barcodes were analysed for the number and letter combination as well as their position on the back cover. The ISBN number went through analysis to find its purpose and position on the book back. If any symbols and logos were visible, they were identified and analysed for their historical meaning.

Having identified these elements and having attempted to make meaning of them, I went back to the bricolage move and step analysis model and identified what was present on the book covers which I placed under connotated information. At the end of each back cover analysis, the move and step model helped me to identify the discourses that each back cover contained and what each back cover was silent on or rather, what I struggled to locate.

3.5 Trustworthiness

The trustworthiness of a study allows one to determine the worth of the study (Guba & Lincoln, 1994). To fully trust data states, it is important to know the data collection process and how the findings were reached (Pillay, 2013). The study was encompassed by qualitative inquiry and trustworthiness is a core criterion of qualitative research, as interpretations can reflect biased meanings. To make sure that I successfully ticked the box in the trustworthiness department, I will discuss some of the processes I took to ensure maximum trustworthiness.

I worked on this study over months, and, after a certain period of time, I shared my findings with my supervisor who gave me feedback and sent my work back for revision. Doing this ensured that I had another trusted pair of eyes to look at what I was doing and to identify any mistakes and biases. The process also provided me with guidance, as the feedback I received was detailed and helped to successfully structure my study in an appropriate and coherent way. This also created a system of tracking the progress of the study.

I used three methodologies, that is, philology, iconography, and CDA to ensure that I obtained findings that correlated with the data and where researcher bias was limited. The writing of the thesis makes it clear to the reader how research was conducted, what samples were used, and what methods were most effective and explains each and every component of the study. Data gathering was logged as it was collected, and the use of denotation and connotation informed the reader of the conclusions that were drawn and how they were drawn, which contributed to trustworthiness.

To ensure that researcher bias was removed or minimised, I wrote down the way I conducted research, collected and analysed data and if any bias was identified the study would be up for criticism. The consultations with my supervisor about

my work helped immensely as he had a different and neutral mindset, which guided me toward the success of this study. Attending meetings and cohort supervision sessions that were meant for master's and doctoral students contributed greatly as we shared ideas and listened to other people's perspectives, experiences, and opinions. We had senior lecturers converse with us and help us where they could, and this provided a healthy source for the structure and presentation of this study. All these elements put together increased the trustworthiness of my study.

3.6 Ethical considerations

Annabelle (2017, p.1) states that ethics is a “branch of philosophy that involves systematising, defending, and recommending concepts of right and wrong conduct”. Ethical verification was considered as I, the researcher, solely conducted the research. I met the University of Pretoria's ethical standards in terms of plagiarism, as my dissertation went through Turnitin to check for plagiarism and validate the originality of the work. Secondary data analysis carried out on the back covers of my sample needed me to adhere to copyright regulations and an ethics application was completed and approved by Faculty of Education Ethics Research Committee of the University of Pretoria with the reference number, EDU018/21.

3.7 Conclusion

In this chapter, I have discussed the research design and methodology that guided the study towards possible answers for the research questions posed. The selection of the qualitative approach provided in-depth understanding of the phenomenon studied. Philology, iconography, and CDA were the chosen research methods. Purposive and convenience sampling assisted in selecting the sample of four Grade 10 History textbook back covers. Data collection and identification of the analysis methods followed, and the chapter ended with addressing trustworthiness and ethical concerns. Chapter 4 will see the research methods that were discussed in this chapter being applied to the sample as planned.

CHAPTER FOUR

DATA ANALYSIS

4.1 Introduction

The research design and methodology that was discussed in Chapter 3 was adopted with the intention of answering the research question, What meaning can be made from Grade 10 History textbook back covers? In this chapter, the selected methods that contributed to the research findings and speak to the phenomenon – making meaning – were explained and the research design and methodology plan were executed in a practical activity. This entailed the assessment of individual Grade 10 History textbook back covers to give a well-grounded analysis of historical and visual design elements that evoked meaning.

In this chapter, the analysis of the data collected is presented in two parts to capture the denotative and connotative meanings of the chosen history textbook back covers. The first part explores visual content analysis, the pre-philologic and pre-iconographic description as well as philologic and iconographic analysis. This section focuses on the literal identification and meaning of lines, shapes, colours, textures, and space. This includes signs, symbols, icons, pictorial details, and typography. The second section elaborates on all the elements identified to give a deeper meaning. During the process of the analysis, the substantive first order historical concepts in the move and step analysis model will assist in grouping and forming discourses that emerge from the findings. The conclusions drawn from the analysed data are presented in the fifth chapter.

The following conceptual guide expresses my thinking in terms of providing meaning to Grade 10 History textbook back covers.

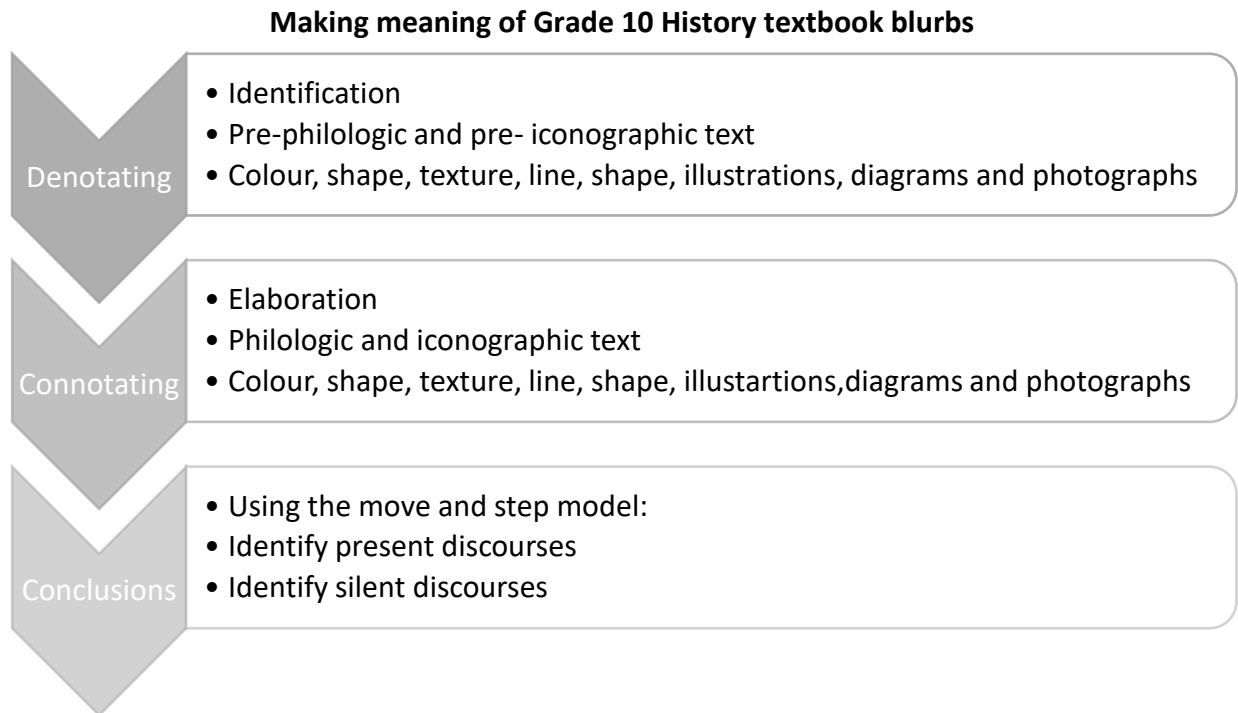


Figure 4.1: Conceptual guide for analysis of the back covers of the textbooks

It is important to take into consideration that every textbook back cover is created uniquely and therefore none are the same. Every back cover gives a different reaction upon analysis and, with that said, it is possible that the conclusions I draw may not be agreed with by others. This is perfectly acceptable in the interpretivist paradigm and as an interpretivist researcher, my aim is to understand the world as a subjective experience. In doing so, through my analysis, I was able to discover historically and educationally significant elements and discourses that emerged from the representations of history and cover art that were observed on the Grade 10 History textbooks back covers.

4.2 Two-part analysis of selected history textbook back covers

This section serves to develop a detailed analysis encompassing the denotative and connotative representations that were evident on the selected back covers. Through my analysis, I translated the text and transformed the visual text into a conceptual idea by deeply understanding the visual literacy and historical contextual elements that were used as part of the design on the chosen history textbook back covers.

Certain colours produce systematic psychological reactions that can manifest in emotional experience, cognitive orientation, and overt actions (Elliot, 2015).

Colour has a psychological influence on downstream effect, cognitions, and behaviour. The use of colour is a very powerful design element that produces profound psychological reactions (Gaines & Curry, 2011, p.46). Some studies have shown a relationship between colour preferences, emotions, and academic performance. Since culture, personal preference, and prior experience shape thinking patterns, the use of colour evokes different reactions. Colours such as blue, green, and white evoke feelings of calmness, wisdom, purity, and innocence while warm colours such as red, yellow, orange, and black evoke feelings of power, passion, danger, and authority (Olurinola & Tayo, 2015).

To provide the meaning of visual text, one needs to pay attention to multiple visual techniques when assessing pictorial details. These important features include, distance, contact, and perspective, which impact on the reader's ability to decode elements in a particular way (Kress & Van Leeuwen, 1996). Distance refers to how closely the reader (learners and teachers in the case of history textbooks) relates to the image. The closer or more relatable the character or objects are to the reader, the more personal they become. Contact refers to the gaze of objects or characters and has an effect on meaning making. When the figures seem like they are staring at the reader, a connection is established between the two. If a figure is looking at something else in the same image, it forces the reader to shift to where their attention is being directed. Vector lines assist the eyes to make contact and move from one element to the next. Visible lines are identifiable when fingers are pointed, arms are stretched, and when objects provide direction for the reader. Invisible lines are identifiable through the gaze of figures linking eyes from one aspect the other (Visual Literacy, 2021). Perspective describes the image in terms of foreground, middle ground, and background. Images positioned in the foreground are assumed to be more important than those placed in the background (Kress & Van Leeuwen, 1996).

Typography as a function of design is an element in itself. Typography is the artistic process of setting and arranging typefaces or fonts to stylise the appearance. It plays a significant role in drawing attention and, if used correctly, it means the difference between mediocrity and stardom in the world of advertising, of which back covers of textbooks are a part (Yadav, 2014). Typography includes elements such as colour contrast, font size, family, and

types as well as serif fonts, sans-serif fonts, handwriting, cursive text, calligraphy, decorative font, spacing, and colour. This use of typography in visual design provides a creative experience for the reader as language is conveyed in a way that appeals to a strong emotional response from the reader (Hannah, 2021). The use of a font plays a significant role in memory recollection (Gasser, Boeke, & Hoffernan, 2005).

Using the above elements, I applied connotative and denotative methods to understand how colour, font, positioning of aspects, and images influenced the educational meaning of Grade 10 History textbook back covers. The back cover of each textbook was assessed separately, and the presentation of these elements culminated in CDA that emerged from the meanings made.

4.3 FOCUS History Grade 10

FOCUS on exam success!

- Fully CAPS compliant
- Opportunities for exam practice and assessment
- Complete Programme of Assessment provided
- Used and tested in schools throughout South Africa
- Supports and engages learners for success

VERKEN Geskiedenis
Grade 10

FOCUS Business Studies
Grade 10

FOCUS Geography
Grade 10

www.mml.co.za

ISBN 978-0-636-12740-1

your complete classroom Solution

MASKEW MILLER LONGMAN

Figure 4.3: Focus History Grade 10 (Johanneson, Fernandez, Roberts, Jacobs, & Seleti, 2011)

Focus History Grade 10 is a history textbook written by Johanneson, Fernandez, Seleti, Roberts and Jacobs. It was published in 2011 by Maskew Miller Longman.

Denotation

In this section, I deal with the literal meaning of the back cover.

The back page of *Focus History Grade 10* has a turquoise colour. The words “FOCUS on exam success!” are written in a medium to large sans-serif font (Shattuck, 2016). “FOCUS” is written in orange and “on exam success!” is written in black in a smaller sans-serif font. An orange tab is placed over the blue background and is positioned to the top left. The content is written in bullet form and each bullet explains the word FOCUS as an acronym. The acronym is written from top to bottom in a longitudinal fashion. F represents “Fully CAPS compliant”. O represents “Opportunities for exam practice and assessment”. C represents “Complete programme of assessment provided”. U stands for “Used and tested in schools throughout South Africa” and S stands for “Supports and engages learners for success”.

The middle of the back cover of the book has pictures of other textbooks in the FOCUS series. The first book is the same as the *Focus History Grade 10* textbook but is an Afrikaans version. The second book is a *Focus Business Studies Grade 10* with a bright yellow background and a dominant blue-coloured font that is overtaken by a dominant red-coloured font. The last book is *Focus Geography Grade 10* with a green background and a dominant red colour. All the books displayed use orange tabs beside them to state the subject for each book. The tabs are written in a sideways direction.

The bottom and lower part of the back cover is divided into three parts; left, middle, and right. The left contains a barcode and above it a URL or address for a website: “www.mml.co.za”. The middle has a black digital stamp that says, “Your complete classroom solution”. The stamp-like orientation of the text uses a sans-serif font and the word “classroom” uses a cursive or romantic type of font (Shattuck, 2016). The word “solution” ends in a twirl that envelopes the whole statement. The bottom right is occupied by a tab displaying the logo and name of the publishers, Maskew Miller Longman. The logo is a white ship over a navy blue background. Maskew Miller Longman is written over a white background in

navy blue. The book blurb has open turquoise open spaces and comes in A4 size.

Connotation

In this section, I deal with the interpretive meaning that I made of the back cover.

Focus History Grade uses 10 colours, the most dominant and background colour is turquoise. Turquoise is a valuable mineral that is often used for jewellery. Many ancient cultures find it to be a symbol of wealth and prosperity. The word turquoise comes from the word Turkish stone which originated in Europe, and specifically Turkey (Bourn, 2010). On the blurb, turquoise overpowers the display and Bourn (2010) suggests that this might be to evoke overanalysis, fussiness, and egocentricity in learners. This is said to allow one to let logic guide decision-making. A large part of history education focuses on analysis and the colour turquoise might help with that.

Culturally, shades of blue symbolise many things. In North America, they represent trust and serenity. They are also a symbol of masculinity; however, they are a symbol of femininity in China. In other parts of the world such as Asia and the Middle East, blue represents immortality which can be linked to history as an immortal entity, simply saying it lives forever. In Ukraine, the blue shades symbolise healing which can be connected to history and specifically South African history (apartheid), and how many people still strive to heal from the past. In countries such as Turkey, Greece, and Albania, it is believed that shades of blue repel evil (Stewart, 2018). There is not much written on the back cover of the book which leaves large spaces of turquoise. The blurb has open spaces and dominantly uses a sans-serif font which is without the decorative style and allows for better readability in a relatively medium size (DeFilippo, 2021).

The colour orange is used to write the word FOCUS. The sans-serif font used for FOCUS is bigger than the rest of the text and this might be because it is the name of the textbook. Orange is a colour associated with success, encouragement, and determination (Bourn, 2010). With the large font, the meaning of the word FOCUS could evoke a drive for success in learners and encourage and determine that they focus and be successful. The book wants learners to focus especially on examination success, which is written in a smaller font in black. All

this is positioned at the top in the middle; it is the first thing the reader sees. Stace (2015) argues that the upper part of a composition always has a greater weight than the lower part. This draws less focus to history education and emphasises examination success.

Below the title, there is a square patch or block, and it contains text written in bullet points. It is placed a little below the top and is aligned to the left. Over it, the points are written in black text. Orange is associated with fierceness and high visibility (Bourn, 2010). It is often used to gain attention. It gets the message noticed without being too bold. Black is associated with power, strength, formality, and sophistication (Bourn, 2010). Black is required to give depth to all other colours, and it does just that to the turquoise and orange found on the blurb. The colour black affects the mind and body by boosting confidence in appearance and increasing the sense of potential and possibility. When you read the text in black located on the blurb, you can believe that the educational possibilities are endless (Bourn, 2010).

Culturally in the West, the colour orange brings autumn and harvest to mind. When orange is paired with black, it is said to be a time when the veil between worlds is supposedly thin. The combination of orange and black has opposing associations as orange can be related to warmth of life and black to the darkness of death. In Southeast Asia, orange is worn by Buddhist monks and is associated with sacred and holy actions thereby increasing the appearance of the book and validating history text (Shutterstock, 2020).

The book's description is not very evident as the back page of the book largely emphasises examination success. The book makes its intentions clear. It does not describe in great detail what can be found in the book, its relation to history or the aims of the history curriculum. However, with the acronym F.O.C.U.S, it describes briefly the intentions of the book in at least four out of the five bullet points.

F, which represents "Fully CAPS compliant", implies that whatever the curriculum instructs can be found in this book. It is unclear if these are the general aims of CAPS or if it is history-specific and it does not state what grade it focuses on in the blurb. O on the blurb states that the book will give "opportunities for exam

success and assessment”. Emphasis is placed on examination success once more and that assessments are needed for marks or examination practice. This brings about the age-old debate about teaching to test versus teaching for understanding – historical understanding in the case of this book. Al Ghafri, Audeh and Al-Gadallah (2019) suggest that in this way education feeds on student dedication, industriousness and hard work in classrooms as well as in their daily lives. This is in opposition to the goals of history education which states that the curriculum aims to cultivate discussions, debates, arguments, and critical thinking (Department of Education, 2011). C instructs, “A complete programme of assessment provided”. This tells the teacher and the learner what assessments are needed or need to be done throughout the year. This could be another link to the earlier point on examination practice and being taught to pass tests. U is used for promotional purposes because it states that the textbook is tested and used in schools throughout South Africa. This point aims to inform the reader that the book is a quality product having been tested under appropriate educational conditions. It implies that since the book is used in schools nationally, it is a good learning and teaching resource. S, the last point, focuses on how the book “supports and engages learners for success”, meaning that the content of the book is carefully chosen by educational experts and will lead to a learning victory for the learner. The point lacks clarity as it does not state what kind of achievements await the learner nor does it not state whether it is examination triumph or history learning success.

Book promotion is a large part of the blurb as found on the back cover and especially within the FOCUS series. It is evident in the text that tells the reader what they may achieve from purchasing or using this book. First, it tells the reader that the textbook focuses on examination success. Examinations are difficult and generally test understanding and comprehension. They are also used to indicate as performance and promote learners to the next academic level. An examination not only assesses learner progress but motivates learners to access and acknowledge personal academic strengths and weaknesses (Wahiuri, Shisha, Nonglait, & Kimathi, 2017). However, an examination-orientated system also neglects to “inculcate practical skills, knowledge, desired values, beliefs and attitudes in learners” (Wahiuri, Shisha, Nonglait, & Kimathi, 2017, p. 62). The

book exclaims that it focuses on attempting to help learners succeed in their examinations. The book also “sells” itself by stating that it is fully CAPS compliant and this means that it contains all the knowledge that is expected to be taught in the curriculum. It does so without stating a specific grade or subject, making this a general statement. It is said to offer opportunities for examination practice and assessment as these are the true test of understanding. A complete assessment programme is provided by this book, which means that one will know exactly what is expected from them to be successful in the examinations. The back cover of the book states that it is used and tested in schools throughout South Africa which means that it has been piloted and is quality assured; one cannot go wrong in selecting this book. The book also supports learners and engages them for success, and this is what every parent, teacher, and learner wants from any book that guarantees a purchase. A strong guarantee makes it less threatening for people to consider an offer. The book guarantees examination success thereby removing the risk of failure and giving a compelling reason to buy the book (Frey, 2013).

There are three other textbooks in the FOCUS series that are displayed in the middle of the blurb. The pictures of the book are the second thing a reader would notice as pictures draw attention due to their colourful nature (Shattuck, 2016). The first book is an exact copy of the history textbook except that it is written in Afrikaans. *Verken Geskiedenis Graad 10* not only provides quality content but accommodates learners who learn in Afrikaans, speak Afrikaans, or are comfortable reading and writing in Afrikaans. In the same series, there is a *Business Studies Grade 10* textbook and a *Geography Grade 10* textbook. All the books displayed on the blurb are for elective subjects and the FOCUS series knows how important choosing a subject is. The other textbooks are advertised cleverly because History and Geography go well together and work hand in hand with the Social Studies and Business Studies fields. It is a carefully chosen display. These subjects are most likely to be taken together. The display of these books is the only indication the reader might have that the blurb is for a Grade 10 subject. The back cover does not clearly state the Grade to which the book belongs possibly in the hopes of making the reader investigate and interact with the book more.

Pictures and symbols are present on the blurb of this book. The barcode and publisher may be in small print but they are presented in white. White is a positive colour associated with purity, brilliance, cleanliness, and perfection (Bourn, 2010). White represents a successful beginning, which could be directed at the reader. White is also associated with simplicity which makes things easy to understand. It provides mental clarity, clears obstacles and clutter, and encourages the purification of thoughts and actions (Bourn, 2010).

The barcode is an optical, machine-readable representation of data (Understanding Common Barcode Symbologies, 2021). Information is encoded to create a specific barcode image. *Focus History Grade 10* uses a Code 128A barcode which encodes numbers, capital letters, and punctuation. A barcode serves as a means of quick identification. The fact that this book has a barcode means that it is purchased quite often across the nation. Above the barcode, there is an ISBN number used by publishers, booksellers, libraries, internet retailers, and supply chain participants to identify the book so they can order it (ISBN, 2014).

Between the barcode and the publisher logo, a stamp-like image exists which says, “Your complete classroom solution”. The text is written in a sans-serif font other than the word “solution”, which is written in a serif font. The font seems to be calligraphy-like, similar to a cursive style of writing. This could be to draw attention to that word. It is written in black, but it is unclear whether this relates to the specific history book or the book series. This could imply that if you use this book or any of the other books in the series, all your educational Grade 10 problems and trials will be solved. This can be seen as a form of book promotion as the overall message is that this book, or the book series, is all you will ever need for a successful educational experience. The word “solution” envelopes all the words creating a circular shape. This could relate to completeness with regard to the book or book series. The design of the text makes it look like a stamp. It assures the reader that whatever problems might be faced, this book will provide guidance to solve them or will have the answers. This could also be referring to the book series if we pay special attention to the word “complete”. This might be in relation to the complete series of books within the Focus series and that, once you have them all, your problems will be solved.

The Maskew Miller Longman logo has a ship on it. The ship could be symbolic of culture, especially within the Christian church. The Christian church is, at times, referred to as the Ark with the mast of the ship being the cross. The ship can also be symbolic in terms of crossing the sea, which translates to a journey, crossing, adventure, and exploration (McCaughan, 2002). These publishers not only publish History textbooks but many others too. The suggestion is that learners need to equip themselves for life through education. The ship could also be symbolic of a journey across life which translates well to the prospects of a high school learner. Since ships share a close connection to water, this bears the significance of fertility which is linked to the great mother and the beginning of life on earth (McCaughan, 2002). Education exists to teach and nurture intellectual growth which is similar to the role of a mother. Mothers are natural caregivers who are nurturing and provide wisdom and advice.

The ship shares similarities with the caravel which was developed, used and evolved in the 15th, 16th, and 17th centuries in Europe and was used by the Portuguese to explore the coast of Africa (Augustyn, Zeidan, Zelazco, & Lotha, 2020). The Maskew Miller Longman publishing company was founded in 1893 and the headquarters are located in Cape Town. The sight of the caravel sailing towards the Cape Town coast in the late 1800s might explain the creation of the logo.

Focus History Grade 10 is CAPS approved, which means that it is verified by the Department of Education. The reader is addressed but being CAPS approved seems to focus more on the parent or guardian who will purchase the book for the learner. Perhaps the teacher who will use the book might also be being addressed. The word “learners” is used which could imply that the reader of the blurb is not necessarily intended to be the learner but those responsible for them and their educational success and needs. This can be viewed as a promotional tactic as it addresses the person who is capable of buying it or has the money to buy it – parents, guardians, school management, or teachers.

The blurb is silent on historical topics or content that can be found in the book as prescribed by the curriculum. There is not a glimpse of the content one might find in the book. It is silent on any history-specific content, the aims and goals of the

FET history curriculum, and the grade the book is intended for. What the blurb clearly states, however, is that the book complies fully with CAPS, but it is silent on how it does so or what CAPS aims for in teaching history or the skills learners can attain through history education.

From the blurb of this book, one would not be able to tell what subject of the textbook is intended. The blurb does not say “FOCUS on history exam success” but rather generically, “FOCUS on exam success!” Without careful investigation, this blurb could be mistaken for a general examination practice textbook. The intention of school history in terms of what one would like to achieve at the end of the year, which is, examination success is made evident but no content in relation to history is evident.

The blurb does not do the book justice as it displays a very simplistic idea of education. It does not match history education policy, nor does it speak to history education in any way. The idea of history education seems neglected.

4.4 New Generation History Grade 10

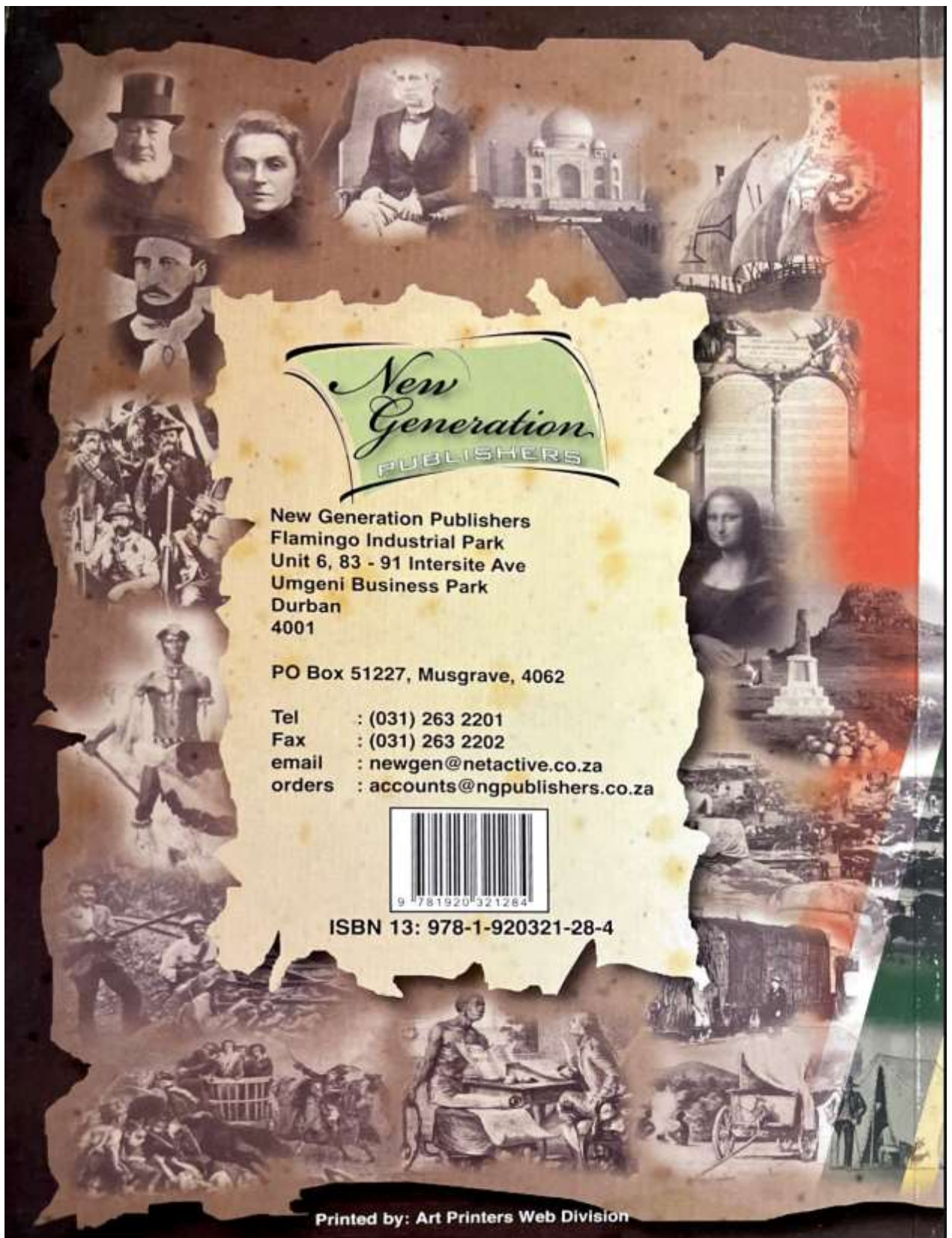


Figure 4.4: *New Generation History Grade 10* (Collier et al., 2011)

New Generation History Grade 10 (Collier et al., 2011) is written by a panel of authors: Carol-Anne Stephenson, Lindiwe Sikhakhane, Fiona Frank, Jabu Hlongwane, Reggie Subramony, Chrissie Virasamy, Claire Collier, Krishnee Govender, and Thembi Mbansini. The book was published by New Generation Publishers in 2011 and is an A3-sized book.

Denotation

The *New Generation History Grade 10* (Collier et al., 2011) back cover page looks like it has layers. Especially toward the edges of the blurb, the first and second layers seem to be a muddy, dark brown colour. It is made to look like a border. At the bottom, written in a white sans-serif font are the words, "Printed by: Art Printers Web Division". On the right side of the blurb, part of the South African flag, presented in a vertical position, is visible. The top third of the flag is shown with the colours red, white, green, and yellow. The flag overlaps the images from the bottom to the middle layer.

The second or middle layer is placed roughly a centimetre from the edges of the book providing a contrast in colours. The second layer uses a khaki, lighter brown, sepia colour and on this layer there are many images of historical accounts and figures. There are 17 images with each representative of a specific historical event. The people shown are representative of historical role players.

The third and final layer is a lighter brown to light khaki colour. At the top of this layer seems to be a textbox. It is slanted to the left and has a black border. The textbox looks wavy and resembles a flag. The serif font used for the textbox border is the same as that used to write "New Generation" inside the textbox. The fill of the textbox is a pastel green colour and over it "New Generation Publishers" is written in two different fonts and colours. "New Generation" uses a serif font that matches the border and is written in black. "Publishers" is written in a sans-serif font in the colour white.

Below the textbox that resembles a flag, the publisher's address is written in a serif font in black. The address is written in a formal format and is aligned to the left written in single spacing is the address,

New Generation Publishers
Flamingo Industrial Park

Unit 6, 83-91 Intersite Ave
Umgeni Business Park
Durban
4001

This is followed by a blank single line.

Another line is skipped and the telephone number, fax address, email address, and an address for orders are placed. Below this, there is a barcode and right under the barcode is an ISBN number.

Connotation

The first thing one notices when looking at the back cover of *New Generation History Grade 10 Learner's Book* is the middle section which draws the eye in. There is a clear contrast in colour between the middle layer and the one that surrounds it. The layer is presented like a piece of old, torn, worn-out paper which makes it look like it was dug out from historical archives therefore contributing to the subject of history that the book represents. The ivory-looking paper looks like it has dirt stains in a slightly darker colour. It gives it a historical and rustic feel. Ivory is a calming and relaxing colour and leans toward pureness and softness (Shutterstock, 2020). The middle section is the most alluring part of the blurb (Shattuck, 2016) because of its position and, in the case of this book, it is the part that has most of the written information including the name of the book publishers.

At the top of this middle layer, the textbox looks wavy due to the slanted direction of the border. This makes it look like a flag. "Flags show that we belong to a community, organisation, or nation and that we share beliefs, goals, rules and regulations" (Graff, 2021, no page). The words "New Generation" are emphasised by the calligraphy of a serif font, and this could be putting emphasis on the new generation of learners that are being introduced to Grade 10 History. With this in mind and with the meaning of the flag-like design, it could mean that history is being taught to this new generation of Grade 10 learners so that they may belong to a community, organisation, and nation that shares beliefs, goals, rules, and regulations. A major part of history education as per the CAPS curriculum is nation-building and a flag or flag-like image could be a reference to that. The fill of the textbox or flag-like image is a pastel green colour, a colour

usually associated with hope due to its relationship with spring and the idea of flourishing (Shutterstock, 2020). The word “Publishers” is also within the textbox in a white sans-serif font. This may show that New Generation Publishers are the hope that the learners have as the name is located inside a flag-like textbox.

Below the textbox, the address of New Generation Publishers is written in black. The postal address, telephone number, fax, and email address are also stated. This information can be seen as a way of promoting their business. This makes it easy to get in touch with the publishing company if need be. This information could be used if one wants to find the company, contact the company, or bring business to the company such as buying the book. This information might also be placed for the sense of pride on the company’s part as they believe they are a great publishing company. Below this information and presented in the same way is an email address to place orders – it is placed toward the bottom of the cover. This will be one of the last things that the reader will take notice of as information that is usually placed at the bottom of a book cover is not given much attention (Shattuck, 2016).

As a means of quick identification, a barcode is placed below all the information. It is located in the lower third of the book and will not have much attention paid to it. This type of barcode is a Code 128A because it contains numbers (Understanding Common Barcode Symbologies, 2021). Below that is the ISBN number which makes it possible to identify the book’s publisher, the country in which it was published, and the format of the book (ISBN, 2014). Having a barcode and ISBN number suggests that this book is a commercial product and is being bought throughout the country.

The layer surrounding the middle layer is a darker, more khaki colour. The colour khaki is described as warm and neutral. Khaki may be used to evoke neutrality as history aims to eradicate bias in its teachings (Bourn, 2010). As mentioned earlier, the layer is designed to look like an old, torn, worn-out document or piece of paper. The edges look torn and look flimsy. It looks as though it was dug out from somewhere. On this layer, there are many accounts of history and they can

be analysed using the idea of a sixteen-point compass to pinpoint location (see Figure 4.4.1).

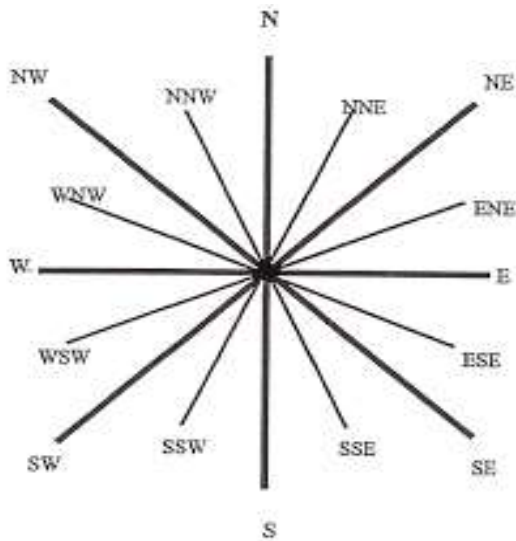


Figure 4.4.1: Sixteen-point compass for image direction and identification

In the northerly direction of the blurb, there is an image of a white male seated and dressed in what looks like formal attire or a suit. He looks to be in an authority of power while looking a bit old as his white hair stands out. This is an image of Britain's Sir Philip Edward Wodehouse who was born on 26 February 1811 and died on 25 October 1887 was appointed Governor of the Cape Colony and British High Commissioner for Southern Africa in 1861. His High Commission in southern Africa was initially overrun by the tension and dispute between the neighbouring states of Basutoland and the Orange Free State but through his mediation, he brought Basutoland under British control. A growing movement in the Cape for a degree of independence under a system of "responsible government" (a democratically accountable executive) overshadowed his High Commission throughout its duration (Mbhodiya, 1995). The local Cape Parliament was elected by a system of multiracial franchise (regardless of race, all men had the equal right to vote at parliamentary elections) but had no authority. This Responsible Government Movement was popular and fuelled by what seemed to be the lack of British imperial rule. Throughout his rule, Wodehouse who was dictatorial and unpopular fought the growing independence, even attempting to destroy the Cape Parliament to bring the Cape

back under his direct rule and that of Britain as a crown colony. He faced fierce opposition until he was recalled in 1870 (Wikipedia, 2021).

In the north-north-easterly direction of the blurb is an image of the Taj Mahal located in Agra, India, an enormous mausoleum complex commissioned by Shah Jahan, the Mughal emperor to house the remains of his wife, Mumtaz Mahal, who passed away after giving birth to their fourteenth child (history, 2019). The Taj Mahal represents the culture and history of Islamic Mughal empire's rule of large parts of India. The picture could have been placed on the blurb because the CAPS History document states "The Mughal Empire from 1526–1858" as a topic, especially the architecture in the 16th and 17th centuries and that of the Taj Mahal (Department of Education, 2011, p. 13).

In the most north-easterly direction of the back cover toward the top right corner, there is a vase. The colours are unclear from the image on the blurb, but the vase is white and has a lot of designs and printing on it. This vase and its design can be traced back to the Ming Dynasty's blue and white porcelain. The Ming Dynasty is famous for its fine ceramics especially the cobalt blue and white porcelain (Cartwright, 2019). It is still highly prized by collectors today. During the Ming Dynasty, pottery was developed to new heights of perfection. There was high demand for ceramics for those who wanted to decorate their homes, and this began to rival painting and calligraphy as these were now the most highly prized of all the Chinese arts. There was an increase in demand for quality handcrafted products both from home and away. Ming porcelain had a major influence on the ceramics of many other countries from Japan to Britain (Cartwright, 2019). The Ming Dynasty was prospering economically, and the rich began to express their new status by showing off objets d'art. This Ming porcelain vase might be featured on the blurb because the CAPS History document has a topic section on China being a world power in the 14th and 15th centuries (1368–1644). Within that topic, a subtopic about scientific and cultural achievements of the Ming is listed and Ming porcelain fits well into Chinese culture and art (Department of Education, 2011, p. 13).

In the north-easterly direction of the blurb there is an image of a ship with three sails and on one of the sails is a red cross. This ship is a caravel and can be

traced back to the Portuguese, as they used the cross on their sails. Portugal is the only country that did not burn Templars – a Catholic military order founded in Jerusalem in 1119 – during a time when the Templars were persecuted, tortured and burned alive all over Medieval Europe (Fonseca, 2019). Templars existed in Portugal since 1122 but the name was changed from “Knights Templar” to the “Order of Christ” in 1318 to fool the Pope. After the Templar’s abolishment in 1312, they had the protection of the king. The Portuguese empire relied heavily on the Templars during the Age of Discoveries since they accumulated great riches, power, and status. The Templars were the main reason that the Portuguese were successful. The ships also bore the cross because the Prince of Portugal, Henry the Navigator, became the Grandmaster of the Order of Christ and used their funds to invest in exploration. Prince Henry was responsible for starting the slave trade by exploring along the west coast of Africa. Bartolomeu Dias, also Portuguese, was the first European to sail around the southernmost tip of Africa (Cape of Good Hope), making it to the Indian Ocean from the Atlantic. Vasco da Gama, another Portuguese explorer, was the first European to reach India by sea. The Portuguese ship might have been placed on the blurb to support Term 1’s first topic, “European societies, travel and trade across Europe and the Baltic Sea” and topic 2, “European expansion and conquest during the 15th and 18th centuries” as stated in the Grade 10 History CAPS document (Department of Education, 2011, p. 14).

In the east-north-east direction of the back cover, there is an image of what looks like stone with French writing or carving on it. There is an angel to the top right of the stone-like background. In the middle at the top, it looks like the name or title written in French. To the top left, there is another angel-like or human-like figure. This image is the Declaration of the Rights of Man and of the Citizen that was set by France’s National Constituent Assembly in 1789. It was a document concerned with human civil rights from the French Revolution. The Declaration was originally drafted by Marquis de Lafayette in consultation with Thomas Jefferson and was used as the base for free individuals protected by the law within their nation. This Declaration is included in the beginning of the constitutions of both the Fourth French Republic of 1946 and the Fifth Republic of 1958 and is still current. Inspired by the Enlightenment philosophers, the

Declaration held the core values of the French revolution and influenced the development of popular conceptions of individual liberty and democracy not only in Europe but worldwide. This image could be featured on the blurb because the Grade 10 History CAPS document's third topic is "The French Revolution" and within that is a subtopic titled "Casting off ancient regimes: the new ideas of liberty, equality, fraternity, and individual freedom" (Department of Education, 2011, p. 15)

To the east of the blurb, there is a half-length portrait of a young woman painted by Italian artist Leonardo da Vinci called the Mona Lisa. The painting is considered an archetypal masterpiece of the Italian Renaissance (Zelazko & Augustyn, 2020). The Mona Lisa is one of the world's most famous paintings. It was painted between 1503 and 1519 when Leonardo lived in Florence, and it was discovered in his studio after his passing. The sitter of the painting is said to be a Florentine woman but there has been a lot of speculation over the years about the woman's identity. It is possible that the Mona Lisa is featured on the blurb because one of the topics that Grade 10 learners engage with in Term 1 is European societies and, in relation to the Mona Lisa, it involves art, science, and technologies as stated in the Grade 10 History CAPS document (Department of Education, 2011).

Below the image of the Mona Lisa, there is another image of an open area of land. The image shows stones or rocks in a pile. There is a mountain in the background and the focal point of the image is a standing or stacked white stone display that might have details or the name of the area. This image is of the Isandlwana Battlefield. The Battle of Isandlwana which took place on the 22 January 1897 was the first major encounter in the Anglo-Zulu War between the British Empire and the Zulu kingdom. Sir Bartle Frere was appointed by Secretary of State of the colonies, Lord Carnarvon, to extend British imperial rule in South Africa by creating a federation of British colonies and Boer Republics (National Army Museum, 2021). Carnarvon's policy required Frere to attain control over Zululand, a warrior kingdom that bordered Natal and the Transvaal. King Cetshwayo refused Frere's demands for federation or to disband his Zulu army as it would mean he has lost his power. A war began between the two nations and was fought at Isandlwana. Over 20 000 Zulus launched an attack on a British

camp forcing the British to retreat and allowing the Zulus to be victorious (National Army Museum, 2021). This image is possibly placed on the blurb because the Grade 10 History CAPS document's sixth topic is "Colonial expansion after 1760" and the subtopic is "The Zulu Kingdom and the Colony of Natal: The Anglo-Zulu wars" (Department of Education, 2011, p. 17).

To the east-south-easterly direction of the back cover, there is an image containing a large number of livestock, wagons, and people. This can be traced back to the great emigration that saw 12 000 to 14 000 Boers from the South African Cape Colony searching for fresh pasturelands in revolt against the British Government's policies (Lotha, Young, & Gupta, 2020). The Great Trek is regarded by Afrikaners as a central event of their 19th century history and the origin of their nationhood. This picture is a representation of Afrikaner history and the reader, if an Afrikaner, can identify with it. This part of history is featured as a topic in the CAPS for Grade 10 History. This topic falls under the Term 3 topic "Colonial Expansion after 1750" and talks about Britain taking control of the Cape (Department of Education, 2011). The picture featured on the book is the Boer response to British control as they trekked into the interior.

In the south-easterly direction, there is an image of two men standing next to a huge figure that looks ragged and untidy. This image is of Hairy Mary, a Havelock Tanic Tender Locomotive standing in the railway yard. It was designed in 1887 and built in workshops of Durban (Hattingh, 1986). It was the first locomotive to be built in South Africa and carried 48 people. The engine was named after Sir Arthur Havelock, the Natal Governor at that time. This locomotive contributed during the Boer War by pulling armoured trains. The train was covered in thick hemp rope unlike many trains that had armoured plating and the rope was thick and "hairy" awarding it the name, "Hairy Mary", which was issued by the soldiers that worked with her (Hattingh, 1986). The train was used by the British Natal Colony. This image is possibly placed on the blurb because within the Grade 10 History CAPS document is Topic 5, "Colonial Expansion after 1750", which has a subtopic that talks about Britain taking control of the Cape which, when investigated further, includes Hairy Mary's purpose (Department of Education, 2011, p. 17).

In the south-south-easterly direction of the blurb, there is a wagon belonging to a family and a tent set up next to it. A white male is standing proudly in front of this set-up and his child is seated and playing on the wagon. In the far distance, there are two black men crouched on the ground conversing or doing something. They are not dressed in shirts and bottoms like the Boers but look like they are wearing animal skin bottoms. This image can be related to the Trekboers who were wandering pastoralists descended from European settlers on the frontiers of the Dutch Cape Colony in southern Africa. The Trekboers began migrating inward from the areas surrounding what is now Cape Town during the late 17th century and throughout the 18th century. The Trekboers included mixed-race families of partial Khoi Khoi descent that had now also been established within the economic class of burghers – Afrikaans citizens of a Boer Republic (Lotha, Young, & Gupta, 2020). This picture is featured as it is a representation of Term 3 topics that talks about Boers trekking into the interior as a result of British control (Department of Education, 2011).

The next image located in the southern direction of the back cover is of a black man seated across from a white man with a lot of paperwork around the table. The white man is holding a feather pen while the black man holds what looks like an open book. The book bears the words “code noir”. The black man holds the book with his right hand and his left hand looks to be holding loose shackles. This image dates back to 1833 when the abolition of slavery was proclaimed and an indentured labour system was introduced in 1835 (Ashesh, 2010). Slavery was no longer permitted, and labourers would be treated differently and with dignity. The image is representative of the indenture agreement. This is part of the Term 3 topic listed in the Grade 10 History CAPS document that talks about the need for a controlled labour force, especially the indentured Indian labourers (Department of Education, 2011).

In the south-south-west of the blurb, there is an image of a group of people on a cart being driven off and guarded by two men on horses. There seem to be people on the road in opposition to the event that are being trampled by one of the horse riders or guards. This image is a real account of the prisoners who were driven on a cart that was called a tumbrel, an open cart that tilted backwards to empty out condemned prisoners to the guillotine during the French Revolution

(Mockingbus, 2020). The guillotine was an apparatus designed for efficiently carrying out executions by beheading (Fowler, 2021). The guillotine was used during the French Revolution to punish any criminal behaviour. It was the most common form of punishment. This image might be featured on the back cover as a representation of the French Revolution which is stated as a Term 2 topic for Grade 10 History in the CAPS document (Department of Education, 2011).

In the south-westerly direction of the back cover of the book, there is an image of white and black men with guns who look as though they are awaiting some trouble or commands. This image can be traced back to the South African War of 1899–1902 between Britain and the Boer Republics and the guerrilla phase of the war adopted by the Boers. The image is of a Boer military structure called the commando. In the 18th century, Boers needed to raise an army to be able to defend themselves against and attack the local tribesman. The commando system was devised as a solution to the problem of funding to build an army (Anglo Boer War, 2021). The commando system required that men between the ages of 16 and 60 from the Free State and the Transvaal make themselves available to fight in times of need for the benefit of their community. The commando was also made up of burghers who were responsible for arming themselves (Anglo Boer War, 2021). Those in the Free State were also expected to provide a horse for themselves. It is possible that this image is featured on the back cover of the book because the image has a strong reference to Term 3's fifth topic about colonial expansion after 1750 and especially the subtopic on the Boer response to British control that is stated in the Grade 10 History CAPS curriculum (Department of Education, 2011, p. 17).

In the west-south-west direction of the blurb, there is an image of a black African warrior. He looks strong and confident, dressed in his traditional attire, and holding a shield made from cow leather in his left hand and what looks like a spear in his right hand. He looks ready for combat. This image is depicted in the SABC miniseries, *Shaka Zulu*, where Shaka Zulu is played by Henry Cele. The first episode of the series aired on the 24 October 1986. It was written by Joshua Sinclair and William Faure and the languages spoken in the series are English and Zulu (Perez, 2020). The miniseries is based on the warrior king of the Zulu nation, Shaka Zulu, who reigned from 1816 to 1828 and the writings of the British

traders that he interacted with (Perez, 2020). The Los Angeles Times published an article which suggests that the miniseries is a negative metaphor for today's black South Africans and reinforces a wild tribal image in contrast to civilised whites as every frame is filled with supposedly blood-lusting Zulus (Rosenberg, 1986). This miniseries is about the life of Shaka Zulu, however, it is a portrayal of the Zulu king and it is possible that Henry Cele's picture is placed on the blurb for the representation of the Zulu leadership and culture because it touches on Topic 4 in the curriculum, "Transformations in Southern Africa after 1750". Within this topic, there is a subtopic on legacies that talks about how Shaka has been portrayed in the past and in the present (Department of Education, 2011, p. 16).

In the westerly direction of the back cover, there is a picture of a group of white men standing in two rows. The men in the first row are crouched or kneeling in front of the men who are standing in the back row. They all seem to be wearing a uniform with matching hats, they are holding guns and have a flag waving behind them. This image of Boers was taken during the South African War. It is called the Farmer's War because when the Boers abandoned the Cape Colony in the mid-1830s, they searched for undistributed farmland to attain their own farms. They clashed with the Basotho and Zulus and many lives were lost. About 10 years later, they had their own farms and had established the Orange Autonomous Prefecture and the Independent Republic of the Transvaal (Usgi, 2012). In the 1870s, there was a discovery of diamonds and gold in the areas that they had settled and this attracted British attention. Although political negotiations had taken place over the years, gold and precious stones had become oil and the British saw this as a good opportunity to attack the Boer Republic for the second time (Usgi, 2012). This image is possibly placed on the blurb because it supports one of the Grade 10 History CAPS topics, specifically, "The South African War and Union" and within it as a subtopic, "The South African War from 1899–1902: Britain's increasing interest in South Africa with the discovery of minerals" (Department of Education, 2011, p. 18).

In the west-north-west of the blurb, there is an image of a white, bearded male. He is dressed in what looks like formal attire – a black suit jacket, shirt, and black hat. This portrait is an image of Piet Retief born on the 12 November 1780. He was an educated man who had involved himself in various commandos where

he gained good leadership qualities. He was known to possess intelligence, honesty, moral integrity, and benevolence, which made him a good candidate for leadership in the Voortrekker community. He became the leader to a group of Voortrekkers who later followed other Voortrekkers who had decided to leave the Cape Colony in search of a better place away from British control. Retief led his group to the Free State and here they joined up with other Voortrekkers who elected him as their governor. Piet Retief led his group to Natal in hopes of settling in more fertile Zululand. He sent a letter to King Dingane telling him that he wished to live in peace with the Zulu people, however, he added a tactical threat in the letter that would prevent King Dingane from attacking the Voortrekkers. Dingane knew that an outright battle with the Voortrekkers would not lead to a victory and he suspected the Voortrekkers would ambush him. With all this, Dingane conceived a plot to kill all of them by inviting them to a celebration where they were asked not to bring their weapons and on that day, 6 February 1838, once everyone was inside the kraal, they were attacked and killed by Dingane's followers. This image of Piet Retief could possibly be featured on this blurb as a representation of the Grade 10 CAPS topic detailing cooperation and conflict on the highveld (Department of Education, 2011, p. 17).

The north-west direction of the blurb has an image of a white male. He looks a little old with a white beard. He is dressed in what looks like black formal attire and a black top hat. This portrait is of Stephanus Johannes Paulus Kruger, better known as Paul Kruger, who was born on the 10 October 1825 (South African History Online, 2019). When the British took over the Cape Colony, many Boers moved away and embarked on the Great Trek. Among these was Paul Kruger's family who became Voortrekkers. The Voortrekkers participated in a number of battles with other indigenous populations and Paul Kruger took part in some from a young age. One of the battles was the Battle of Vegkop in 1836 in which he witnessed conflicts between the Voortrekkers and the Zulu in the fight against Mzilikazi, who was later known as the father of the Afrikaner nation. In 1877, when the British annexed the Transvaal, Kruger became the champion of the Boer nation in their struggle to regain and keep their independence and he became president from 1883 to 1900 (SAHO, ~~Stephanus Johannes Paulus Kruger~~, 2019). Kruger negotiated for the Zuid-Afrikaans Republic's complete

independence in 1884 after becoming president. He led and negotiated many paths for the Afrikaner nation. The image of Paul Kruger could be featured on the blurb because it is representative of Topic 5, “Colonial Expansion after 1750” which talks about the cooperation and conflicts on the Highveld with the Boer Republics in mind (Department of Education, 2011, p. 17).

The last image in the north-north-west direction of the back cover is of a white female. She is dressed conservatively with her neck covered by her garment and her hair combed back and tied together neatly but stylishly. The image looks like a photograph of an identity document, very small and almost making her contribution look small. This portrait is of Emily Hobhouse who was a British welfare campaigner especially remembered for her work with the British concentration camps in South Africa. In 1899, Emily was appointed secretary of the South African Conciliation Committee, a group that opposed British Government policy regarding South Africa (Sultan, 2019). Hobhouse was a humanitarian and pacifist who came to visit South Africa during the Anglo-Boer War in 1900. The British had set up concentration camps to house Boer families that were forcibly displaced by Britain’s scorched earth policy, in which Lord Kitchener, Commander of the British forces, destroyed about 30 000 Boer farmhouses, more than 40 towns and killed all livestock (South African History Online, 2016). Upon arrival, Hobhouse was shocked to see the conditions that women and children were subjected to live in. Hobhouse founded the South African Women and Children Distress Fund that was meant to collect money for Boer families and for months she tried to help by providing food and clothing to the camps, but eventually voiced her concerns which were ignored by the British administration at the camps and by Lord Kitchener (Sultan, 2019). Ms Hobhouse arranged a mass meeting in London during June 1900 where women protested against the actions of the British army in South Africa which led to an investigation of the British concentration camps. She was not part of the investigation that took place but was the driving force behind the abolition of the British concentration camps as her efforts made it possible. This image of Emily Hobhouse could have been placed on the blurb for Topic 6 about the South African War and Union where the subtopics are, “British concentration camps” and “The role and experiences of women in the war” (Department of Education, 2011, p. 18).

To the right side, toward the edge of the blurb, half of the South African flag is shown. Only half of the flag is visible, and it is placed from bottom to top. We see various colours: red at the top and below that white, green, and yellow. The South African flag was designed in March 1994 and was adopted on 27 April 1994 at the beginning of South Africa's 1994 general election to replace the flag that had been used since 1928. It was designed by Frederick Brownell who was the former South African Herald. The flag represents unity as three of the colours were taken from the Boer Republic flag and the other three were taken from the African National Congress (ANC) flag. The red, white, and blue colours were from the Boer flag and the green, black and gold from the ANC flag (World Population Review, 2021).

On the blurb, the visible colours are red, white, green, and yellow. The colours of the flag that are placed on the blurb still touch on both the Boer and ANC flags equally. The triangle shape on the flag could represent the Holy Trinity – Father, Son, and Holy Spirit – in Christianity. The colour red is associated with power, danger, love, and emotion. Red is the colour of life, blood, and passion. Traditionally, Islamic and Chinese cultures associate red with good luck (Kids World Travel Guide, 2021). White and gold is meant to represent the nation's mineral wealth (World Population Review, 2021). White is also associated with peace and innocence as it is a colour of purity. It is symbolic of light and perfection, however, other countries associate white with death and surrender (Kids World Travel Guide, 2021). Green is representative of freshness and fertility and is a symbol of nature and growth. Shades of green are associated with stability and safety and green is one of the most prominent colours in many cultures (Kids World Travel Guide, 2021). The last colour is gold, although the colour yellow is used most often when describing the South African flag. Yellow symbolises happiness, energy, and especially the sunshine. In Chinese culture, yellow is considered an imperial colour and Buddhists consider it a colour that represents humility (Kids World Travel Guide, 2021).

Flags show that we belong to a community, organisation, or nation with which we share beliefs, goals, rules, and regulations (Kids World Travel Guide, World Flags, 2021). It is one of the largest national symbols for any country or nation. It is possible that the South African flag is placed on the blurb because the book

was made for South African learners and teachers by South Africans, and this brings a sense of pride. The flag could be a reminder that everything else is in the past or is history and South Africa is now a unified nation as the flag and its colours are symbolic of that.

The last or bottom layer is a dark brown colour. It looks like dark soil. Brown is the colour of earth, wood, and stone. Brown is a symbol of stability, reliability, dependability, and approachability (Bourn, 2010). Brown provides feelings of organisation, history, and connection and it is possible that it was chosen specifically for that reason for a history textbook. On this last bottom layer are the words, "Printed by: Art Printers Web Division", the printing company that printed the book. The printer's name could be placed on the blurb to promote their business so that others who may need a printing company know where to consult. The contrast between the white and brown draws attention to the printers' details. Though it is at the bottom and not the first thing one sees, it draws attention because of the colours used.

The blurb does not have much written text relating to history education or what topics and information are found inside the book. These can presumably be gleaned from the photographs. Though it silences text, it provides images from different historical accounts that play the role of a history foundation. These images could be related to topics that Grade 10 learners are required to study or learn. Each image could be a different topic or subtopic required for study. The book is also silent on the expectations for the learner once they have acquired the book. The blurb is also silent on advertising other textbooks or texts and most of the focus is placed on the reader's interpretation of the images.

The blurb fails to mention the authors of the book. Looking at the blurb, the reader would not know who the authors of the textbook are. The blurb also fails to mention the name of the book. It does not indicate the title of the book, the subject, or the grade that the audience of the book is intended for. Without investigation, one would not be able to tell what kind of book this is from looking at the blurb. The book is silent on curriculum outline, history-specific content, and curriculum outlines. Although there are historical images of historical events, which could be possibly found in the book, it is impossible to tell what kind of

events they are or what time the images were adapted from or which parts of the world the historical images are from.

The book does not state what could be found in the book, what skills learners can gain, or how it can be used. It says nothing about the type of content that can be found in the book, and it makes no effort to promote itself or any other books. The background imagery created is that of history but without careful consideration, one would not know what kind of book it is from looking solely at the back cover.

4.5 Oxford In Search of History Grade 10

Oxford In Search of History **10**

J. Bottaro, P. Visser, N. Worden

Your choice for exam success
Oxford In Search of History Learner's Book and *Teacher's Guide* provide learners and teachers with outstanding, accessible high-quality material that meets the requirements of the National Curriculum and Assessment Policy Statement (CAPS). The course builds learners' confidence by using scaffolded activities, and by providing opportunities for practice and consolidation. Extension activities provide for learners aspiring to excellence. This trusted series will develop learners' skills to ensure good matric results.

Comprehensive and accessible CAPS coverage

- In-depth and accurate coverage of the CAPS
- All the essential resources are in the text, to allow teachers more time for teaching.
- Accessible language ensures easy understanding that will help learners to learn and revise independently.

Outstanding planning

- All the planning tools are provided. This ensures that pacing and progression comply with CAPS requirements.

Excellent assessment and exam preparation

- A wide range of assessment tools facilitate assessment
- The variety of activities consolidates knowledge and skills
- Exam words are highlighted in the text, to improve exam performance
- The sample exam paper allows learners to practise for exams.

What other teachers say about *Oxford In Search of*:

- Good, because all the information is provided: the book supports learners who don't have access to resources
- It caters for visual learners as well as those who can read well.

BOOKS AVAILABLE FOR GRADES 10 - 12
 CONTENT SUBJECTS IN ENGLISH AND AFRIKAANS:
 OXFORD SUCCESSFUL ACCOUNTING
 OXFORD SUCCESSFUL AGRICULTURAL SCIENCES
 OXFORD SUCCESSFUL BUSINESS STUDIES
 OXFORD SUCCESSFUL CONSUMER STUDIES
 OXFORD SUCCESSFUL ECONOMICS
 OXFORD SUCCESSFUL LIFE SCIENCES
 OXFORD SUCCESSFUL MATHEMATICAL LITERACY
 OXFORD SUCCESSFUL PHYSICAL SCIENCES
 OXFORD IN SEARCH OF HISTORY

LANGUAGE SUBJECTS:
 OXFORD KGANYA (SESOTHO HOME LANGUAGE)
 OXFORD LEBONE (SEPEDI HOME LANGUAGE)
 OXFORD INKANYEZI (ISIZULU HOME LANGUAGE)
 ENGLISH FOR SUCCESS (HOME LANGUAGE)

ALSO AVAILABLE:
 OXFORD SUCCESSFUL LIFE ORIENTATION
 OXFORD SUCCESSFUL MATHEMATICS
 OXFORD SUCCESSFUL TOURISM
 OXFORD IN SEARCH OF GEOGRAPHY
 OXFORD SUCCESSFUL ENGLISH (FIRST ADDITIONAL LANGUAGE)

CAPS

PROUD SHAREHOLDER
 THE MANDELA RHODES FOUNDATION

OXFORD
UNIVERSITY PRESS

www.oxford.co.za

ISBN 978 0 19 905725 2

9 780199 057252

SOUTH AFRICA

Recommended:

Oxford South African Secondary School Dictionary

South African Thematic Atlas

Figure 4.5: *Oxford In Search of History Grade 10 Learner's Book* (Bottaro, Visser, & Worden, 2017)

Oxford In Search of History Grade 10 is written by Jean Bottaro, a history teacher, freelance author Nigel Worden, a South African historian attached to the University of Cape Town, and Pippa Visser, a South African author. It was first published by Oxford University Press in 2017 and is an A4-sized book.

Denotation

The Oxford In Search of History Grade 10 blurb is divided into thirds. At the top of the blurb, a pastel blue tab runs across the blurb horizontally. Over the tab, in white, the name of the book, *Oxford In Search of History*, is written in a moderately large sans-serif font. The word “History” is presented in bold, making it look larger than the other words. Besides that, “10” is written in the same colour and encircled in red.

The two thirds of the blurb dominantly located to the right side have a white background colour. All text written on the blurb is in a sans-serif font. Directly under the tab with the name of the book in a small, black font are the names of the authors written side by side. A short paragraph below the authors’ names talks about the book providing quality material that meets the requirements of the CAPS. The paragraph refers to the book as a course that will build on learning strategies, provide opportunities for practice and consolidation, and provide extension activities for learners.

The blurb continues to discuss what the *Oxford In Search of* series offers and this is written in a bold, darker font. It names “Comprehensive and accessible CAPS coverage” also written in bold as a heading. There are three red bullet points underneath it that talk about in-depth coverage of learning outcomes and assessment standards in both the teacher’s and learner’s books. The third bullet point talks about the book having accessible language that can be easily understood by the learner and will help them learn and revise independently. The second point discusses the important information that can be found in the teacher’s book to help with planning, learners’ needs, and implementation of the curriculum. The second bold heading is “Outstanding Planning” and the bullet point underneath it talks about detailed work schedules and lesson plans for teacher preparation and additional teaching tips and answers in the teacher’s book to help teachers prepare and teach more effectively.

The second last heading in bold is “Excellent assessment and exam preparation” Under this heading, there are four bullet points. The first talks about the *Learner’s Book* containing a wide range of assessment tools and strategies that teachers can use to effectively assess the learners’ progress. The second bullet talks of the numerous extension activities to consolidate knowledge and skills. The last bullet speaks of the many assessment opportunities for first-class teaching and learning. The last heading is “What other teachers say about *Oxford In Search of*” and it consists of two bullet points. The first point claims that other teachers say that the book is good because all the information is provided and the book supports learners who do not have access to resources. The last sentence that is separate from the bullet points says, “The Oxford In Search of series will offer teachers tried and tested methods and content that will make it possible to achieve excellent exam results”.

Positioned at the bottom, there is a barcode and below it “SOUTH AFRICA” is written. Next to it positioned to the right, there are two book that are recommended. The first is the *Oxford South African Secondary School Dictionary* and the second is an *Oxford South African Thematic Atlas*. The dictionary may be recommended so that learners can look up words they do not understand. The atlas is used in Geography and History. Geography is a subject closely related to History because once they are combined, they form the Social Sciences.

The third of the book that is located to the right has a dark blue background. A clear contrast between the divided thirds is visible due to the different colours. At the top, under the name of the book in a yellow sans-serif medium to small font it states “Available For Grades 10-12” in capital letters. A list that drops down almost to the bottom lists many books in the *Oxford In Search of* series for Grades 10-12. All books listed are written in capital letters, in a white sans-serif font. Subjects featured are Geography, History, English, Accounting, Agricultural Sciences, Business Studies, Consumer Studies, Economics, Life Orientation, Life Sciences Mathematical Literacy, Physical Sciences, Tourism, and Mathematics. In African languages, there are books in Isizulu, Sepedi, and IsiXhosa. Separated by a space, there are books listed in Afrikaans: Besigheidstudies, Fisiese Wetenskappe, Lewensorientering, Rekeningkunde,

Wiskundige Geletterheid, and Wiskunde Plus. The last thing mentioned separately under the list is “Exam Success Grade 12 Study Guides for Various Subjects” in capital letters.

Under the list, a relatively large light blue tick is visible. It has been placed over a white circle that has a red dot in the middle. The beginning of the tick starts inside the red dot and overlaps the white outer circle and goes slightly outside the border. In the white outer circle following the circular direction, the words National Curriculum Statement are written. Under that, in a large, white sans-serif font, the name of the publishers, “Oxford University Press”, is written. The word “Oxford” is larger than the rest of the words. Close to the left hand corner, a website, www.oxford.co.za, is written in white.

Connotation

The *Oxford In Search of History Grade 10* blurb is divided into thirds vertically. The first third has a dark blue background and is located to the right side of the blurb. The other two thirds of the blurb are joined, located from the middle to the left side of the blurb and have a white background. At the very top, the name runs across horizontally on a lighter blue tab. The name, *Oxford In Search of History*, is written in a white sans-serif font over the blue tab. White can be associated with positivity, purity, brilliance, cleanliness, and perfection (Bourn, 2010). White represents a successful beginning, which could be directed at the reader or the book for the reader. White is also associated with simplicity which makes things easy to understand. It provides mental clarity, clears obstacles and clutter, and encourages purification of thoughts and actions (Bourn, 2010). The location and size of the name attracts the most attention and is what the reader will encounter first. The contrast of colours creates the title as the focal point.

Next to the name, the number “10” is also on the same blue tab except it is encircled with red. The red acts like a background just for the “10” and the inside is written in white. Red is a bright colour that attracts attention. Its use in this regard could equate to the idea that for the book places attention on the Grade 10 learner, Grade 10 group, Grade 10 curriculum and syllabus or even the Grade 10 teacher. The dot-like imagery created by the red colour can be associated with a target or bullseye if taken from a darting context. Again, this could

strengthen the idea of Grade 10 learners being the target or aim of the textbook. A simpler explanation could just be that the red colour makes it easier to identify the grade that the textbook is intended for as the red attracts attention.

Below the name of the book, the authors' names are written in a smaller, bold sans-serif font. With the names side by side and not in a list, this could imply that each author has equal standing. No one is better than the other or deserves more credit or maybe each author contributed the same amount of research. The authors are: Jean Bottaro, a freelance author and history teacher located in Cape Town; Pippa Visser, a senior lecturer in the history department at Stellenbosch University; and Nigel Worden, a British–South African historian who is an Emeritus Professor of History.

There is a gap below the names of the authors, looking like a skipped line. The text is smaller, bold, and in a black sans-serif font. Like a heading or subheading, the words, “Your choice for exam success” are placed toward where the two thirds of the blurb begin. Below the subheading, the text states

Oxford In Search of History Learner's Book and Teacher's Guide provide learners and teachers with outstanding, accessible high-quality material that meets the requirements of the national CAPS. The course builds learners' confidence by using scaffolded activities and by providing opportunities for practice and consolidation. Extension activities provide for learners aspiring to excellence. This trusted series will develop learners' skills to ensure good matric results. (Bottaro, Visser, & Worden, 2017)

This text not only subtly promotes the Learner's Book but also promotes the Teacher's Guide. To successfully use the book, it seems educators are advised to get the Teacher's Guide as well. The paragraph also states that the text in the books will correspond well with the requirements of CAPS and would be an excellent choice to fulfil the Department of Education's goals and aims. The text talks about a “course”, which is a series of lessons in a particular subject, leading to an examination or qualification (Ashby, 2010). This could mean that, the publishers look at the book as examination preparation and less as historical knowledge enquiry. Another subtle advertisement tactic is used when the last

sentence talks about the series being able to develop learners' skills and not specifically this textbook, referred to in a generic manner. This could mean that one needs the other books in the series or, with the series, one will gain all they need. Emphasis is placed on examination success.

Another line is skipped and the subheading "Comprehensive and accessible CAPS coverage" is written in black, bold text. Under the heading, the text is presented and indicated with red bullet points. The bright red colour of the bullets attracts attention and also implies importance. The first talks of in-depth and accurate coverage of CAPS. The words "in-depth" and "accurate coverage" are written in bold text. Bold text is used to highlight text and capture the reader's attention (Hallur, 2021). The bullet point states that the book covers everything stated in the CAPS curriculum and, as such, it is policy-compliant and approved for use. It omits to state the history curriculum which makes the book's contents unclear. The second point states that all the essential resources are in the text, to allow teachers more time for teaching (learners as the ultimate users are not mentioned). The words "essential resources" are in bold and the focus of this point. It suggests that learners will not be confused or lacking as the book will provide excellent resources. The point also states that this will award teachers with more time to teach implying a less hands-on approach or rather an independent learning style for the learners as the book will be easy to use and understand. The last point talks about accessible language to ensure easy understating that will help learners to learn and revise independently. The words, "accessible language" are presented in bold and are the centre of this point. The point accounts for the teacher's absence when learners are working alone at home or studying alone as it implies that the language used is easy to understand especially during lessons and revision.

Below this text, another small space is left giving the impression of a skipped line and the subheading, "Outstanding planning" is presented in bold, black text. Below it, there is one bullet point, also written in black, with the bullet in a red colour. The bullet states that the book provides all the planning tools that will ensure that pacing and progression comply with CAPS requirements. The words "planning tools", "pacing", and "progression" are in bold. This point is more teacher-orientated as teachers usually need to plan for their classes and lessons.

It promises that planning will be made easy which will contribute to a quick pace and progress. The point mentions pacing and progression but does not focus on knowledge, quality, and skill building for learners but rather on completing the curriculum quickly as required.

As described in the denotation section above, the next subheading is “Excellent assessment and exam preparation”. Below it, written in the same format, there are four bullet points with text in black and the bullets in a red colour. The first bullet claims that there is a wide range of assessment tools that will help to facilitate learning. The words, “assessment tools” are emphasised in bold text as the point focuses on that. This seems to be aimed at the educator more than the learner. It speaks of the many tools that could be used to assess learners. It is not specific as to what will be assessed, however. The second bullet speaks of the variety of activities meant to consolidate knowledge and skills. The words “variety of activities” are presented in bold as the focus of this point. It claims that once a lesson has been given, there are activities that will be used to solidify and assess the knowledge that has been acquired. This point is teacher-specific and speaks to the teacher’s interests. The third bullet talks about the highlighted examination words that will help improve examination performance. Perhaps the word “exam” is used to attract the learners as it is a shortened form of the word, and they use it often. Emphasis is placed on “exam words” as it is in bold. This speaks to examination practice and success. In classrooms, it is possible that teachers use simpler language to assure understanding and once learners are in an examination and are presented with formal language, they might get confused. This point assures the reader that in the examination the learner will understand all that is required of them even with the use of examination language. The last bullet point states that there is a sample examination paper that will allow learners to practice for examinations. In bold, the words, “sample exam paper” make the point clear. Emphasis is again placed on examination success with the provision of a sample examination paper that learners can use to practise for their examination.

“What other teachers say about *Oxford In Search of*” is the last subheading. The words are written in bold except for the name of the book series which is written in italics. The change from bold to italics attracts attention and draws attention to

the words in italics. It could be presented this way because language rules state that book titles must be written in italics. There are two bullet points under the subheading written the same way as the others throughout the blurb. The first point states that the series is good because all the information is provided and learners who do not have access to resources can get support from the book. This point suggests that learners will not have to research or look for extra information because everything they need is provided in the book. The point is aimed at learners who might be less advantaged and cannot locate extra or supporting material and information. The second point states that the series caters for visual learners and those who can read well. This point suggests that there are similar numbers of pictures as there is text. It balances both visually strong learners who learn better with images and those who read well and do not necessarily need pictures. The points are not history textbook specific but generically series specific. This applies to all their textbooks in the *Oxford In Search of series*.

A large white gap separates all the text from the barcode and images at the very bottom of the blurb. The clear and open white space gives the reader a change of pace and clears up the blurb for better readability. It switches the focus from the text to the images. The first is a barcode located at the beginning of the two thirds of the blurb. The machine-readable representation of data on the blurb is a Code 128A because it encodes numbers, capital letters, and punctuation (Understanding Common Barcode Symbologies, 2021). An ISBN number is present to identify the book. Below the barcode in capital letters "South Africa" is written. This could be to identify the book as a South African product. Beside the barcode, there are two images of recommended books. The first image is of the *Oxford South African Secondary School Dictionary*. This could be to aid learners with words that are difficult to understand or to search for new words. The image of the recommended dictionary contradicts the bullet point that states that the textbook has accessible language that will ensure easy understanding for learners. The last image is of the *Oxford South African Thematic Atlas*. This atlas is used in History and Geography which are closely related subjects that make up Social Sciences. The atlas may apply in history and geography in general.

The book promotion could solely be because it is an Oxford product as the blurb promised that learners would not necessarily need extra resources.

To the right-hand side of the blurb, the first third has a dark blue background. Blue can be associated with trust and serenity (Stewart, 2018). This explains it well because over the navy blue background is a large list of textbooks in the *Oxford In Search of* series which the publishers are trying to get the readers to trust and depend on. At the top of the portion, a heading is written in yellow. Yellow is a colour associated with happiness and optimism (Bourn, 2010). This colour could be used to attract attention due to the contrast and gives the reader optimism about the books that will be listed. The writing is small, in capital letters, and in a sans-serif font. It states “Books available for Grade 10 to 12” and below that, written in the same way, it says, “Content subjects in English and Afrikaans” which means that all the books listed come in both English and Afrikaans. The books stated are: *Oxford Successful Accounting*, *Oxford Successful Agricultural Sciences*, *Oxford Successful Business Studies*, *Oxford Successful Consumer Studies*, *Oxford Successful Economics*, *Oxford Successful Life Sciences*, *Oxford Successful Mathematical Literacy*, *Oxford Successful Physical Sciences*, and *Oxford In Search of History*. All the books stated are for elective subjects taken from Grades 10 to 12.

Below this text, another heading in yellow says “Language subjects” and lists some textbooks for language subjects. The list is as follows, *Oxford Kganya* (Sesotho Home Language), *Oxford Lebone* (Sepedi Home Language), *Oxford Inkanyezi* (Isizulu Home Language and English for Success (Home Language)). All the books stated have titles written in different languages. After Oxford, the word “success” is added in different languages (Sesotho, Sepedi, and Isizulu) for the appropriate book.

Another heading in yellow states “Also Available” and under that the list is as follows, *Oxford Successful Life Orientation*, *Oxford Successful Mathematics*, *Oxford Successful Tourism*, *Oxford In Search of Geography*, *Oxford Successful English* (First Additional Language). All the text on this side of the blurb is in capital letters and this could be because it is listing the titles of books or to emphasise importance.

A large space is left out and toward the bottom half of the book, there is a CAPS stamp. The stamp means that the Department of Education approved the book and it can be used in schools. The CAPS approval logo looks like a lightbulb with a tick. The tick is red and runs across the logo. Below that, there are two images side by side and in black and white of Nelson Mandela and Cecil John Rhodes. Below these images are the words of the logo “The Mandela Rhodes Foundation” in capital letters. The Mandela Rhodes Foundation is a leadership development programme for Africa that was established in 2003 by agreement between Nelson Mandela and the Rhodes Trust (Rhodes Trust, 2020). Rhodes and Mandela were key contributors to South African history. Nelson Mandela was a social rights activist, politician, and philanthropist who became South Africa’s first black president from 1994 to 1999. Mandela’s negotiation in the early 1990s with then South African President, F.W. de Klerk helped end the country’s apartheid system of racial segregation and ushered the country into a peaceful transition to majority rule (Britannica, 2021). Cecil John Rhodes was an imperialist, businessman, and politician who played a dominant role in southern Africa in the late 19th century by driving the annexation of vast swathes of land. He was the founder of the De Beers diamond company which controlled the global diamond trade until recently. Southern Rhodesia (Zimbabwe) and Northern Rhodesia (Zambia) were named after him and so is Rhodes University, located in Grahamstown in the Eastern Cape in South Africa (Parkinson, 2015). On the blurb, the foundation is said to be a proud shareholder. Below this, in a large, white sans-serif font, the publishers, “Oxford University Press” is written in capitals. The word “Oxford” is larger than the rest of the words and this is done because Oxford is such a household name, it is important efficiently utilised and trusted in the form of books. The very last thing at the bottom of the page, written in very small white text, is the URL of the Oxford book website, www.oxford.co.za. The website is created by the publishers, Oxford University Press South Africa, and on this website you can search for books, buy books, and access information for teachers, students, and lectures.

The blurb provides ample information about what can be found in the book and what it can help with or be used for. The CAPS curriculum is mentioned throughout the text on the blurb, however, it is not history specific. The blurb is

silent on subject-specific text and subject-specific curriculum. It refers to the curriculum, but the content can be taken as general CAPS aims. As the information is very vague and general, it could be placed on any textbook blurb as nothing sets it apart as history textbook blurb information. The back cover places a very large focus on product promotion as more than a third of the book is dedicated to promoting books that are published by Oxford. Many of the books are not history related and this puts away the idea of a history-specific blurb. Though Mandela and Rhodes represented in the Mandela Rhodes Foundation logo are key historical players, the blurb limits their historical contributions to the Foundation.

4.6 Viva History Learner's Book Grade 10

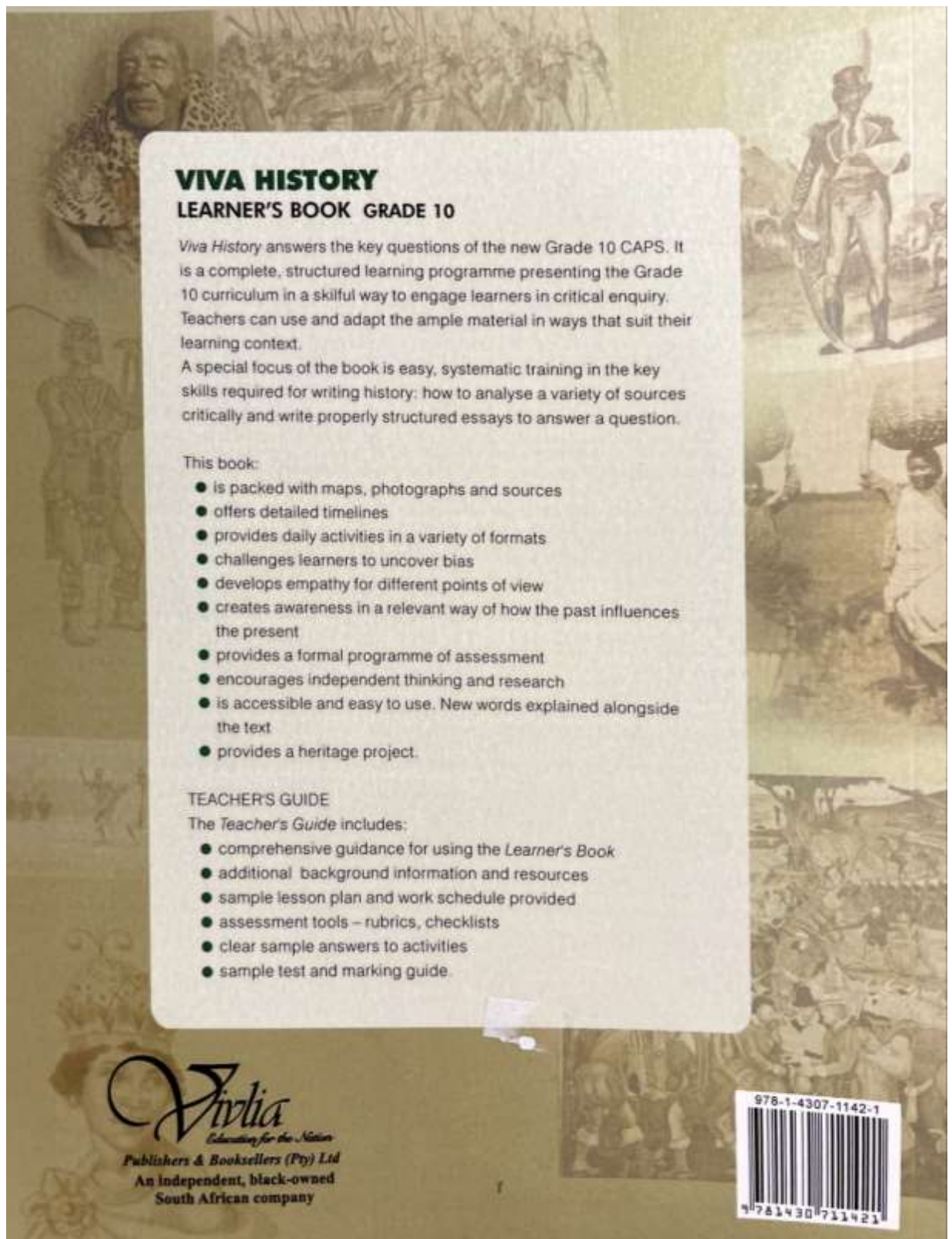


Figure 4.6: *Viva History Learner's Book Grade 10* (Angier et al., 2011)

Viva History Learner's Book Grade 10 is an A3-sized history textbook composed by Angier, Hobbs, Horner, Mowatt, Natrass, and Wallace. It was first published in 2011 by Vivlia publishers.

Denotation

The blurb has a rustic brown, sepia-to-khaki colour. There is a border of three to five centimetres that presents pictures of different historical accounts. There are pictures of events that took place in history and those of key players in history. In the middle, it looks like another paper was placed over the background giving it a different colour and contrasts to what then looks like the border with different accounts of historical events. The middle has a lighter khaki colour and there is information on it.

“Viva History” is written in capital letters in a green sans-serif font. The words are aligned to the left, appear larger than the rest of the text and are bold. Immediately beneath the name, in a black sans-serif font and also written in capital letters, it states “Learner’s Book Grade 10”. “Learner’s Book” has a slightly larger font than “Grade 10”. A line is skipped and two paragraphs follow.

The first paragraph tells the reader that the book will answer key questions of the Grade 10 CAPS curriculum. It states that the book will provide a complete, structured learning programme that will present the CAPS curriculum in a skilful way to engage critical enquiry in learners. Teachers can also use and adapt the information found in the book to suit their learning content.

The second paragraph on the back cover of the book talks about the special focus of the book being easy, systematic training in the key skills required for writing history. Key skills include how to analyse a variety of sources critically and writing properly structured essays to answer a question.

A line is skipped and followed by what the book offers in green bullet points. The different points are written in a black sans-serif font. The points state what can be found in the book, namely, maps, photographs, sources, detailed timelines, and a provision of daily activities in different formats. Also, learners will be challenged to uncover bias and develop empathy for different points of view and the book states that it will create awareness of relevant ways that the past

influences the present and provide a format programme of assessment. Another point states that the book will encourage independent thinking and research. The book is also said to be accessible and easy to use, have new words that are explained alongside the text and lastly, provides a heritage project.

Another line is skipped and there is information about the *Teacher's Guide*. It tells the reader what is included in the *Teacher's Guide*. There are green bullet points, and all the information is written in a black sans-serif, small font similar to all the text written on the blurb. The *Teacher's Guide* has comprehensive guidance for using the *Learner's Book*. It provides additional background information and resources and has sample lesson plans and work schedules. The *Teacher's Guide* will also provide assessment tools such as rubrics and checklists, and it gives clear sample answers to activities, sample tests, and marking guides.

At the bottom of the book's back cover in a large serif font, the word "Vivlia" is written with the use of calligraphy. Below that in a much smaller serif font, the Vivlia publisher's slogan "Education for the Nation" is written in black. Below that in a medium to small sans-serif font, it states that Vivlia are "Publishers and Booksellers", and the company is listed as a (Pty) Ltd company and an independent, black-owned South African company. To the bottom right corner of the blurb, there is a barcode with a white background.

Connotation

The *Viva History* back cover has a middle section which is encased by a border. The border is not clearly defined but is visible due to the contrast in colours. The middle is a lighter colour to that of the surrounding colour which clearly shows the difference. This middle part of the blurb is divided into three parts. The top, the middle, and the bottom. All three compartments have written text focusing on different things.

The middle of the blurb, which draws the most attention due to its position, is a light cream colour. Cream is usually associated with reverence and humanity, additionally, it offers comfort and warmth (Franco, 2021). This pale yellowish colour can often evoke a sense of history. There is a clear contrast between the middle of the blurb and the outer layer that is three to four centimetres from the edges of the textbook. At the top or first third of this middle portion, the name of

the book is written in green. Green is usually associated with hope due to its relationship with spring and the idea of flourishing (Shutterstock, 2020). It can also symbolise the right choice as green is related to growth and good happenings. Below “Viva History”, in black capital letters, and “Learner’s Book Grade 10” also in capital letters is written. The black colour against the cream background creates a very clear difference and attracts the reader’s attention. Black is associated with power, strength, formality, and sophistication (Bourn, 2010). Black is required to give depth and it works very well with this light, cream-coloured background.

Below the title, everything that follows is written in a much smaller font in black. The book cover states that, *Viva History* will answer key questions of the Grade 10 CAPS, and this reassures the reader that it might be a good buy because it associates with CAPS. The blurb goes further to state that the book is a complete, structured learning programme that presents the Grade 10 curriculum in a skilful way to engage the learner in critical enquiry. This statement touches on presenting history as per CAPS instruction and ascertains one of the goals stated in the CAPS curriculum which is critical thinking or critical enquiry that history education aims to instil through its lessons and questions. The paragraph accommodates teachers and their different teaching styles and goals by saying that they may use and adapt the ample material in ways that suit their learning outcomes for the learners.

The Grades 10 to 12 History curriculum places emphasis on a learner’s capability to analyse historical sources and to construct fact-based, argumentative essays. The authors of *Viva History* make it clear that the book will help with this. On the blurb is states that the book provides systematic training in keys skills that are required for writing history including how to analyse sources critically and write properly structured essays that are able to answer the question (Department of Education, 2011).

The subheading “This book:” is located in the second third or middle and states what can be found in the book in bullet form. It mentions historical evidence such as maps, photographs, and sources and this could include old maps of certain places that do not look the same anymore, photographs of historical figures,

events, devices and settlement. Lastly, sources could be anything from images, letters, old newspapers, or interviews. The book offers detailed timelines, and this is important to clarify dates in history and understand the chronological order of events. The book will provide daily activities in a variety of formats which will help learners practise and assess their understanding. The book is said to challenge learners to uncover bias as historians may sometimes misinterpret evidence to further their interests and this is another key goal in history education as mentioned in the curriculum (McCaughan, 2002). A bullet point states that the book is able to develop empathy for different points of view, which is commendable because in history empathy is important and history education aims to develop empathy, which is possible through contextualisation, awareness of one's own positionality, personal connection, and historical imagination (Bartelds, Savenije, & Van Boxel, 2020).

An important factor in learning history is knowing where we came from so we can know where we are going, and this is another key factor mentioned on the blurb which states that the book creates awareness in a relevant way of how the past influences the present. The curriculum policies state the type of assignments and assessments that should be done every term. *Viva History* states that it will provide a formal programme of assessment, and this is aimed especially at the teachers. The blurb states that the book will encourage independent thinking and research, it is easy to use as it explains new words alongside the text, and it provides a heritage project which amplifies the idea of guidance that the book will give to learners and teachers.

At the bottom or bottom third of the middle portion, the blurb promotes the *Teacher's Guide* for the *Viva History* Grade 10 book. This subheading, "Teacher's Guide" is written in capital letters. Capital letters draw the eyes' attention and with that knowledge and the position of this text, the bottom, it helps to get the reader to pay attention to that information even though its position is not very favourable (Stace, 2015). The blurb goes on to talk about what is included in the *Teacher's Guide* in green bullet points and black text. The *Teacher's Guide* is said to offer comprehensive guidance for using the *Learner's Book* and will offer additional background information and resources. Both these points will appeal to teacher preparedness before a lesson. The next two bullets

mention that the *Teacher's Guide* will provide sample lesson plans and work schedules as well as assessment tools like rubrics and checklists which appeals gravely to teachers as it will minimise their workload. The last two bullet points claim that the *Teacher's Guide* will give clear sample answers to activities, sample tests, and marking guides which might appeal to teachers as it makes their responsibilities easier.

The outer border on the blurb is three to four centimetres from the edges of the A3-sized book. The background or dominant colour on this portion is khaki. Khaki is associated with warmth and neutrality. This colour gives the blurb an old, faded, rustic feel which relates very well to the idea of history. Over this khaki background, there are eight images of historical accounts and figures. To pinpoint location of the visual text on the blurb, I will use the idea of an eight-point compass for easier identification (Figure 4.6.1).

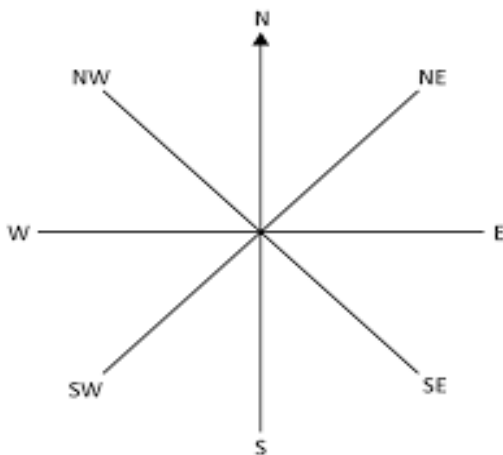


Figure 4.6.1: Eight-point compass for image direction and description

In the northern direction of the blurb, there is an image of a large crowd of white women who look to be pulling a canon and are holding sharp objects or weapons. The women look like they are marching angrily to a location. This image is from the Women's March in Versailles during the French Revolution. There was little to no food for the people of the lower class in France. Fights were always breaking out amongst the people to find food for their families. Between July and September of 1789, the price of bread was unbearably high meaning that very few could afford it (Angier et al., 2011, p. 136). There were rumours that while all of this was happening, the king was hosting lavish banquets for his troops and

this was infuriating to many people of the lower class. Finally, the women of Paris grabbed pitchforks, canons, cleavers and any other weapons they could find and marched to the king's palace in Versailles (Angier et al., 2011, p. 136). They demanded to either have bread or the head of the queen, Marie Antionette. This is one of the most historical women's marches in French and world history. This image could have been placed on the blurb with the consideration of the Grade 10 History curriculum topic "The French Revolution" and subtopic "The causes and the course of the Revolution" (Department of Education, 2011).

The north-easterly direction of the blurb houses an image of a black male. He is dressed in a very presentable manner in what look like formal attire and top hat. He is holding a sword in his right hand and a paper or document in his left hand. This image is of the former slave Francois Dominique Toussaint. He was a brilliant military general and strategist who was able to unite black slaves and mulattoes, that is, people born of mixed-race parents, on France's largest and most profitable colony island of Saint Domingue (Angier et al., 2011, p. 153). The island had over 500 000 slaves who were subjected to excessively harsh treatment and mulattoes were not allowed to vote or occupy positions in government. Inspired by The Declaration of the Rights of Man, slaves and mulattoes joined forces led by commander-in-chief of the island Toussaint, whom they called Toussaint L'Ouverture, meaning he could help open the way through enemy lines (Angier et al., 2011, p. 153). Toussaint was tricked by France which was trying to regain control of the colony and establish French rule. This resulted in his capture and arrest. He was sent to a prison in France where he died. Dessalles, an African slave, continued the rebellion which saw success against the French. He proclaimed himself emperor and renamed the island Haiti. This was all successfully done through the efforts of Toussaint (Angier et al., 2011, p. 154). The image of Toussaint could have been strategically placed as a reference to Topic 2 from the Grade 10 History curriculum that talks about European expansion and conquest during the 15th to 18th centuries and especially the subtopic about the impact of slave trading on societies.

To the east of the back cover, there is an image of women walking through a field carrying baskets on their heads and dressed very casually or quite informally. This image is of indentured Indian women who were employed as pickers on tea

plantations in Natal. Women were cheaper to employ and they worked up to 13 hours a day. Indian women could also be employed as cooks, house servants, and children's nannies (Angier et al., 2011, p. 260). Around the 1850s, most indentured Indians worked on sugar plantations. The Natal government insisted that a minimum of 25 per cent of the indentured Indian workers transported for work must be women. The workers signed no contract but put a mark on a written statement confirming that they had agreed to do whatever work the employer or Natal government allocated to them. At the end of their contracts, approximately 22 per cent returned to India and the rest stayed in Natal and built a life for themselves (Angier et al., 2011, p. 261). This image could be placed on the blurb as it speaks to and supports Topic 6 as listed in the Grade 10 History curriculum about colonial expansion after 1750. Within that topic, the specific subtopic is "Changing labour patterns and control of labour from the British" (Department of Education, 2011, p. 17).

The south-easterly direction of the back cover has a busy image of a large number of black men dressed in traditional attire, all bound together, being moved around and whipped by a white male soldier. There are three soldiers to the left of the image where two soldiers can be seen holding down one of the black males while another soldier brands him with hot steel. This is an image of slavery in Mexico during Spanish colonisation. Spaniards were looking for a labour source and turned to Africa and the slave trade. There was an estimated population of 20 000 slaves and a peak population of 35 000 in 1946 (Angier et al., 2011, p. 81). As a result, elsewhere in the Americas, African slaves developed their own unique culture. Among these are the marimbas, an instrument played by Mexicans today, song stories about slave uprisings, and traditional Mexican dances. Many cultural traditions have their origins in Africa. Slavery was abolished in Mexico in 1829 (Angier et al., 2011, p. 81). This image could possibly be featured on the blurb because it supports Topic 5 from the Grade 10 History curriculum about colonial expansion after 1750. The relevant subtopic within this chapter refers to America, the Spanish conquest, how colonialism led to the practice of slavery, and, most importantly, what impact the slave trade had on societies (Department of Education, 2011, p. 14).

In a south-westerly direction of the blurb, there is an image of what looks like a queen of African descent. She is dressed in what looks like formal dress. She is wearing earrings and what looks like a pearl necklace. She also wears a crown on her head. This is a portrait of Queen Nzinga of Ndongo. The Portuguese colonised what we now know as Angola in the early 1600s. Nzinga was driven out of the kingdom when her father, the king of Ndongo, was overthrown. Her half-brother Mbandi, who was supported by the Portuguese, killed her son and this infuriated her. Nzinga was a strategist, warrior, and negotiator (Angier et al., 2011, p. 88). She managed an alliance with the Joga people and with their help was able to avenge the death of her son by killing Mbandi. Another king by the name of Ari, who was used as a Portuguese puppet, rose and took over. Nzinga again joined forces with the Joga people, a large number of slaves, and the Dutch people who settled in that region and built a huge military. Queen Nzinga attacked Ari and relentlessly fought against the Portuguese for nine years until she was defeated in 1656 (Angier et al., 2011, p. 88). The image of queen Nzinga could possibly have been placed on the blurb to add to the Grade 10 History curriculum's second topic about European expansion and conquest during the 15th to 18th centuries and especially the case studies about Africa and Portugal (Department of Education, 2011, p. 14).

Above the image of Queen Nzinga of Ndongo, there is an image of an African warrior dressed in African attire holding a shield with his left hand and a spear in his right hand. There are a number of African men seated on the ground who seem to be watching this warrior. This image is a portion of the drawing by Charles Bell done in 1835 of Ndebele warriors parading in front of Mzilikazi (Angier et al., 2011, p. 190). Mzilikazi, who was born in 1795 and died in 1868, was a leader who rose to prominence during the Difaqane, a period of widespread chaos and warfare among indigenous ethnic communities in southern Africa between 1815 and 1840. Following a dispute and defeat involving Shaka Zulu, Mzilikazi left the Zulu kingdom with a small band of followers and settled in Mpumalanga. He moved several more times, crossing the Limpopo river and settling in what we now know as Zimbabwe (Angier et al., 2011, p. 192). By the 1820s, his followers were becoming known as the Ndebele or Matebele. Mzilikazi was a harsh ruler who was described as a tyrant. At the height of his

power, it is estimated that there were 50 Ndebele settlements. He died in 1898. His kingdom flourished and survived in Zimbabwe until 1893 when it was destroyed by the British–South African forces (Angier et al., 2011, p. 193). The image of the Ndebele tribe could have been placed on the blurb in relation to the Grade 10 History CAPS topic “Transformations in Southern Africa after 1750” and “How the Ndebele kingdom rose under Mzilikazi in the northern interior” (Department of Education, 2011, p. 16).

To the west of the blurb, there is an image of an African male dressed in traditional attire. He is holding a stick and his knees are bent; he holds a posture of dance. This is an image of King Dingane in his dancing attire. Dingane apparently ordered the assassination of his half-brother, Shaka, which left him as the king of the Zulu kingdom (Angier et al., 2011, p. 188). Dingane established his kingdom in uMgungundlovu near the Mfolozi river. Dingane appreciated dance and so the town was laid out around an open arena or parade ground where dancing would take place. With the British coming to southern Africa, there was a lot of contact with white settlers, traders, and missionaries. In 1837, he allowed Francis Owen an English missionary to settle in his capital so that he could learn more about guns and how to use them rather than learning Christian teachings (Angier et al., 2011, p. 189). In 1840, another half-brother, Mpande, defeated and succeeded Dingane who relocated to Swaziland and was later murdered there. Mpande took over a consolidated Zulu state that was once ruled by Shaka and Dingane and successfully ruled for 32 years from 1840–1872 (Angier et al., 2011, p. 189). The image of Dingane could be placed on the blurb not only to represent the Zulu kingdom but for the subtopic on the rise of the Zulu state and its consolidation under Dingane found in the Grade 10 History curriculum document (Department of Education, 2011, p. 16).

The last image in the northeast direction of the *Viva History* back cover is of an elderly black or African male who is seated. He is wrapped in leopard skin or what looks like a leopard-print blanket. He looks authoritative and respected. This is the image of Sarili “Kreli” KaHintsisa, chief of Gcaleka, paramount chief of the Xhosa. Nongquawuse, a young girl within the chiefdom claimed to have received a vision from the ancestors that required the Xhosa to destroy all their grain stores, leave their fields uncultivated, and to kill all their cattle so that they could

be granted new, larger, healthier herds. In belief of this, Chief Sarili ordered everyone to follow the orders, but nothing came of it. The prophecy was unfulfilled (Angier et al., 2011, p. 251). Having killed their cattle, the Xhosa people went hungry. They had to move to urban areas and work for white settlers. The cattle killings marked the end of an independent Xhosa nation and the start of their complete colonisation by the British. New laws and leaders were imposed on the Xhosa people and they wore new clothes, participated in new customs, and learnt a new language (Angier et al., 2011, p. 251). This image of the Xhosa chief could be placed on the blurb as he represents the Xhosa nation that is discussed in Topic 6, “Colonial Expansion after 1750”, as stated in the Grade 10 History curriculum. This topic hosts the subtopic on the Xhosa people’s cooperation and conflicts with the British and includes the cattle killings (Department of Education, 2011, p. 17).

Toward the bottom right corner of the blurb, there is a Code 128A barcode encoding numbers, capital letters, and punctuation (Understanding Common Barcode Symbologies, 2021). In the left corner of the blurb, in a large serif font, the word “Vivlia” is written in calligraphy. Below that in a much smaller serif font, Vivlia publisher’s slogan “Education for the Nation” is written in black. Below that in a medium to small sans-serif font, it states that Vivlia are “Publishers and Booksellers” and the company is listed as a (Pty) Ltd company. It is an independent, black-owned South African company. This information about the publishers is written in bold and stands out from the rest of the text. Black, the colour of the text, is associated with power, strength, formality, and sophistication and also gives depth (Bourn, 2010). This is evident on the blurb as the bottom left corner commands attention. The text shows the pride and success that Vivlia has in their work.

The blurb informs the reader of its intentions and how it plans to achieve them. The blurb also informs the reader of the history-related content that will be found in the textbook. The back cover promotes the *Teacher’s Guide* as a tool to help the teacher successfully use the book. There are images of historical accounts all around the blurb and this visual text can be taken as excerpts from the book as all the images that are used on the blurb are available in the book. It makes it clear what kind of text will be found in the book as the pictures speak directly to

the content. Not only are the images available in the book, their history, and background is stated as well.

The blurb is silent on the authors of the book and the aims of the History CAPS curriculum.

4.7 Discourses identified on Grade 10 History textbook back covers

As every history textbook is different and unique, through analysis, each textbook has demonstrated different discourses that one would expect to interact with in history textbooks and their blurbs. There are six identified discourses.

The first is the commercial discourse which deals with advertising and appealing to the potential reader and may include emotive language and images or references to other books. The policy discourse, the second discourse, touches on any mention of the policy, its aims, or intended outcomes and this normally relates to CAPS. The third discourse is the history and history education discourse which makes reference to history outcomes and includes excerpts from the books or historically significant images that may be placed on the back cover. The fourth discourse is of identification which entails the reader being able to identify that the back cover belongs to a history textbook and grade for which it is intended. The discourse of representation is the fifth discourse, holding the possibility for the reader to identify with the book through sub-discourses of race, gender, and culture when looking at images on the blurb as well as its colours. This discourse also talks about how the history key players (pictures of people) are represented. The sixth and final discourse is the discourse of silence which discusses what discourses have been missed or silenced in correlation with the move and step analysis model

Focus History Grade 10 uses bright and vibrant colours on its back cover. It does very well to incorporate the commercial discourse by advertising other books in its series. The title of the book and its authors have been left out. The policy discourse is evident through one of the statements which states that the books are fully CAPS compliant. The blurb is, however, silent on history and the history education discourse by failing to mention anything history-related and with no policy outcomes stated for the learner. One is unable to tell what kind of book the back cover belongs to from purely looking at the blurb. The representation

discourse is omitted as there are no images of people which many can identify with through gender, race, and culture.

New Generation History Grade 10 back cover uses earth tones, making it look rustic, and giving it a historic feel just by looking at the blurb. The design and historically significant images around the blurb all contribute to the history and history education discourse. Within these images, a discourse of representation emerges as the reader is able to identify with topics within representation such as gender, race, and culture. It is possible for one to assume that the book's back cover belongs to a history book or textbook, though it does not mention the subject and grade for which it is intended. The blurb is silent on the discourse of policy as it does not mention CAPS, its aims, or its anticipated outcomes. There is no form of advertising or text to convince the potential reader to purchase the book and so the commercial discourse is silent.

Oxford In Search of History Grade 10 uses cool, crisp colours on its back cover. It states the name of the book, the subject and grade that it is intended for, and it includes the authors of the book. The policy discourse is evident as the book mentions CAPS coverage. The commercial discourse is used as the blurb discusses why it would be beneficial for the reader to purchase this book. It names all the textbooks that one will find within the Oxford series and goes a step further to attach an image of the *Oxford South Africa Secondary School Dictionary* and the *Oxford South African Thematic Atlas*. The book blurb is silent on history and history education discourses as well as discourses of representation. Apart from the title, the blurb does not speak to the book being for history.

Viva History Learner's Book Grade 10 has a rustic and olden-day feel which relates it well to the history and historical education discourse. The historically significant images on the back cover are very Afrocentric, featuring events that mostly took place in Africa and to people of colour. With these pictures, the discourse of representation is evident in terms of gender, culture, and race. The blurb speaks to policy and curriculum discourses by providing an outline of policy expectations. Commercial discourse relating only to the *Teacher's Guide* is

present. The blurb makes it clear that the textbook is for the subject History and is meant for Grade 10 learners.

4.8 Conclusion of CDA

Through CDA, I was able to identify the abovementioned discourses that emerged from analysing the textbook back covers. The back cover is the lens through which the teacher and the learner are able to access and experience the book before purchasing it for a historical, educational learning purpose. This is achieved through six overarching discourses that stand out on the covers. The discourses are: commercial, policy, history and history education, blurb identification, representation, and discourse silence. The history textbook back cover has an impact on first impressions of history that may have lasting effects on a learner's memory and thought processes. The style, design, colour, imagery and font of a textbook's back cover are important as they play a role in the representation of society and culture in present-day South Africa. These chosen elements applied to back covers will influence society to create their own meaning of history textbooks. National identities and political agendas are transferred from the back covers to the Grade 10 learner through displays of logos, symbols, signs, and icons.

4.9 Conclusion

In this chapter, I analysed Grade 10 History textbook back covers by implementing the three stages of philology and iconography that speak to methods of denotation and connotation. A successive CDA of the emerging discourses, intentions, and attractions of the back covers applied elements of the move and step analysis model which led to the findings. These all speak to the societal, political, cultural, and ideological agendas that are uniquely present across each history textbook back cover. The final chapter will apply the processes of making meaning for historical and educational significance through the interpretation of the history textbook back covers.

CHAPTER 5

THE BACK COVER OF THE STUDY

5.1 Introduction

In this chapter, I will be drawing the concluding meaning of Grade 10 History textbook back covers. The sampled Grade 10 History textbooks used in this study are approved by the DBE and are used by both teachers and learners in history classrooms throughout South Africa. This chapter serves in its multitude of aims to propose answers to the primary research question posed in Chapter 1. To achieve this, I will be combining identified trends and patterns that have emerged from the findings and compare them to the literature and theories identified and discussed in Chapter 2 and Chapter 4 so as to lay bare the discourses that emerged about the back covers of the analysed Grade 10 History textbooks. A model of what a History textbook could look like based on the analysis will also be devised.

This, the final chapter, is structured in a reflective way, looking back, discussing, and referencing previous chapters as a reminder of the key research processes of the study. I propose answers to the research question through the major findings from the study by presenting the discourses. Following this, I discuss my methodological reflections of the study, my personal and professional reflections on the study, and what recommendations I can make based on the study. The chapter will conclude the dissertation by restating the study's purpose and if it has been achieved.

This, the fifth chapter, will conclude my study by clarifying the findings from the analysis conducted in Chapter 4. The major findings based on visual design elements and historical contexts will then be briefly discussed and compared to the literature reviewed and conceptual framing found in Chapter 2. In this chapter, I will put forward identified discourses and multiple aspects that can be applied to make meaning of a History textbook back cover. These aspects will attempt to answer my research question while revealing the importance of my findings.

5.2 Discourses found on back covers

CDA holds the capacity to look beyond the superficial meaning of discourse. It uncovers hidden ideologies beyond shallow meaning of texts (Asghar, 2014). The application of CDA made it possible for me to identify a range of discourses on the four chosen textbook covers. This illuminated my intention to make meaning as CDA intends to find out how meaning is created in context.

Fairclough's (2001) model of CDA includes text, discourse practice, and sociolinguistic practices. Text which includes, all forms of communication (written or visual) can be analysed in different perspectives. The analysis must be sensitive to representation of the text also dealing with the way text is structured and how specific words are used that evoke certain and unique reactions. Discourse practice links text and sociocultural practice and is about receiving and producing messages. It contributes to transforming and reproducing social society through social identity, social relationships, systems of knowledge, and belief. It aims to give reasons for the shape, meaning and effect of the social world in the social roles people play, and the socially and culturally situated identities they take on. Sociolinguistic practice influences social structures and brings about change. Through a range of economic, political, cultural, and ideological dimensions, discourses may be applied. Focusing on uncovering hidden ideologies as well as the practices behind texts leads to challenging the status quo for a better change (Fairclough & Woodak, 1997).

Through analysis, some of Fairclough's CDA elements, literature by other scholars, and the bricolage move and step analysis tool, I was able to identify the discourses discussed below, on the back covers of the Grade 10 History textbooks. The discourses will be presented and explained for every book under their specific discourse headings. Intent and effect will thoroughly be discussed as well.

5.2.1 Commercial discourse

Language is an essential part of every human being's life. It is through language that people can communicate with each other. Crystal (1995) defines language as a structured, conventional use of sounds, signs, and written symbols in human society for communication and self-expression. In the marketing and advertising

field, it is believed that language influences human life and behaviour tremendously. In advertising, language is used as a tool of communication that delivers specific messages with the intention to influence, convince, and inform people (Liyana, 2018). Cook (2001) believes that advertisements do not sell products but change society and make people buy things they do not want or need.

On most of the textbook back covers I analysed, namely, *Focus History Grade 10*, *Oxford In Search of History Grade 10* and *Viva History Learner's Book Grade 10*, the commercial discourse was clear and easy to identify but in *New Generation History Grade 10* it appeared hidden or was used in a tactful manner. Here I will discuss how the commercial or advertisement discourse is displayed on each textbook back cover and explain its successfulness and how it is achieved.

Focus History Grade 10 tactfully advertises itself by emphasising examination success. Every parent and teacher are aware of mid-year and final examinations that play a large decisive factor as to whether a learner passes the term or in extreme cases, ranks students for selection or conclusion for the next grade (Wojtczak, 2002). Whelan and Brown (2011) support that assessment has the power to dominate the learner's experience of learning and tends to be more influential than the process of learning. As the book emphasises examination success, it appeals to prospective users in their masses.

In the middle, grabbing much attention, are pictures of other books within the *Focus* series also for grade 10 learners. This a clever and tactful advertisement strategy and display. First, the book advertises books within the same series which gives the series and publishes exposure. The first book is *Verken Geskiedenis Grade 10* which is the very same Grade 10 History textbook only in Afrikaans. This appeals to an Afrikaans-speaking audience and market. It is possible that the *Focus* series might be one of the only series that offers Afrikaans versions of their textbooks. The other books are *Business Studies* and *Geography* for Grade 10. This selection is specific and again tactful because when learners choose subjects for Grade 10, most learners who choose to take History will most likely choose Geography as both combine to form Social

Sciences. With such a combination, Business Studies is a good third option depending on the subjects to choose from. I can attest to these combinations being quite common as I took History and Business Studies from Grades 10 to 12 and, for such a market, this back cover would be very attractive as it almost suggests a good combination of subjects. At the same time advertising other Grade 10 publications served to showcase the full bouquet of the *Focus* series in a shop-window-like manner.

New Generation History Grade 10 does not apply much of the commercial discourse. The only reference to advertising can be spotted at the very bottom of the book back cover where it is stated that the book is “Printed by: Art Printers Web Division”. This shows a clear sense of pride and belief that the work produced is impressive and, due to this, the printers are subtly advertised. People who find the book to be grand and admirable might want the same quality of work done, know exactly who did it, and know where to start looking.

Oxford In Search of History Grade 10 explicitly displays a commercial discourse all over the back cover. To showcase the size of the series, the blurb mentions most if not all the books that are available in the *In Search of* series for Grades 10 to 12. There is a range of compulsory and elective subject books, such as Geography, History, English, Accounting, Agricultural Sciences, Business Studies, Consumer Studies, Economics, Life Orientation, Life Sciences, Mathematical Literacy, Physical Sciences, Tourism, and Mathematics stated. A number of books in various South African languages such as Isizulu, Sepedi, Isixhosa and Afrikaans (*Besigheidstudies*, *Fisiese Wetenskappe*, *Lewensorientering*, *Rekeningkunde*, *Wiskundige Geletterheid*, and *Wiskunde Plus*) are also mentioned showing the diversity of the series and the content it serves. This advertisement shows consideration to many languages, cultures, and learning conditions and demographics in South Africa. This can be observed as simply as it looks and if analysed deeper it can be concluded that these books may have all been mentioned to tactfully convince the buyer that the book is the right choice, seeing how accomplished it is, and it covers a wide market segment. This attracts the reader by providing a blanket of safety as with such popular series and publishers of the book series catering not only for history but many Grade 10 subjects. At the bottom of the back cover toward the right-hand side,

there are two images of books. The first is an *Oxford South African Secondary School Dictionary* and the second is an *Oxford South African Thematic Atlas for grade 10 -12* both published Oxford University Press. This recommendation is smart because learners need a deeper understanding and enquiry of their text so they can use a dictionary and because Geography and History are so closely related, the atlas can be very useful making these recommendations very important. Lastly, the back cover claims that the book is the best source-based approach to studying History. This evokes emotions of a commercial nature in the reader to purchase the book because learners are tested on their understanding of historical sources as stated by CAPS. This book makes it seem as though it will help with the source-based approach which will guarantee a purchase. The book itself, commercialises itself by telling the reader what the book will offer, and this will be the first thing that the reader interacts with.

Viva History Learner's Book Grade 10 advertises clearly without the use of images of any other products. First it tells the reader what they may expect from reading or using the book. It speaks of curriculum and skills one can acquire for writing history. This is appealing as these skills are needed to excel in the subject. Secondly, the back cover clearly tells the reader that the book is packed with maps, photographs, sources, detailed timelines, and daily activities. The book promises to provide information that develops attitudes that uncover bias, empathy for different viewpoints, and awareness of how the past influences the present. This kind of information and activities can be found, it is claimed, in the book which could attract the user with a clear picture of what to expect. Lastly, information about the *Teacher's Guide* and what it offers is stated thereby appealing to the history teacher and subtly making the teacher feel that they need the guide to impart, alongside the Grade 10 textbook, knowledge successfully.

The commercial discourse seems to pay subtle attention to the blurb in question and rather places a large amount of attention on other books within the specific series, related subject, related grade books, and the *Teacher's Guide*. On most of the Grade 10 History textbook blurbs emphasis is placed on other products related to the publisher rather than the actual product in question. This may evoke different reactions in different people. Some will feel that the product at hand is neglected in representation making them move on to another book and others

may feel impressed with the arsenal of products the series offers which can make them purchase the product. CAPS-approved History textbooks are products created through a long and careful vetting and production process. The commercial discourse transcends history, hardly even referring to it but instead how the Grade 10 textbooks as a product will ensure examination success and adherence to policy which are good incentives to buy it. The back covers also foreground other related textbooks almost as if to showcase the full bouquet of products rather than the Grade 10 History textbook in hand.

5.2.2 Policy discourse

Policy often has the meaning seen in policy statement, policy release, or policy initiative (Gasper & Apthorpe, 1996). According to the National Policy Development Framework (2020), policy can be defined as an organisation's stated position on internal and external issues by providing a written basis for an organisation's operations and informs rules, regulations, and the organisation's governing document. Policy is typically based on a government's political priorities usually contained in the governing party's manifesto and part of its programme of action. A policy-as-discourse approach supports that policy entails a strategic and political process. Critical policy studies is a well-established approach to policy research. It emphasises the centrality of meaning practices in the production and implementation of policy (Mulderrig, Montesorri & Farrelly, 2020)

In South Africa, CAPS is the education policy sanctioned by the DBE and entails the government's expectations, goals, and aims in the education sector (Department of Education, 2011). It is highly acceptable that textbooks that are approved by CAPS display part of the policy within the book and on the back covers. In the next part of this topic, each textbook back cover is discussed individually with reference to policy present on the back cover, how it is used, and its successfulness within its intended purpose.

Focus History Grade 10 speaks in two parts that relate to policy. One of the first points in the blurb is that the book is fully CAPS compliant. This reference to CAPS is evident on the images of other books within the *Focus* series advertised on the blurb as well. The book does not go further into detail, but the mention of

CAPS guarantees a recommendation from teachers and a purchase from consumers because they are aware that the book will correspond with the curriculum aims and are policy compliant. The last reference to policy supports the abovementioned about CAPS by stating that the book provides a complete programme of assessment, the assessments needed, their structure, and what kind of questions are involved. These are all stated in the CAPS document. In this way, policy is mildly evident.

New Generation History Grade 10 does not have much written text but rather, visual text. There are 18 images of historical accounts and figures. Although the book states nothing related to policy, it has been proven in Chapter 4 that these images are all references to real history that is in the textbook, as per the CAPS Grade 10 History curriculum and that each image is a reference to a topic that must be learnt as per the Grade 10 History CAPS curriculum. If the book is being used in schools, it also means that it has been vetted by the DBE, like the other books used in this study, and was approved for usage as it implements official History educational policy. The policy discourse is present albeit in a more applied manner rather than merely being an overt statement.

Oxford In Search of History Grade 10 has a large number of policy-related content on its back cover. First, it uses a CAPS-approved symbol that cannot be missed. Secondly, the acronym CAPS is referenced almost throughout the textbook back cover in relation to examination success and coverage. The book promises to work heavily with the CAPS policy document assuring that it will give the learner exactly what the curriculum has stated. This provides a strong foregrounding of a policy discourse on several levels in a direct manner. However, the back cover is silent about the procedural and substantive aspects of historical knowledge as it relates to CAPS and foregrounds examinations instead. Regardless, the back cover will appeal to both teachers and consumers because the difficult aspect to correlate the aims of CAPS and the textbook has already been done.

Viva History Learner's Book Grade 10 back cover references policy in two ways. First, it states that the book is sure to answer the questions posed by the Grade 10 CAPS and goes further to explain the structure of the Grade 10 curriculum.

This is a return to an omnipresent theme also found under the commercial discourse of teaching toward tests or examinations and is meant to provide assurance to teachers, parents, and learners still being educated in a system which foregrounds summative assessment such as examinations. The second reference is present in the detailed points on what the book offers and what you may find inside. This relates to topics, skills, aims, and goals mentioned in the Grade 10 History curriculum that can be acquired if this textbook is used. This blurb not only states its correspondence with CAPS but explains exactly what has been adapted and what can be achieved.

The policy discourse is applied with precision through the mere mention of CAPS. Three of the four sampled textbook back covers mention CAPS and the fourth, *New Generation History Grade 10*, does not mention policy at all but focus is placed on the history curriculum through images of historical accounts and figures that support historical, educational topics. The mention of CAPS compliancy or approval seems to be enough without aims and skills of CAPS being discussed to convince the reader that the book applies policy as it should and as it has stated. On one of the back covers, *Viva History Learner's Book Grade 10*, policy is foregrounded as it mentions the CAPS skills that can be acquired from using the book. On the majority of the back covers, though policy is mentioned, making it seem foregrounded, the reality is that the details of how CAPS compliancy is achieved is a backgrounded or, in most cases, a silenced discourse.

5.2.3 History and History education discourse

Historiography is the representation of history in written and verbal image discourse (White, 1988). A historiographical approach to discourse analysis will attempt to show the hidden meanings in received and naturalised historical accounts, with a special emphasis on the language used in their elaboration (Achugar, 2017). The past can be used to serve current political agendas and can give meaning to individuals and members of a group. In this regard, history and history education places focus on historical text and/or events mentioned that relate to history. This may include development of historical thinking through first order or substantive concepts such as invasion, democracy, power, empire,

and rights as well as second order concepts that shape the key questions asked in history and which organises the knowledge (Sandahl, 2015). It may be extended to historical design methods found on the textbook back covers. These textbooks intend to pass specific historical knowledge to learners and help the teacher to impart it. The historical discourse may involve anything related to history that is found in the curriculum, references to history in the textbook, or historical events all placed on textbook back covers.

My sample's back covers are individually evaluated so that history and history education discourse present is discussed. This serves not only to identify the discourse but how it has been used, its effectiveness, and successfulness.

Focus History Grade 10 shares absolutely no relation to history education on its back cover, be it related to CAPS or the policy in general. As such, a discourse of silence exists on history and history education, the back cover gives vague descriptions of the book and what it may offer but does not speak to history at all. The subject and grade have been omitted which leaves the reader wondering what subject book the blurb and back cover belong to.

New Generation History Grade 10 does not write the subject and grade for which the textbook is intended, however, it gives a very strong hint with the pictures all around the back cover. These images are related to historical events found within the textbook and referenced from the Grade 10 CAPS History curriculum. Images are representative of the world around the 1600s; expansion and conquest during the 15th to 18th centuries; the French Revolution; transformations in southern Africa after 1750; and the South African War and Union which are the six topics found in the History curriculum for Grade 10 learners (Department of Education, 2011). The design is made to look historic by means of historic-related colour and effect of old paperwork or document imagery which are both closely related to historic archives. The images and design evoke historical thinking and brings about first and second order concepts from the portrayal of the people and places in the images. Besides history teachers and learners, many might struggle to familiarise the back cover with a history textbook, especially if they are not aware of the intention of the pictures, however, in a small or large way, historical thinking will be triggered.

Oxford In Search of History Grade 10 has its name, grade, and subject evident at the top of the textbook back cover. This makes identifying the book easy. The blurb does not have any information related to history or history education. It does not speak of historical expectations or information and does not have historical images for the sake of identification and relatability. As with *Focus History Grade 10*, a discourse of silence exists on history and history education. Due to the lack of historical text, imagery, and design, it limits historical enquiry in terms of thinking and history curriculum topic relation.

Viva History Learner's Book Grade 10 informs the reader of its name, the subject, and the grade it is made for. Similar to *New Generation History Grade 10*, the back cover has historical images of events and figures. These images are representative of expansion and conquest during the 15th to 18th centuries, the French Revolution and transformations in southern Africa after 1750 which is three topics less than what the history curriculum states. However, the blurb seems very Afrocentric and through the portrayal of people of colour, it insinuates that history might be written from a different perspective to the one many are accustomed to. Supporting history and history education, the book briefly discusses that it entails maps, photographs, sources, detailed timelines, and daily activities while developing attitudes that uncover bias, empathy for different points of view, and awareness in a relevant way of how the past influences the present. It is stated that a formal programme of assessment is provided which clarifies the types of assessments expected and trains learners to familiarise themselves with the format and types of questions.

The history and history education discourse can be presented in many ways through references to the CAPS History curriculum aims and skills, reasons why history should be studied, and historical and text images that are symbolic of sociocultural practice and representation found in textbooks. An identified trend for this discourse appears on two books back covers, *New Generation History Grade 10* and *Viva History Learner's Book Grade 10*, both of which substitute images in the place of written text to reference the history and history education discourse as the images refer to real historical content entailed in the textbooks and topics in the curriculum. The history curriculum aims and skills are silenced on three out of four book backs with *Viva History Learner's Book Grade 10* being

the exception as it briefly discusses historical aims that can be achieved. This discourse is backgrounded and, in most cases, silent as it is not present. It oversteps history and hardly refers to it even though the blurb belongs to a history textbook back cover which shows misrepresentation on two out of four books.

5.2.4 Representation discourse

The discourse of representation is closely related to history and historical education discourse. More closely related to historiography, the representation of history and what we think about it in visual images (White, 1988), it deals with social constructs that fit between concepts and precepts and help marketers understand culture better, attitudes, opinions, and image (Jaspars & Fraser, 1984). Moscovici (1984) states that social representations are shared images that permit us to give objects, persons, and events a definite form, category location, and gradually establish them as a model of a certain type, distinct and shared by a group of people. For this study, social representation focused on images present, historical or not, that can be traced back to representation of culture, gender, and race. It is important that representative images and text placed on back covers apply to the many different readers and learners who will encounter the book. It is important because social representations function on a psychological level but are social in the sense that they are constructed through social interaction only (Mitussis & Elliot, 1999).

This topic deals with each back cover identifying representations of culture, race, and gender. It not only aims to identify the discourse but discusses how the discourse has been applied, its effectiveness, and if the discourse is successful.

The *Focus History Grade 10* back cover uses bright and vibrant colours. These colours are present in some of the traditional attire worn by different cultures in South Africa. The blurb does not attach any images that represent race and gender and gives the book a corporate feel. If investigated further, the images on the front covers of the books advertised may have reference to representation. *Verken Geskiedenis Graad 10* has an image of the Taj Mahal which is representative of Indian and Islamic culture and heritage as it has a deep history. *Business Studies Grade 10* has an image with different combinations of colours. Some of these colours combination when inspected closely may be

representative of the different traditional cultures that exist in South Africa. The lack of people and places might make the book hard to identify with as the reader may feel they are not represented in history.

New Generation History Grade 10 present a very historic design. It has many images that play a major role in representation. Not only do the images make the book look interesting but they can evoke feelings that make the reader purchase the book. With regard to culture and history, there is representation of Islamic, Ming or Chinese, Portuguese, French, Italian, British, Zulu, Boer, and Khoi Khoi. There are only two women on the back cover and, of the two, one is in a painting, painted by a man. They do not appear powerful as many of the men appear as their role looks very limited and this shows the power dynamics and gender roles present in history. Lastly, there are more images of white history figures than there are of black people. Seemingly four out of the twelve images of people, have black people. And two out of the four images show them in a favourable or powerful position. These images evoke different and specific emotions in those that read them.

Oxford In Search of History Grade 10 presents a cool and crisp design using colours that can be representative of different South African cultures. Many cultures wear blue and white attire during traditional ceremonies. Though there are not many pictures of people, places, and history, there is small image representative of the Mandela Rhodes Foundation. The image of Mandela is representative of South Africa's long road to freedom and its independence, while the image of Cecil John Rhodes is representative of South Africa's long and difficult history. Both images focus on South African history specifically. While Mandela represents Xhosa, black, and South Africans, Rhodes represents the Cape Colony, the British, and colonialism. Both these men were in powerful positions and are presented as such. The Mandela Rhodes Foundation seems as though it wants to put aside all that happened in the past and bring about positive change.

Viva History Learner's Book Grade 10 has a very Afrocentric design and rustic, historical feel. It seems to present what is not seen on most book blurbs. Most of the images present are representative of black history. There are cultural and

historical representations of the French, South Africans of Indian origin, Mexican and Spanish, Angolans, Ndebele, Zulu, and Xhosa. Of the eight images, six present black people, one presents white and the other presents Indian people. Five out of the six pictures display black people in positions of power and only one out of those shows a black woman. The last two images both present women in powerful positions where one is of white French women and the other of Indian indentured female labourers in South Africa. The representations on this book may be what sets it apart from the rest in the Grade 10 History textbook league.

The representation discourse deals with elements related to sociocultural practices present on back covers. Colour, design, and imagery play a large role in this. Considering that two of the four textbook back covers present images of different historic accounts, places, and people, they have an effect on culture, gender and race which is what all textbooks should aim for. The absence of this discourse on the other two back covers limits representation efforts, muting the purpose and aim of the discourse. Though colour plays a significant role in cultural representation, diversity is limited because not all colours representative of most cultures can be utilised which means that images that include different gender, race, and cultures are important. It is imperative for this discourse to be illuminated on history back covers as teachers and learners of different backgrounds interact with them daily, foregrounding and internalising ideologies and knowledge collected from them. The representation discourse is not successfully presented in a diverse manner which limits historical thinking and inquiry. It is clear that gender, culture, race, and power dynamics need to be reevaluated for the audience they are intended for.

5.2.5 Blurb identification discourse

The reason that the back cover and blurb exists is so that it ostensibly represents what the book is about and what could be found inside it. Scollon (1996) points out that it may be difficult to interpret the intentions of others, in this case, to interpret the intentions of authors and publishers within the back covers of Grade 10 History textbooks. Individuals have many culturally structured differences in discursive frames which means that it is difficult to interpret others' intentions, and this gives authors and publishers the task to create back covers with blurbs

that many will recognise, appreciate, and understand. The blurbs need to hold characteristics that identify the book as a history textbook.

Textbook back covers have different and unique designs and information. The blurbs on these back covers will be assessed and discussed individually through the blurb identification discourse lens to discuss if the back covers are identifiable as history textbooks, how this is achieved, and its successfulness. Things such as book titles and history education related text will be discussed briefly in support of this.

Focus History Grade 10 is very discreet in naming the subject the back cover is intended for. There is no name on the subject or the grade that it is intended. The historical content is very vague only focusing on examination success and how that can be achieved. It also states that it is fully CAPS compliant neglecting to mention the history curriculum in the least. The book blurb does not look like a History textbook back cover but can be passed off as an examination practice guide as examination practice is emphasised. The blurb focuses on the aspects that are not revealing much about the context of the book and history education and this may discredit the back cover amongst others. The book's authors and publishers may need to re-evaluate the discourse on the back cover and make it more history related.

New Generation History Grade 10 places the name of the book on the back cover but omits to place the grade and subject the book is intended for. With careful consideration and evaluation of the back cover, one might be able to conclude that the blurb belongs to a history book or textbook due to the historical design and images of people and places relating to the curriculum topics. One who is not familiar with any of the images will struggle to deduce that they are history related, and some will easily identify it as a history book or textbook because the back cover design and images give a historical sense and feel. It would be advisable for the authors and publishers to place the subject and grade for which the book is intended for easier identification. Historical-related text in the form of policy and book description would be very helpful and insightful.

Oxford In Search of History Grade 10 back cover states the name of the book at the top and the grade for which it is intended. Apart from the title, hardly anything

else speaks to history and history education and what the book may offer in terms of historical, skills, aims, and content. The very few images available are not directly history related which may discredit the blurb. Amongst other History Grade 10 back covers, it may be difficult to for this blurb to appeal to the reader in a history context. Though the back cover states that it is a History textbook for Grade 10 learners, the rest of the blurb does not support that. The blurb may want to speak more about history and history education to help it seem more appealing, interesting, and identifiable.

Viva History Learner's Book Grade 10 indicates in bold at the top, the name of the book and the grade for which it is intended. Below the introductory paragraphs, the book talks about content one will find such as what will be learnt by Grade 10 learners and the new skills and insight related to history they will gain. Around the edges of the blurb, the cover is a khaki, earthy colour while presenting pictures of historical accounts and figures which strengthens the idea that the back cover belongs to a History textbook. Blurb identification discourse is executed well on this blurb.

The blurb identification discourse is applied through the back cover design and content thereof. It is important to have the name of the book, the subject, and grade it belongs to. Only two, *Oxford In Search of History Grade 10* and *Viva History Learner's Book Grade 10* out four of the sampled books have all three, giving evidence that it is an identification element that is backgrounded or omitted. Historic design elements within colour and imagery on back covers contribute to blurb identification, giving it a historic feel and reference. This is present on two of the four back covers as there are images of historic events and people that contribute to identification. The fact that the other two back covers do not provide historic images and design, limits clear identification of the blurb discourse. History-related content is a discourse that is not well represented or omitted on most back covers which backgrounds the blurb identification discourse. Emphasis is placed on examination success and commercialising other products which misrepresents the identification discourse and implies the importance of other elements and not history.

5.2.6 Discourse of silence

Many discourses were identified and discussed above. However, some of the back covers were silent on some of the discourses. To identify the silenced discourses and to explain their absence or silence, I will reference the discourses and Figure 2.2, the move and step model, for back cover analysis.

Focus History Grade 10 does not mention that the back cover is for a history textbook meant for Grade 10 learners. Though it touches briefly on policy, the history and history education, representation, and blurb identification discourses are silent. The colours used share a small resemblance to cultural representation, but nothing speaks to a discourse of class, race, and gender as key aspects of history.

New Generation History Grade 10 does not state the grade and subject on the back cover thereby semi-silencing the blurb identification discourse. The images around the book help with the lack of identification to a great degree but still omit that the book is meant for Grade 10 learners. The commercial move and discourse are silenced slightly as the book limits promoting itself or other books. In the written form, policy, history, and history education and blurb identification discourses are silenced and yet, they are present in the images displayed around the back cover that speak of topics in the curriculum, historical accounts, and help to identify the back cover as history related. No description or text about the textbook is offered which partially silences the academic move, meaning that one does not quite know what to expect.

Oxford In Search of History Grade 10 displays some historical information beautifully but lacks entailing the nature of school history as well as the history and history education discourse. The lack of images or historical reference silences any cultural, racial, and gender representation. The lack of historically related images and information makes the blurb difficult to identify and associate with a history textbook.

Viva History Learner's Book Grade 10 almost uses the back cover perfectly with reference to identified discourses and the move and step model. Though a couple of aspects may seem like they are missing, similar to *New Generation History Grade 10*, they are present in the images all around the back cover.

The discussion on discourses above made it possible to identify and group trends while producing conclusion on back cover effectiveness. Each textbook back cover is different, giving it unique features, details, and findings. It is clear from this discussion on discourses that some of the back covers need revision for specific aspects in consideration of the people, teachers, parents, and learners, who buy and interact with their textbooks for the purposes of history education. These findings may be applied to the specific textbook back covers to make sure that they represent the content in an appropriate and conscientious way.

Considering the above discussions on discourses present and missing and remembering that South Africa houses 11 national languages, people of different cultures, and even those that are not South African but live and school in South Africa, different people from different backgrounds think, function, and process information in different ways. This means that it is important for history textbooks to be inclusive and considerate even in the smallest ways. Discourses can be present but be presented in a vague manner which backgrounds them and their effectiveness. Some textbooks might even omit the discourses and it is possible that they do not understand the effect thereof on the user.

Thinking of myself as a customer and History teacher who wants to purchase a history learners textbook for Grade 10, I would look at the back cover and would like to see: the name of the textbook, the subject, and the grade for which it is intended; the author and publisher and if the textbook is CAPS compliant; and history related text and images. As a woman, it is important to see images of women in history and not just that, but those in positions of power. As a black African, African history would give me relatable content no matter what country I come from and that plays a large role in representation race and culture. I would also like to see a history textbook that tells the reader exactly what to expect in relation to content and curriculum aims, and skills makes selecting the book very easy for me. Lastly, interesting colour and design related to history captures attention and would make anyone interested and possibly want to use the textbook.

With the discussed discourses and findings concluded, it is clear that some of the history textbook back covers omit some discourses and important information.

This omission discourses and elements limits their effectiveness and gives the back cover less meaning. The model below emerged from reviewed literature, analysis, and identified discourses and was devised to show the different elements that could improve Grade 10 History textbook back covers and explain the kind of information that each element entails and how to achieve success with each.

Grade 10 History textbook blurb elements	
Commercial	<ul style="list-style-type: none"> • Advertising or promoting using language that will appeal to the reader • Possibly advertising or featuring related books and products for the 10th grade or support material
Policy	<ul style="list-style-type: none"> • Providing information about educational policy (CAPS) and its general aims • Giving Information related to CAPS and how it is applied or visible in the book
History and history education	<ul style="list-style-type: none"> • Applying information about the CAPS History curriculum especially, history-specific aims and skills • Embracing historical thinking • Displaying the kind of history can be found inside the book
Representation	<ul style="list-style-type: none"> • Placing images or people and places that reach a diverse audience • Attention must be paid to: <ul style="list-style-type: none"> ○ Culture, race, gender ○ Power dynamics (portrayal of characters)
Blurb identification	<ul style="list-style-type: none"> • Dealing with being able to identify and set the book apart as a History textbook. • Entailing: <ul style="list-style-type: none"> ○ Identification details (name, subject, grade, authors, publishers) ○ Historical design elements ○ Imagery and subject related text (history specific)

Table 5.1: Model proposed on elements needed for Grade 10 History textbook back covers

The model containing elements above clearly states, from discussed discourses and literature, the elements that need to be on Grade 10 History textbook back covers so that they leave a lasting impression to those that use and interact with them daily. This model is intended for the authors and publishers who create Grade 10 History textbook back covers. Though it clearly states what every element entails, it is a high possibility to omit something or not clearly represent it and that is why it is important to have another tool that checks that all elements are present and well applied.

Below, authors and publishers can access a checklist that helps them evaluate if the back cover that already exists or one that is being created is successfully fulfilling the purpose of the history back cover.

History textbook back cover checklist		Tick
Blurb Identification	Book name, subject and grade	
	Name of authors and publishers	
	Historical design and colours (historic feel and look)	
	History education related text and images	
Policy	Reference or mention to CAPS compliancy	
	CAPS-History aims fulfilled by the book	
	How or where CAPS-History aims are fulfilled in the book	
Commercial	Why users (teachers, parents, and learners) should use the book	
	What users will gain from using the book	
	Support material related to Grade 10-12 history (optional)	
	Related Grade 10 textbooks by the same publishers	
History and Historical education	CAPS-History aims, goals and skills	
	Summary of history topics in the book (can be historical images)	
	Excerpts from the book (optional)	

Representation	Images of people and places	
	Different races	
	Men and women in history	
	Representation of different cultures (also present in colour)	
	Fair to equal distribution of power and historical positions	

Table 5.2: Proposed Grade 10 History back cover checklist

5.3 Overview of the study

This dissertation consisted of five chapters, each dealing with a particular focus. Each chapter joined perfectly like puzzle pieces, creating a final product that displays themes, patterns, and themes that have assisted in making meaning.

To recap Chapter 1, the focus and purpose of the study was to understand the type of information that could be gathered from Grade 10 History textbook back covers and if historical and educational meaning could be made. I began by introducing the study and stating why there was a need to complete the study through information about the importance of textbooks and, in turn, textbook back covers and then continued to discuss the power of information text in general and especially that placed on textbook back covers. This information guided what would be the chapters to follow as it provided a base and background of knowledge. The rationale and motivation for the study was discussed, followed by the focus and purpose of the study. The research question was posed and the research design and methodology structure that would propose an answer was discussed. This chapter concluded with an outline of the dissertation indicating to the reader what each chapter would entail.

In Chapter 2, the literature review and conceptual framework were discussed. Literature was structured and broken down to focus on the nature of textbooks, the nature of History textbooks and the production process, and back covers as opposed to front covers and blurbs. This identified design and informational elements that could possibly be found on back covers and what other scholars

had to say about it. The power of the textbook back cover was strongly referenced and emphasised.

The review of literature was presented thematically to understand the process and themes correctly. Through this review of the literature, gaps in the field and research were identified which made it possible for me to construct a bricolage model for the conceptual framework that would assist me to acquire answers for my research question. The literature review expanded my thinking and deepened my understanding of the textbook back cover research through which themes were identified. Themes pertained to textbook back cover content, visual design elements of colour, imagery, and font all of which play unique and specific roles to guarantee and purchase.

The conceptual framework design was adopted from literature obtained from other scholars. With this framework, I identified methods that I would use to gather findings. It provided a route map of the rest of the study and how it would need to be done.

Chapter 3 discussed the research design, methodology, and methods that were applied. It described the data that was collected, when it was collected, where it was collected from, how it was collected, and how it was analysed. Within research design, the paradigm, research approach, and theoretical assumptions were explored. The study was informed by the interpretivist paradigm within a qualitative approach. The research methodology converted design aspects into applied methods. The focus was philology and iconography which were explained and expanded through research methodology, sampling techniques, and data analysis methods. Denotating and connotating of philological and iconographical elements were discussed and CDA explained. Finally, before the end of the chapter, issues of trustworthiness and ethical considerations of the study were discussed.

In Chapter 4, I attempted to analyse the selected four Grade 10 History textbooks back covers by using a data analysis method that divided the information gathered into denotative and connotative meanings speaking to philology and iconography. Analysis took place on colour, text, images, and typography. Each textbook back cover was analysed separately using this analytical method.

Through this analysis method, I was able to understand the type of text, visual or written, and these results formed the basis for CDA. Patterns and trends regarding the details on the back covers were identified. This led to the identification of six historically significant discourses that were identified briefly and would be concluded in the following chapter.

In the final chapter, Chapter 5, I discussed the findings from the study which made it possible to provide answers to the research question posed, What meaning can be made from Grade 10 History textbook back covers? Findings were concluded by comparing data collected from connotating and denotating from Chapter 4 and identifying discourses present and silent in Chapter 5. Results were collected and discussed while being related to the reviewed literature and conceptual framework. I then discussed my contributions to this study and how they may assist future research. An explanation on the limitations of the study in relation to methodological implications and bias were given. I reflected and acknowledged the research process of this study and the chapter was concluded by reviewing the outcomes of this dissertation and the influences that it had on me professionally as a teacher.

5.4 Contribution of my study to future research

This study has contributed to scholarly research that relates to textbooks. Textbook back cover literature is very limited especially in the history textbook field and this study is a contribution to show that history textbook back covers have rich data that impacts the minds of those that use them – teachers and learners. As stated in Chapter 2, textbook back covers develop trust between the reader and the content as they must represent the reader in different ways and give a synopsis of what can be found in the book. History textbook back covers entail numerous visual design and historical aspects that are combined to create a specific history and mood and which conform to the ideas of the country's governing elite which influences the meaning that can be gathered from deeply viewing the back covers. My study adds to historically significant literary conversation through the emphasis that is placed on the role of history textbook back covers that gives learners direction through a specific path. Owing to the limited amount of research in the textbook back cover field, I hope that this study will shed some light on the field with its discussion on the meaning that can be

drawn from textbook back covers, especially for Grade 10 History textbook back covers in South Africa.

The type of research provides a fresh take on the subject of learning and studying history in the classroom and in academics by highlighting the importance of the back cover. The display of historically significant text, characters, places, and events that are creatively placed on textbook back covers use multiple colours, fonts, and images to develop ideologies concerned with representation of gender, race, culture, and heritage. These elements may be viewed as a portal of historical context through discourses concerned with society, culture, power dynamics, ideologies, and nation-building. Seeing as every history classroom values study material and resources, the history textbook is one of the most important learning and teaching material that is used. The back cover is equally important as it is one of the first interactions one encounters and it holds a pragmatic curriculum. It is reflective of the content that can be found in the textbook as many present historical accounts and discourses and can therefore be seen as a display of the book.

Some History textbook back covers have made it a point to display many historically and educationally significant elements while clearly displaying identification features. Whereas some back covers are silent on these important defining features and elements, it would be advisable that in the production of future textbooks, publishers and authors of such textbooks include discourses that my study identified through the help of the move and step analysis tool and literature. A table with elements that should be on Grade 10 History textbook back covers was created as well as a checklist that authors and publishers can use to evaluate their textbook back covers. This addition will hopefully enhance the history textbook back covers to become more balanced, historically significant, and sensitive to society in matters of race, gender, and cultural representation that supports the unified belief of present-day South Africa.

5.5 Limitations of the study

The study's purpose was to deeply understand the content on the chosen history textbook back covers which was achieved through CDA and methods of philology and iconography. The phenomenon, making meaning, can easily be opposed by

many as this study rested on the interpretivist paradigm which entailed my interpretation and understating.

Qualitative research requires the researcher to understand the multifaceted social and cultural contexts that as the researcher, I am part of. To fully achieve this, the critical paradigm was applied by critically analysing data with CDA through denotating and connotating the text. These analysis methods remain open to bias because analysis through one's knowledge and understanding may not be enough to present reliable and complete evaluations. Owing to my interpretivist paradigm involvement, my background, and past experiences, knowledge and interpretation of the world has shaped the findings of this study which remain open for questioning and debate by others who may have different backgrounds, experiences, and racial and social classes to mine.

The study is limited to findings from only four Grade 10 History textbook blurbs. Many could argue that the sample size was not efficient and vast enough to gather findings, but the specific grade was chosen for the reason that in Grade 10 learners start to understand history with more meaning and choose the subject for specific reasons. It is unfortunate that my sample size minimised as I had initially started with five books but this decreased to four as the last book was unattainable. All textbooks that are used throughout South African schools go through the DBE vetting process and are CAPS approved to be used in school because they maintain the department's aims and goals. It happened that the fifth book was not approved by CAPS and was not commercialised for sale or to be used in schools which meant I had to take it off my list. I struggled to obtain a hardcopy of the textbook. The four textbooks I used as my sample were approved by the DBE and only those four are used in South African History classrooms. Findings were limited to Grade 10 History textbooks and as only four were CAPS approved, my findings were limited to South African History textbook back covers which, in turn, stopped me from generalising on a global scale.

Lastly, the COVID-19 pandemic has proved to be challenging. The study was started in the beginning of 2020 and approximately around this time South Africa was issued with a nationwide lockdown. This made working from home difficult as there were limited resources and libraries, and bookstores were closed for a

prolonged period of time. The pandemic minimised functionality and work ethic and took a toll on my and many others' mental health, which made it difficult to successfully reach milestones toward the completion of the study. The pandemic limited face-to-face interaction, limiting me and many others to online interaction which I initially found difficult. It was quite challenging in the beginning but having a study community in the form of cohort support sessions made it bearable and my work ethic improved bit by bit.

5.6 Personal/professional reflections on the study

This study was initiated by my love to understand history from different perspectives. As a history teacher who interacts with a history textbook very often, if not every weekday, my curiosity about the textbook's back cover, its purpose as well as the elements that achieve the purpose sparked and this would help me to bring meaning to the book covers.

Through my pursuit to find meaning, I interacted with a large amount of literature that was both enlightening and educational. Pursuing this study taught me that there is a deeper meaning in text and images and that these elements can make a product very convincing. The literature, conceptual framework, and analysis methods helped me to understand the meaning of each textbook back cover. Through this study, I believe I have become a better researcher who is able to critically analyse and find meaning. This study has granted me skills, knowledge, and insight that I would not have gained had I not completed it.

Interpretation takes place in different ways for different people. With this in mind, I considered the way I interpreted and made meaning of the textbook back covers, which got me thinking about how South African teachers and learners might do the same. I remembered that South Africa is very diverse country housing different religions, cultural beliefs, and social lifestyles meaning that everyone thinks in different ways and they would interpret these textbook back covers in different ways. I had to consider how individuals might interpret the back covers, what conclusions they might make, and how these conclusions might affect their understanding and learning of history. These concerns are aimed not only at learners but at teachers as well.

From a professional point of view, writing this dissertation has bettered my research, writing, analysis, and interpretation skills. This topic has added some literature to school history and textbook back cover research. I have gained new knowledge about visual design and text and how it can impact historical beliefs linked to gender, race, and culture all of which are found on history textbook back covers. Through this study, I can share analytical skills, tools, and findings with historians, teachers, learners, publishers, and authors of history textbooks.

The COVID-19 pandemic posed many difficulties through the progression of this study. Once the nationwide lockdown was issued, it was difficult to find motivation to complete chapters that were imperative to the completion of the study. Sitting in a situation that makes one feel helpless, stuck, and worried is unnerving to the mind. I had initially started my study a little later in the year and was a bit behind and not where I would have wanted to be. These factors around the pandemic made it difficult to work toward the study but through guidance, determination, and support, I realised that I could complete this study. Motivation from loved ones, guidance from my supervisor, and the rediscovery of my love for knowledge, I was able to push through toward the study's completion. I learnt my level of resilience through this study.

Completing this study has shaped and changed my thought processes. The interaction with literature relating to textbooks, history textbooks, textbooks covers, and especially history textbooks back covers has introduced me to some sensitivities that exist within history education. This study has broadened my knowledge and assessing a textbook back cover has shown me that these elements can leave a lasting impression and influence on the mind. Researching this topic has truly shown me the different meanings that exist on history textbook back covers. I hope this study fills a gap in the scholarly research and that it can guide history textbook authors and publishers to rethink some of their text and visual elements that are present on the back covers of their history book for the future.

5.7 Conclusion

This study's purpose was to understand the educational and historical meaning that can be made from viewing Grade 10 History textbook back covers. The

history textbook back covers entailed historical text, images, and visual design elements that created the blurbs. These elements blended together paved the way for historical construction, imparting knowledge, and awakening critical thinking and skill development in learners when viewed from a specific angle. In this dissertation, I aimed to understand the deeper meanings, elements, and ideologies that emerged from History textbook back covers. All these themes rounded back to the commercial, political, social, cultural, and educational pillars of historical events, places, and people. This study has revealed the missing elements and silenced discourses on these back covers. Issues regarding omission of policy, representation, history, and history education as well as identification and advertising were addressed, and conclusions summarised that Grade 10 History textbook authors and publishers need to revisit their back covers and reassess the content they have.

When one thinks of the textbook, it is more related to the content inside which includes, text, images, tables, graphs, timelines paintings, and maps. Even though the front and back cover are the first interaction one has with a book, the back cover is not the first thought. However, the back cover has to be representative of the pages between the covers and this places the large task on publishers and authors to create a back cover that is content-rich and satisfying to various key players that harbour different views and ideologies. If authors and publishing houses work with Table 5.1 which discusses elements that must feature on back covers and take the final product, the history textbook back cover alongside Table 5.2, a checklist to assess the elements applied, it is possible that History textbook back covers will display commercial and political blurb identification, representation, and history and history education in an appropriate, attractive, informative, and effective manner. This study indicated that History textbook back covers not only hold the power to interest the potential reader but can be interpreted in many ways that evoke different reactions in different people through meaning making. I hope the educational and historical meaning gathered can shed some light on the importance of History textbook back covers and the roles they play in holding the power to mould Grade 10 learners' and teachers' ideologies. The multitude of different cultural, racial, and gender backgrounds found in South Africa will influence the way the reader interprets the back covers.

The most appropriate, well-designed, content-rich, and relatable history back cover may have a lasting impression on both teachers and learners helping them to observe the elements and make profound meaning.

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APPENDIX A – ETHICS CERTIFICATE



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

RESEARCH ETHICS COMMITTEE

CLEARANCE CERTIFICATE

CLEARANCE NUMBER: **EDU018/21**

DEGREE AND PROJECT

M.Ed

Making meaning of Grade 10 History textbook
back covers

INVESTIGATOR

Ms Melody Njukuya

DEPARTMENT

Humanities

APPROVAL TO COMMENCE STUDY

08 March 2021

DATE OF CLEARANCE CERTIFICATE

09 November 2021

CHAIRPERSON OF ETHICS COMMITTEE:

Prof Funke Omidire

CC

Ms Thandi Mngomezulu
Prof JM Wassermann

This Ethics Clearance Certificate should be read in conjunction with the Integrated Declaration Form (D08) which specifies details regarding:

- Compliance with approved research protocol,
- No significant changes,
- Informed consent/assent,
- Adverse experience or undue risk,
- Registered title, and
- Data storage requirements.

APPENDIX B – TURNITIN CERTIFICATE

