

# **AN ANALYSIS OF THE VISUAL IMAGES OF WOMEN IN GRADE 12 SOUTH AFRICAN HISTORY TEXTBOOKS**

By

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A full thesis submitted to the School of Education of the University of KwaZulu-Natal in fulfilment of the requirements for the degree of Master of Education.

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## **DECLARATION**

I Ntombikayise Promise Nene (204515611) declared that:

- The research reported in this dissertation, except where otherwise indicated, is my original work.
- This dissertation has not been submitted for any degree or examination at any other university.
- This dissertation does not contain other persons' data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons.
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Signed:

## **SUPERVISOR'S DECLARATION**

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

Prof Johan Wassermann

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## **DEDICATION**

I dedicate this Masters in History Education dissertation to Andiswa Asanda Mbanjwa, a soul I lost in 2011. I know this, in a near future we will be reunited in heaven. Your presence in my heart kept me going through it all. May your soul rest in peace my beautiful, sweet child.

## **ABSTRACT**

This dissertation has contributed to the debate of the depiction of women in visual images in selected Grade 12 history textbooks. This dissertation was triggered by what I read in the South African Constitution and the History curriculum statement about promoting gender equity in schools as well as the fair treatment of women and in all spheres of life. I was, in the light of this, curious in finding out how women as historical characters are portrayed in visual images in history textbooks. Since I am an educator, living in contemporary South Africa I took an initiative in analysing the depiction of visual images of women in selected South African history textbooks for grade 12. The analysis part was completed by employing textual analysis as it assisted in analysing both the content and the visual components of the textbooks.

The research questions of this study manifested and produced rich data that has revealed how history textbooks through the visual portrayal of women reinforced gender stereotypes and inequalities. The findings showed that severe gender inequality existed in the visual images in the selected history textbooks which is in contradiction to both the Constitution of South Africa and the curriculum. My study has revealed that women are silenced in history textbooks by the manner they are portrayed in, the roles they are showed in and by the number of images that I have counted in the chapters. This dissertation has concluded that the portrayal of women in visual images in history textbooks is still a barrier in promoting gender equity in South African schools. By adopting feminism theory I have understood how and why images of women in history textbooks are used the way they are and that this is greatly related to patriarchy.

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## ACRONYMNS

ANC	African National Congress
AWB	Afrikaner Weerstand Beweging
BOSS	Bureau of the State Security
CAPS	Curriculum and Assessment Policy Statement
CODESA	Convention for a Democratic South Africa
DoE	Department of Education
ECC	End Conscription Campaign
FEDSAW	Federation of South African Women
GETT	Gender Equity Task Team
IEC	Independent Electoral Commission
IFP	Inkatha Freedom Party
MDM	Mass Democratic Movement
NCS	National Curriculum Statement
NP	National Party
SACP	South African Community Party
TRC	Truth Reconciliation Commission
UDF	United Democratic Front

# **Chapter One**

## **Introduction - Setting the Scene**

### **1.1 Introduction**

There is a proverb that claims that a picture is worth a thousand words. If the proverb is to be believed then it is clear that visual images are very powerful and have the ability to strongly influence people. In this study I will use this proverb as a point of departure to analyse the visual images of women as historical characters in selected Grade 12 history textbooks.<sup>1</sup> By visual images I refer to all visual images of women found in the sampled sections in the selected textbooks. This will include: photographs, drawings, cartoons, maps, newspaper extracts, posters, comic strips, charts, pictures and any other visual images. This study will therefore engage with two related phenomena: history textbooks and visual images of women in history textbooks.

For clarity on how this study will flow, I have formulated a route map that will indicate the progress of the dissertation:

Chapter One: In this chapter I discuss the background and context of my study; my rationale and motivation for doing it as well as the purpose and focus and the research questions posed. The research methodology employed in this study outlines succinctly and a summary of different chapters is also provided.

Chapter Two: In this chapter I reviewed the literature that exists in my field of study. The emphasis was on the nature of textbooks and how women are depicted, especially visually, in history textbooks. The presentation was thematic in nature.

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<sup>1</sup>Please note that this study is based on the previous generation of History textbooks used under the National Curriculum Statement (NCS). There are reasons for this: My study started before the new Curriculum and Assessment Policy Statement (CAPS) were introduced and I am completing it at the time when CAPS is introduced at Grade 12 level in 2014. The textbooks for CAPS were therefore not available for me to study.

The purpose of the literature review was to 'listen to the intellectual conversation' about my topic and in so doing to find a gap for my research.

Chapter Three: In this chapter I presented my research design and research methodology. A summary of this was provided elsewhere in this chapter under 1.6.

Chapter Four: This is a key part of the study. In this chapter I presented the analysis of my data. From this presentation of the analysis I generated certain findings which helped me to answer my first two research questions.

Chapter Five: In this chapter I embarked on a second level of analysis where I compared my findings as found in chapter four with the literature as reviewed in chapter 2. This second of level of analysis allowed me to discuss my findings and compare them to the known knowledge found in the literature. In this chapter I also synthesised the study by providing an overview, and the research process.

## **1.2 Background and Context of my study**

The history of a country represents the past, present and future of its people. According to Papadakis (1996) the role of history in nation-building is to help to develop a national, collective self-esteem by means of a process of inclusion. Therefore, a country is not a country without a history which includes both women and men. Furthermore, history is who and what people are and provides them with a sense of belonging. This is achieved by their knowing who they are, where they came from, what their identity is and their past histories. According to Collingwood (2001, p.12):

History is for human self-knowledge. Knowing yourself means knowing, first, what it is to be a person; secondly, knowing what it is to be the kind of person you are; and thirdly, knowing what it is to be the person you are and nobody else is. Knowing yourself means knowing what you can do; the only clue to what man [women] can do is what man [women] has done.

However, this is not always the case. Pre-1994 women of all races in South Africa were oppressed as they were not given the same opportunities as men. They were

generally only regarded as housewives and motherhood was their primary role and they were compelled to look after young children and provide nurture for the family.

Bagehot (1879) cited by Moore and Desmond (2001)) argues that, according to Darwin's theory of evolution, women are naturally viewed as inferior to men because of their role of reproduction. Consequently only men had taken all the major decisions both in societies and within their homes. In the view of Rowbotham, (2000, p.8) women generally have been associated with house work as "housework is considered women's special burden, and the routine and drudgery involved in the performance of household-related roles, mostly in textbooks and advertisement for household products". According to Carr (2008) in South Africa women were taught in a patriarchal manner at a very young age how to carry out domestic chores and take care of their family. As a result, according to Chiedozi, (2008) women in South Africa had to deal with the perception that they should be dependent on men and were inferior to them.

Apartheid, a system of legal racial segregation introduced under the National Party government who were in power from 1948 to 1994, adversely affected the black majority. Black women were especially oppressed and were not permitted the right to vote, as only white people had this privilege. But this did not mean that white women were not subordinate to men. However, not having the vote affected black women the most as they were oppressed twice - for both their skin colour and their gender. Nonetheless, this practice was not only dominant in black societies. In the view of Moreau (2007), long after the demise of apartheid, discrimination is still widespread and many services are designed in a gender blind way which ignores the different needs of both sexes.

The discrimination referred to above still happens in numerous ways and I include some examples. Women mostly appear in the advertisement of household products; certain sports that are played by girls and not by boys or vice versa and there are subjects that are "unofficially" reserved for boys. Schooling is an important space where these attitudes can be challenged. In the view of UNESCO (2007) the idea of gender equity in schools is to help tackle the inequality between girls and boys, especially in relation to academic achievement, career choices and bullying. Aikman

and Unterhalter (2007) comment that education should also ensure that girls and women of all ages develop their full potential through education and are able to ensure equal participation in building a better world. Schools are supposed to build and promote gender equality but frequently are the biggest culprits in reproducing gender inequality. Much of this is related to the educational media used in schools such as textbooks.

What then do educators and learners see when they open the textbooks that are sanctioned by the state? Many people do not take time to think about, study and analyse the textbooks that they use every day. What happens to female learners when they do not see their gender in the pages of textbooks or do not see themselves being promoted in the same way that men are promoted and portrayed in history textbooks? According to Fardon and Schoeman (2010), when girls do not see themselves in the pages of textbooks, and when teachers do not point out or confront the omissions, they learn to be absent partners in history. When both girls and boys do not see women in history textbooks portrayed as role models, political leaders and as participants in actions, a grave misdeed is taking place. What is then reinforced is that only men are leaders, decision makers and historical characters of note. The consequence of this is that women in history are neglected and they are treated as missing participants with nothing to contribute, their voices are not heard and their achievements are greatly ignored.

This neglect of women as historical characters is more real than imagined. Fardon and Schoeman (2010) demonstrated how most learners know little about women in history. During research conducted in 2009 learners were asked to name famous South African women, past and present, excluding those in the fields of sports and entertainment. Within the five minutes time frame allowed, the learners were only able to provide the name of one historically noteworthy woman. Fardon and Schoeman (2010, p.318) concluded that “learners know little about women because their books tell them little.”

But it is not only the textbooks that are to blame as they are after all a product of a society. The learners in the study cited above clearly also had no knowledge of the leaders of what has been promoted after the end of Apartheid in 1994 as a key

contribution by women to South African history – the march by women on the Union Buildings. On 9 August 1956 more than 20 000 women, led by Lilian Ngoyi, Helen Joseph, Albertina Sisulu, and Sophia Williams-De Bruyn, took part in the multi-racial march to the Union Buildings in Pretoria, to deliver a petition to the Prime Minister, J.G. Strijdom. The Federation of South African Women organised this mass demonstration against the imposition of pass laws in South Africa (Evans, 2011). According to Walker (1991, p.154) “many of the African women wore traditional dress, others wore the African National Congress colours, and many Indian women were clothed in white saris. Many women had babies on their backs and some domestic workers brought their white employer’s children along with them”. Dora Tamana, one of the leading members of the Federation of South African Women (FEDSAW), delivered a speech that motivated women to stand up and fight for their rights:

We, women, will never carry these passes.

This is something that touches my heart. I appeal to you young Africans to come forward and fight. These passes make the road even narrower for us.

We have seen unemployment, lack of accommodation and families broken because of passes. We have seen it with our men. Who will look after our children when we go to jail for a small technical offence, not having a pass?

Consequently the 9th of August has been proclaimed a public holiday, known as Women’s Day, and many of the leaders have been honoured in numerous ways such as having streets renamed in their honour. This selected historical case study shows the historical significance of women and this is recognised by successive post-1994 South African governments and leaders. The former President of South Africa, Nelson Mandela stated:

The presence of so many women from so many parts of our land underlines the weight of the pledge for women of South Africa to join hands with government for Unity, Peace and Development, by ratifying the Convention on the Elimination of all forms of Discrimination against Women, South Africa has committed itself to specific and practical guidelines for attaining gender equality and the empowerment of women (Pretorius, 1996).

As a result, in 1996, the then Minister of Education, Professor Sibusiso Bhengu, appointed the Gender Equality Task Team (GETT), a unit that was chaired by Dr. Anne-Marie Wolpe. The main aim was to advise on the establishment of a permanent Gender Equity Team in the then Department of Education (DoE) to monitor, secure and propose guidelines to address sexism in curricula, correcting gender imbalances in enrolments, but most of all to propose a strategy to counter and eliminate sexism and sexual harassment and gender violence throughout the education system.

The task team is directly linked to the 1996 South African constitution. Women helped in the drafting of the Constitution of the Republic of South Africa which represents and protects every citizen of the country (Stockholm, 2006). Women worked hard to ensure that sections affecting their rights and their lives were included in the constitution. Fleming (2006) shares that, Hillary Rodham Clinton, the leading American politician, once said that there cannot be true democracy unless women's voices are heard. It is with no hesitation that women voices should be heard and protected. If women are empowered and developed with necessary skills the economy of the country will be uplifted and many will benefit from their success. Stockholm (2006) states that this was not an easy task as women had to convince not only their political parties, but also the entire constitutional assembly, of the importance of issues related to women's rights. Thus, the South African constitution protects many critical rights for women including the right to equality, the right to freedom and security and the right to freedom from violence. As a result, according to the Constitution of South Africa (1996), the Bill of Rights states everyone is equal before the law and has the right to be treated fairly, be protected and benefit from the law. Not only does the constitution promote equality among women and men in South Africa, it also promotes gender and racial equity in all places of work.

Regarding the recognition and acknowledgement and giving an opportunity for women's voices in the constitution Garson (2006) relates that women in South Africa held 44% of the seats in parliament in 2006. Similarly Lehohla (2013) explains that in 2013 women are occupying 50% of the seats in parliament which in the history of the world ranks South Africa at number four in terms of gender equality in government affairs. According to the 2012 Social Institutions and Gender Index of the



Organisation for Economic Cooperation and Development that covered 87 countries, South Africa ranks at number four in the world in terms of gender equality which is commendable in trying to reach the goal of empowering and developing women in South Africa.

Nonetheless, these positive changes are also playing themselves out beyond politics. Noble, Arnold and Subotits (2010, p.95) note that: "The past several decades have witnessed unprecedented changes and opportunities in the lives of women and girls. More than ever before, women are working outside the home, moving into domains traditionally reserved for men, and vigorously pursuing careers and interests".

The South African Constitution is directly related to the National Curriculum Statement – History (NCS) and therefore informs what should be taught in schools and promoted in history textbooks. In relation to the above statement, Schoeman (2009,p.15) indicates that "the gender equality imperative, as set out in the Constitution of the Republic of South Africa, and embodied in the various manifestations of the school curriculum, focuses on multi-perspectives and are open to interpretation which can open up spaces for female voices of the past and present". This can in turn lead to the reconstruction of realistic historical narratives which would include women. This ideally should mean, as per the constitution, that men and women as historical characters are, in a post-apartheid South Africa equally represented in textbooks both in terms of written text but also in visual images.

In the light of the background and context as explained I would, almost 20-years after apartheid has ended, like to investigate the visual images of women in Grade 12 South African history textbooks. In the process I would like to see if all the ideals of gender equality in the "new South Africa" have somehow been achieved and if women are making the same headway in the way they are visually portrayed in history textbooks as in other fields.

### **1.3 Rationale and Motivation**

As a woman, I believe in the empowerment and development of women, and gender equality as enshrined in the Constitution of South Africa which states that all men and women should be treated the same, and have access to the same political, social and economic opportunities and ideas. As a professional educator and as a woman living in contemporary South Africa I am fully aware that education is the key to opening many closed doors. Therefore I agree with Morrell (1991) who argued that if the position of women in post-apartheid South Africa is to be any better than under apartheid South Africa it is important that the debate about gender and education should be raised amongst policy makers, as well as those involved in education and those recipients of the education, either as parents or as students.

By engaging in this study, as an educator, I am contributing to this debate by investigating and questioning the images of women as historical characters in textbooks used in schools. As educators we have to ask ourselves questions such as: What is in the textbooks that we use to teach our learners, how is gender implemented in the textbooks that we use, and how do we teach our learners about gender equity with the textbooks that are sanctioned by the state? Such questions are important to ask since schools play a role in reproducing gender inequality and it is therefore important to discover how such stereotypes and inequalities are reinforced by visuals in History textbooks.

By adopting feminism theory in my study I need to understand the visual images that portray women in selected Grade 12 History textbooks. I want to understand who are portrayed as historical characters, why are they portrayed and how are they portrayed? I want to understand how visual images are used to promote gender equity or inequality in history textbooks? I want to understand how many women as compared to men are visually portrayed in the selected History textbooks? In engaging in this study I am hoping to deepen my understanding of the relationship between the Constitution of South Africa, the History Curriculum and the Grade 12 textbooks that are used in high schools. My rationale and motivation for engaging in this study are therefore a mixture of personal, professional and conceptual reasons.

## **1.4 Purpose and focus of the study**

The purpose of my study is to investigate and critically scrutinise the visual images of women in selected history textbooks and to reach some understanding of, amongst others, how women are visually depicted, what types of visual images were used, who the women depicted are, and why have certain images being used. The focus of the study was therefore on selected Grade 12 history textbooks, in the last year of schooling, and how they depicted women as historical characters by means of visual images.

## **1.5 Research Questions**

My research questions are:

1. What types of visual images of women are used in selected Grade 12 history textbooks?
2. How are the visual images of women in selected Grade 12 history textbooks used?
3. Why are these visual images of women used in the way they are?

These research questions were designed with the aim in mind of investigating the depiction of women by means of visual images in selected Grade 12 history textbooks. The first research question will analyse the 'what' aspect – what types of visual images about women are used in the selected history textbooks? The second research question will analyse the 'how' part - how are the visuals used, are they there for a purpose or are they part of decorating the text and what is the message they hold for the user, Grade 12 learners. The final research question deals with the 'why' part - why are the visual images of women used in the manner they are and what is the reasoning and rationale behind them?

## 1.6 Research Design and Methodology

The research design that has been applied in this study has created a platform for how the above mentioned research questions will be answered in all the forthcoming chapters. In collecting data and producing analysed findings that are trustworthy this study has employed phenomenology as the research design because phenomenology in its true nature deals with human experiences. Hence, this study is engaged in an analysis of the female images in the South African history textbooks for Grade12.

Moreover, this study has employed two approaches, the quantitative and qualitative approaches which have led to the use of a mixed-mode approach and both of these approaches will be used in collecting, analysing and interpreting the data of my research. I have chosen a mixed –mode approach for my study as working with two approaches will benefit me as a researcher as well as my study and will best fit with the research design and research questions as well as the research methods and research methodology applied in this study in producing trustworthy and validated results.

The theoretical framework of this study which is feminism was set by the research design, research questions and research methods and methodology of this study. The reason why I have chosen feminism for my study is because I am dealing with gender issues in textbooks and most of all, the focus of my study is on the analysis and depiction of women in textbooks. Dealing with women's experiences and issues led to my using feminism as a theoretical framework of this study. According to Hollingsworth (2006) feminist activist research consciously seeks to break up social silences to make spaces for fracturing the very ideology that justify power inequalities, even feminist ideologies' intention to set up procedures to demystify structures and open them up for scrutiny and analysis.

The research paradigm used in this study is the Critical Paradigm. The Critical Paradigm in this study is used to understand how power works with society. It focuses on change, democracy and voicing the concerns of the minority and minoritised groups in this case voicing the concerns and issues of women in history.

The epistemology and ontology of this study have been influenced by the abovementioned methods that have been applied in this study.

This study research sample is three South African textbooks which are: *Shuters History Grade 12 Learners' book*, *Making History Grade 12 Learners' book* and *In Search of History Grade 12 Learners' book*. This study has adopted textual analysis as the Research Methodology. I am using textual analysis on the basis of the argument that visuals and words both constitute text. Textual analysis allows me as a researcher to construct the truth and reality of what is happening and how the truth is governed by people in power and it also allows me to use visual analysis as a method to interpret and analyse the visuals that will be under scrutiny. In terms of the research methods I have applied the following: purposive sampling; visual semiotics and content analysis. Purposive sampling was used in choosing the three history textbooks. Target sampling was used to earmark the portion of the text which is the images of women in the selected History textbooks.

## **1.7 Conclusion**

This chapter served as an introduction to my dissertation. I have explained the background and context of the study, my rationale and motivation for engaging in the study, the purpose and focus of the study and the research questions posed. The research methodology employed was also highlighted. This serves to set the scene for the next chapter which will be my review of the literature.

# **Chapter Two**

## **Literature Review**

### **2.1 Introduction**

A literature review is the foundation that sets the mood of how a study will progress. When compiling a literature review a researcher seeks to find what already exists in her field and how to find missing gaps and work out possible solutions in her study for these gaps. According to Boote and Belie (2005), in order to advance our collective understanding, a researcher needs to understand what has been done before, the strengths and weaknesses of the existing studies, and what they might mean. Engaging in a topic requires a researcher to embark on a literature review so as to develop and deepen the understanding about the topic. In the same vein, Baker (2000) specifies that reviewing the existing literature related to a topic is an essential first step and foundation for understanding a research project. It is clear that a researcher can never achieve noteworthy research without first understanding the literature in the field. The purpose of the literature review, according to Boote and Gaudelli (2002), is to set the broad context of the study, clearly distinguish what is and what is not within the scope of the investigation and justify the decisions made about that particular study.

In this study I am analysing the depiction of visual images of women in three selected Grade 12 South African History textbooks. This literature review will be organised thematically and will focus on: firstly, the nature and power of textbooks which, as officially sanctioned products, carry a certain power and authority; secondly, how literature reveals manipulation in History textbooks which, by dint of the nature of the subject, has certain abilities to shape views; thirdly, what does the literature on women in textbooks reveal; fourthly, how has the literature revealed feminism as a pillar of promoting and developing the ideas of gender equity in history textbooks and lastly, what does the literature on visual images in textbooks in general and in history textbooks specifically reveal.

## 2.2 The nature and power of textbooks

Textbooks by nature are a powerful source of knowledge and they provide an essential overview of what should be learnt in schools and even at tertiary level. They reveal the unknown information into the minds of learners and students. In the view of Apple and Smith (2005, p.12) “textbooks by nature have the power to provide an overview of what should be learnt in all levels of schooling. Textbooks are the instruments used in teaching and learning of all subjects at school and as such determine and propose what the school curriculum should follow regarding topics, content and visual images”. Whenever there is information required people tend to read a textbook that is available to them as an information source. Comparatively, for example, Christians depend on the *Holy Bible* (2007) for guidance and teachers and learners depend on textbooks for teaching and learning. Hence,

“History textbooks are the classical objects of history didactics research. They are still the dominant translation of the curriculum in schools and they continue to constitute the most widely used resource for teaching and learning, despite the development of new media and educational technologies. They are often regarded as mirroring dominant contents and dominant practices. They are believed to reflect the complicated relationship between power and knowledge.” Repoussi & Guillon, 2010)

According to Apple and Smith (2005, p.290) “textbooks, for better or worse, dominate what learners learn and teachers teach. They interpret and set the curriculum and often the content learned in most subjects”. They argue that for many learners, textbooks are the first and sometimes the only exposure to books and reading for learners. The public therefore regard textbooks as authoritative, accurate and necessary. Teachers in turn rely on textbooks to organise lessons and structure subject matter. This is the power textbooks have over teachers, learners and the public in shaping views and ideas. Textbooks inform the teachers about what learners must learn and what outcomes are expected from the lessons, what preparation needs to be made, what guidelines should be followed and lastly what questions should be asked during the teaching and learning process.

Therefore, the textbooks that are used in schools play an important role in the teaching and learning of all subjects. The teachers and learners are obliged to trust

these textbooks as their body of knowledge. Young girls and boys generally see the world as it is presented to them, as depicted in the textbooks. The literature reveals that, textbooks have the power to influence how children see their world including issues of gender. However, the gender stereotypes that are unconsciously carried by textbooks limit girls and boys to certain modes of behaviour, courses of study and career choices, thereby preventing them from realising their full potential (Repoussi & Guillon, 2010).

The literature has also revealed that, textbooks are also enforced by the authorities. To show how important and powerful textbooks that are used in schools are, the Department of Basic Education (DoBET) in 2010 has designed three textbooks that should be used in primary schools to test learners' literacy and numeracy. These three textbooks have been designed to meet the requirements of the Annual National Assessment (ANA). In the year (2011) educators were given these books to teach and were told by the subjects' advisors to use them because during the fourth term learners will be tested from what is in the recommended workbooks. They were told not to use textbooks other than the mentioned textbooks for English, IsiZulu and Numeracy.

Furthermore, Delaney (2009, p.314.) points out that "textbook editors and authors control the choice of textbooks that will be used for public education. This shows that it is naïve to think that textbooks are neutral." In essence textbooks that are used in schools seemed to be biased or are promoting the ideas of those in power. Literature reveals that somehow there is an undercurrent that enforces bias in textbooks. In relation to the above, Zeece (1997, p.173) argues that "no book is bias free and the need exists for the establishment of criteria textbook creators and textbooks adoption policies ought to follow when constructing and selecting materials for the classrooms." Thus far, the voices in the existing literature in this study are revealing that textbooks are not neutral and they will never be neutral because of the stakeholders that are involved in the writing, publishing and editing of the textbooks. Overall this sub-section was an introduction as to how textbooks in general are viewed as the power of knowledge and as a source of information in schools. Subsequently the next sub- section will show and explain how the literature has revealed the power of history textbooks. Hence this study focuses on the two



phenomena, history textbooks and the depiction of visual images of women in history textbooks.

## **2.2 The nature and power of history textbooks**

History textbooks by their very nature dominate how history should be learnt in schools. The teaching and learning of history relies mostly on history textbooks that are adopted and used in schools. This is why Mitchell (2013) states that one way in which textbooks are found in classrooms is through the textbook adoption process which can have an impact on society as a whole. Those with power regulate textbooks options as happens in South Africa where the DoE screens books.

Subsequently, the literature reveals that the nature and power of history textbooks in high schools should focus on history as a discipline and not focus more on political issues because a learner needs to know the basic aims of what history is and why they are studying history in high school. According to Du Bois (1992) and Zuckerman (2004, p.8) cited by Mitchell (2013), highlight that, there is widespread feeling that a school is a machine: “You insert your child in the morning and extract the child at noon, improved and standardised”. Children spend most of their time in school, learning and playing. They are taught their subjects by educators and socialise with other learners outside their own gender, race and colour. History plays an important role in the bringing up of children who learn, in the process, about their history and history heroes in the history classroom using textbooks. It is hoped that children will learn to respect themselves and others and learn tolerance in the classroom. Key in this learning process is History textbooks. According to Klein (2005) cited by Fahim (2010), school systems and schools frequently choose History textbooks that perpetuate erroneous information, and a disservice is meted out to marginalised groups, and cultural sensitivity suffers. In the view of Collins (1999) they influence the attitudes and beliefs of children by using the authority of teachers and chosen history textbooks to impart knowledge.

Moreover, Romanowski (1996) points out that for many learners history textbooks are taken as factual and unquestionable forms of information, because textbooks

used by learners in classrooms are viewed by learners as an authoritative source. Consequently knowledge that is not objective can be taken as the only truth. For example, Collins (1999) showed that a student learning from a history textbook that Africans were brought to America to help Europeans will have a distorted perception of the atrocity of slave trading and the effects of slavery upon Africans and African Americans. He warns that this distorted view can emanate from the classrooms and into society. Lintner (2004, p.30) argues that “with textbooks being the dominant instructional tool used in social studies classrooms, the history textbook becomes a powerful vehicle for, introducing and perpetuating racial stereotypes”. The notion that the literature is revealing at this stage is about the adoption of history textbooks in classrooms and the power history textbooks have in the teaching and learning of history in classrooms, in society and the impact they have on both educators and learners.

Furthermore, Bertram (2011) states that school history textbooks have generally been understood as presenting a particular version of events, and this was particularly so in South Africa during apartheid. Emphasising the negative impact of apartheid on black societies has been the primary role of South African history textbooks. In relation to the above, Dean, Hartmann and Katsen (1983) cited by Moreau (2007) argue that until fairly recently, a historical paradigm which makes the assumption that the history of South Africa began with white settlement, held undisputed sway. They continue by saying that history in the nineteenth and early twentieth century was presented from a British point of view, with the role of Afrikaners being downplayed.

Literature reveals that, history textbooks have been used as an instrument for promoting ideas of the political party that is in power at that time and period. Thus, the rise of political Afrikaner consciousness at the end of the nineteenth century brought Afrikaner heroes and events such as the Great Trek and the Anglo-Boer War to the forefront of history textbooks of that era. According to Chisholm (2008) history textbooks played a critical role in legitimating and promoting apartheid. Learners at schools in the period of apartheid learned more about the ideas of race, superiority, being inferior and white domination.

Thus far, the literature reveals history textbooks have been somehow used to deliver political issues that only promoted the ideas of racial inferiority and white domination in South Africa. On the positive side, Bertram (2011) shares that, post-apartheid curriculum changes in South Africa have resulted in textbooks in general, including history textbooks, being re-structured in terms of content, pedagogical approach and style, learning outcomes, skill-based curriculum and assessment standards of the new curriculum documents. Since textbooks have been transformed and renovated into meeting the requirements of the new curriculum, my proposed research resonates with this by asking how has these changes influenced the visual depiction of women in South African history textbooks? According to Zucckerman (2004), today's duel may be viewed as that between the old souls of the white majority (male power and dominance) clinging to their power position and the new souls of the minorities (women and people of colour) seeking to equalise the distribution of power through the education process. Nonetheless, Mitchell (2013, p.45) argues that, "these textbooks help to shape and mould learners into viable and productive citizens through socialisation that takes place in the classroom." For learners to become productive and responsible citizens stems from what they learn in their classrooms and from what they learnt from their history textbooks.

The review of the literature also reveals that, the people in power (mostly men) somehow forget that in schools, there is a girl and a boy, both of whom will mature from what they were taught in schools and at home. If there are gaps in history textbooks or learners learn distorted and fixed history how would they grow to consider that women are not silent partners but people with their own feelings and minds and only women can talk and define their roles and issues as women. Similarly, Fardon and Schoeman (2010) argue that when girls do not see themselves in the pages of history textbooks, and when teachers do not point out or confront the omissions, they learn to see women as absent partners in history. Moreover authors such as Chick (2006) and Schoeman (2009) suggest that history textbooks need to balance gender equity so that learners cannot learn about male figures only and the knowledge that they derive from their textbooks can justify what they already know about their role models in history textbooks. Similarly Zeece (1997) suggests that, there is a need not only to help professional educators understand the source of bias in textbooks used to educate children but to also empower these educators with the

skills necessary for making a conscious effort to deal with textbooks bias in terms of language used in textbooks and how images have been selected in particular textbooks.

### **2.3 How does the literature reveal manipulation in history textbooks to carry hidden political ideas?**

The review of the literature has also revealed that within the system of education in South Africa, economy, power, politics and social factors have each played a major role in promoting certain ideas with the use of course textbooks, specifically history textbooks to drive these ideas. Apple and Smith (2005, p.10) advise that, “this is a distinct problem since texts are not simply “delivery systems of fact”. They are at once the results of political, economic and cultural activities battles and compromises.” Therefore, education in South Africa has been used as a steering wheel of the government vehicle to steer society towards their ideology. Similarly, Morgan and Henning (2011, p.180) feel that “textbook content is an ideological construct that serves the current political needs of the specific country or a particular system. In writing and publishing of a school textbook, there is some kind of hidden purposes and hidden motives in that textbook”. Textbooks are moreover conceived, designed and authored by real people with real interests. They are published within the political and economic constraints of markets, resources and power. Mitchell (2013) argues that, “The creation of textbooks falls in the hands of the publishers and the literature is clear in the notion that publishers respond to their market, in this case curriculum designers”. The few who chooses which textbooks will make it into the learners hands are the major players in the issue of textbooks bias.

Furthermore, at this stage literature reveals that the power of history textbooks is crucial and plays a major role in the teaching and learning of history. Frequently educators and learners use textbooks everyday as a tool of teaching and learning without thinking of other ulterior motives. Another view in this regard is that by Pingel (1999) who states that textbooks are powerful in achieving the goals of education. According to Apple (1992), Baldwin and Baldwin (1992), Chisholm (2003) and Schoeman (2010) textbooks are often the only books used in history teaching.

Consequently it is regarded as the truth and can therefore exert considerable influence. The mentioned authors therefore caution about the role that is played by textbooks and the power they hold in the teaching and learning in schools.

Revealed by the literature, history textbooks are viewed as a body of knowledge. However they can also be viewed as tools that are used to spread political ideology. Kanji (2004) argues that history textbooks not only convey facts but also spread ideologies, follow political trends and justify historical legitimacy. History textbooks have a great impact on the teaching and learning of facts, data, ideologies and terms used in history. For many, history textbooks can be used as their primary sources as well as dispensing the hidden curriculum regarding the past histories influenced by those in power.

In most cases, history textbooks do not present and show the whole truth of a country's past. It could be one "truth" that is being shown or one design or plan that is being carried through the whole history textbook. In relation to this, Kanji (2004) believes that history textbooks should describe history from its original personal perspective. In other words history textbooks should bring about a country's true history without any hidden or distorted history. Kanji, for example with reference to the role of the Japanese in the Second World War, explains that Japanese history textbooks described the history from a narrowed and one sided Japanese perspective and not from what the author thinks should feature in their history textbooks. He wants the next generation of Japanese to use history textbooks as their tool to access their history and roots.

Furthermore, the reviewed literature also reveals that, in most cases history textbooks are written from a male perspective. This could be one of the reasons why history textbooks are viewed in this manner because the inclusion of the other gender is not taken into consideration. According to Kanji (2004) and Chick (2006) the male writers and publishers tend to overlook women's actions and contributions in history. In research carried out by Reese (1994), it was found that women's history was not contained within the main narrative and the historical records continued to be voiced from a male perspective. According to the existing literature, history textbooks have only highlighted what men have done to bring about a change in

society and in the world. They have side-lined the history of women in textbooks and their contribution to the past. Consequently the learners only hear or read about their histories in history textbooks and use that information to learn about their heritage and important data about their country in a gendered manner.

Thus far, the literature has revealed that textbooks can be used to manipulate and perpetrate a distorted history and lack of the true notion of how history should be written and presented in history textbooks. According to Cole and Barsalou (2006) history and history textbooks have always been and still are captured between the poles of romanticised views of nations and distorted history and images of the other. However, on the other hand Paxton (1999) feels that history textbooks are frequently used to introduce new topics, additional instructions sometimes follow, including supplementary written materials. Giddens et al (2005) cited by Lewis (2008) point out that the racialised textbooks bias can feed myths and misinformation about minority groups that perpetuate separatism, isolation and erroneous interpretations by favouring the majority perceptions. Similarly, when educators and learners use history textbooks that only promote the males as the winners, political leaders and revolutionists how do female educators and learners relate to their own gender? Mitchell (2013, p.15) warns that “the female learners will unconsciously think that women do not exist in history textbooks or there was nothing that women did so that they can be featured in textbooks whether in writings or in the visual images”. In attempting to answer the research questions of this study which are mentioned in Chapter One, the following sub-section of literature will further reveal how women in textbooks and in history textbooks are promoted and portrayed in writing.

## **2.4. What does the literature on women in textbooks reveal?**

Literature on women reveals that there are two dimensional key factors that shape how history portrays women in history textbooks. It could be either in writing, the language that is used to describe women or by the depiction of women through images in history textbooks. Du Bois (1986) states that the role of history can be understood as both the structure and agency that shapes the lives of women today. The historians writing the textbooks transported their own biases into the textbooks

and prejudicially shape how learners viewed the reconstruction era. Language is yet another issue that leads to textbooks being biased or promoting gender inequality in schools. According to Du Bois (1986) gender equity occurs in history textbooks by virtue of how the language is used when relating to the writing and depiction of women in history textbooks. His argument is based on the fact that language is biased thus creating gender inequity in history textbooks.

Furthermore, Romanowski (1996) found that language is used as both an authoritative figure and a powerful tool for painting biased images of minorities in this case of women in many textbooks. Romanowski (1996) emphasises that, textbooks not only define what is significant in history but they also determine what society defines as important. He then warns that; through this blind acceptance minds are shaped and moulded with the ideology found in textbooks which may contain factual information but that information may also convey selective values and judgements. More than a decade ago, Anyon (1979) cited by Mitchell (2013) pointed out that ideological perspectives that serve the interests of particular favoured social groups at the expense of less favoured social groups find their way into history textbooks. Anyon (1979) cited by Mitchell (2013) warns that, if textbooks that ideologically serve the interests of males over females to legitimate certain social “realities” about women’s place in history produce distortions that are harmful and impede the development of respect for all human beings; this continues to be passed down almost uninterrupted through generation of the readers and writers. Authors such as Wallace and Allen cited by Romanowski (1996) places emphasis on the fact that many publishing companies of American textbooks are predominantly white owned and reflect and reinforce gender inequality in history textbooks. Taylor and Benokraitis (1995) suggest that authors consciously integrate materials throughout the textbooks instead of compartmentalising information on minorities to a few sections. However, according to the literature many publishing companies respond to the pressure from their market regarding which materials and the extent of materials incorporated in their textbooks.

Similarly, Chick (2006) in 2004, and the American Historical Association created guidelines for the evaluation and selection of history textbooks which can be applied from elementary school through higher education. The whole idea for this

Association was, the central criterion for evaluating history textbooks and its ability to foster high quality history instruction satisfactorily was that history text must be reviewed by teachers and research historians. Chick (2006) advises that publishers utilise cognitive research findings, defining how learners learn historical concepts and texts should be evaluated by teachers for textual evidence to promote learning. She further points out that history texts are assessed for emphasis on historical habits of mind, which take learners beyond memorisation of names, dates and places. According to Morgan and Henning (2011), text content in history textbooks should encourage critical thinking by the identification of bias and discussion of issues related to change. Because of the wealth of historical knowledge, any history text must be selected with respect to topics and historical figures, simultaneously, omitting unnecessary gaps in the time of period or content.

Thus far literature is revealing that, historical distortion of women happens because of bias that is carried imperceptibly through the history textbooks; hence many publishing companies were and are still owned by males. Therefore textbooks only show and promote a one sided view of history and neglect the other gender. Due to these factors textbooks marginalise women in history and this is how gender equity is insidiously being created in textbooks. As Mitchell (2013) has explained, the creation of textbooks falls in the hands of the people that are in power and they are the ones who determine what should be included or omitted in the creation of a particular textbook.

## **2.5. What does the literature on women in history textbooks reveal?**

Literature has revealed that women in history textbooks are shown in lesser numbers compared to those of men and in less favoured positions. Writers such as Schoeman, (2009) van der Spuy, (2006) Clark (2005) and Chick (2006) argue that, women in history textbooks are written about and portrayed in their gender roles. According to Schoeman (2009) the representation of women visually and in writing is still less compared to men. In her research she discovered that the number of images of men exceeded those of women, although there was a variation among the textbooks. The most gender- fair chapter was from *Viva History* which featured



almost twice as many images of women compared to those of men. In her research she discovered that males were portrayed as active, assertive and curious, whereas females were portrayed as dependable, conforming and obedient. This indicates, according to the literature that in South African history textbooks women are written about and depicted in a way that shows their vulnerability and their passive and submissive attitude toward their male competitors. In this study, Chapter Four will reveal if this is still the case.

Literature has also revealed, according to Clark (2005) that, these circumstances have led to other writers considering writing only from the male perspective because of the neglect against women, whereas this investigation is concerned primarily with its effect upon the position of women. In relation to this, van der Spuy (1992) points out that power and gender imbalance also has a role in the depiction and writing of women in history textbooks. According to her research, a white man stood in a position to silence a black woman with the power of his knowledge and took for granted his right and duty. She argues that African men were represented in more favourable terms than were African women in the writings of white colonial men. Van der Spuy (2009) argues that the issues of race, power and gender, remnants of the colonial era, led to African women being viewed as invisible in comparison with African men.

According to van der Spuy (2009) this shows that for black women it was a “double burden” because of their gender and their skin colour. Images of black women could not be traced because of their “double burden” therefore in the South African history context they do not exist. Furthermore, the Zinec-Amina team (2009) argue that gender relates for socially constructed roles of women and men and what is expected from them. Society views women and men differently because of certain roles that they play in their communities and interestingly enough the roles were determined by men and accepted by women. This is the same reason why women in history textbooks are portrayed in positions of subordination and are seen as less important in history textbooks. Chick (2006) argues that, research has well established the fact that women are significantly underrepresented through images that they analysed in their study. They also find that the text in high school history textbooks do not relate with what the image show. In their study they were focusing

solely on the in the images of women. Tetreault (1986, p.54) states that: “By focusing solely on the images of women we accomplish two goals. First the research has shown that women are more likely to appear in textbook images than they are in the narrative, so by isolating one variable we were able to study more abundant sources of women in textbooks. Secondly, examining images affords us to add to the conversation on the inclusivity of women by investigating how women are portrayed in the African-American history textbooks.”

Furthermore, keeping in mind what literature thus far has revealed, mostly in India, South Africa and in other parts of the world, there are some major problems that show male dominance in history textbooks. Thus, Christie (2006) highlights that the symbolic significance of women as mothers has been one of the most pervasive of these from the time of nationalisms’ earliest expression and then continues arguing that the symbolic elevation of women in this way has commonly required efforts to overcome prejudices against their involvement in public life and child-bearing has operated as justification for their exclusion from the early days of nationalism. Similarly, Clark (2005) states that, domestic occupations consist of tending babies and young children either as mothers or servants in preparing household meals and keeping the house clean. These have been occupations that oppressed women in terms of making their way into politics and outside work environments and being in programmes that developed women so that they make it to the equal presentation of women in history textbooks. Literature thus far is revealing that attributes of men and women portrayed in the textbooks are heavily stereotypical.

Furthermore, Fahim (2004, p.17) argues the point that, “in 1965, the government of India proposed to create a curriculum conducive to sex role-play in recognising the fundamental equality between men and women”. According to her study this was the first step to remove any practises derogatory to the dignity of women. She argues that ever since that policy was implemented the National Council of Educational Research and textbooks industry, educational policymakers had full control over the content and format of Indian school textbooks but with limited capacity for change. Part of the reason for this is that within Hindu society women are submissive in such a way that men have complete authority over them. Kalpana (2010) warns that, according to Hindu laws a woman should not be independent. Her father has

authority over her in childhood, her husband has authority over her in youth and her son has authority over her in her old age. Chetty (1991) explains that an ideal Hindu woman is a good wife, mother and daughter who accepted this domestic role without contest. This might be the reason why women are not featured in most history textbooks because of their traditional “acceptance” from the nineteenth century. The next sub-section will show how women are visually depicted in history textbooks.

## **2.6 How has literature revealed feminism as a movement in promoting and developing the ideas of gender equity in history textbooks?**

The concept of feminism is mostly used in elevating and developing women in various societies and in all spheres of life. It was first used in France and Britain by feminists and women who believed in fighting for women rights. According to the Zinec team (2009) feminism is a term that emerged in 1837, through the French language to define a line of thought promoting the rights and roles of women in society. Similarly, Rowbotham (1973) cited by Schocher and Waysher (2012) states that some feminists have highlighted the fact that, the major leaders in fighting for women’s rights in all aspects of life whether political, social, cultural or economical were from more industrialised countries such as France and England, perhaps because they did not have such oppression from the government as other countries, in this case South Africa

Furthermore, one of the first aims of women’s studies was to raise the visibility of women in a curriculum and higher education system that had largely ignored their presence in the past, and in this regard we may well want to ask whether these aims have been met. According to Caote (2006, p.26) “an entire Department of Women’s Studies in America and elsewhere would have been visible; Master’s programmes could not hope to make such an impact”. Changing the images of women and men represented in history textbooks is a more acceptable notion of the world and the place of women in it. Taking this argument further by explaining in depth, Rowbotham (1993) mentions that during the wars that England was involved in,

women took men's places by working at factories because their men were at war. There was no man there to support them and their children so they had to leave their homes and find work so that they could make a life for themselves and their children during the period of the industrialisation in England. Women in England used that time to make their issues known, calling for women's right to vote.

Nonetheless, Rowbotham (1993, p.9) argues that, many feminists in Britain empowered women to stand up for their positions and for what they believed and asked, "Are there a woman in England who can represent her sex. If there be let her come forth, or be assured that until she appears there is no salvation for men. It is needless to reproach man for not doing woman's work. Woman has work of her own to do and she has own feelings, she has her own wrongs and only she can describe them." It was these women's movements that opened the eyes of women in England and influenced other powerful countries such as France. During the period of the Women's movement in England and France, South Africa was in the hands of white man control, was burdened by colonisation and during this time women were viewed as silent partners as stated by Fardon and Schoeman (2010) and inferior to men. It is relatively recently that women are viewed, in some cultures as independent individuals separated from gender stereotypes. Furthermore, Clark (2005) shares that, hitherto the historian has paid little attention to the circumstances of women's lives for women have been regarded as a static factor in social developments, a factor which remaining itself essential the same, might be expected to exercise a constant and unvarying influence on society. She then takes this further by explaining that;

Clark, (2005, p.270) cautions that, "In a society where women are highly developed men's characters are insensibly modified by association with them, and in the society where women are secluded an immature men lack that stimulus which can only supplied by the other gender. In modern life, the majority of English women devote the greater part of their lives to domestic occupations, while men are freed from domestic occupations of any sort, being generally engaged in industrial or professional pursuits and spending their leisure over public services or personal pleasures and amusements."

At this stage, literature is revealing that the inequality of women and men was seen as a normal obsession and was accepted as if women were created to be devoted to domestic occupations. Therefore, history textbooks that are currently used should

promote gender equity in a way that both genders should be featured in the mainstream of history. Learners, especially in high schools should be able to identify and relate to the images that they view in their history textbooks. According to the Zinec-Amina team (2009) the history textbooks that are produced for schools are used by both female and male learners. They look at the images that are in these textbooks and what they see is the only “truth” for them that is carried in history textbooks, either visually or in the text. The above statement will then link with the next sub-section where the literature will reveal the power of images in history textbooks.

## **2.7 The power of images in history textbooks**

Visual images in textbooks play an important role in teaching and learning in classrooms. Learners in high school are exposed to different types of visuals that assist them in interpretation and analysing data or text. Goldstone (2004) and Kress (2003) cited by Serafini, (2011) argue that adolescents are increasingly exposed to texts that contain elaborate visual images, unusual narrative structures and complex designs elements. All of these elements need to be implemented in a coherent manner within the text that they appear. According to Chick (2006), a child sees the world as it is presented to her. What children see ought to be true in their own world and they cannot challenge the writing and depiction of women in textbooks because, a child first sees and then reading comes at a later stage. Furthermore, Osler (1994) posits that visual images can be much more powerful than text. The importance of visual images in textbooks plays a crucial role in a way that promotes and develops learners’ capability of thinking, analysing and interpretation of visuals.

Keeping in mind what Osler (1994) has suggested above, literature has revealed that, in most cases, when children grow up they learn by first looking at pictures, and then they learn to talk and finally learn to read. By the time they are able to read for themselves they have unconsciously seen images of men being portrayed as heroes and saving the world and when they enter school, the textbooks that they use are gender stereotyped and depict women in their gender roles. Chick (2006) continues by explaining that, feminists and other researchers have argued that gender

stereotypes lower girls' self-esteem creating the void that has a detrimental effect on their self-image, aspirations and motivation. Similarly, Thompson (1973) cited by Rowbotham (1973, p.72), in a book titled *Hidden from history*, made a comparison with slavery and female oppression in history textbooks. Slavery and female oppression were determined by birth, like the skin of the black, "The unequal social relationship between and women meant that could "brand" women with "mental incapacity" and call it "nature" women often accepted the men's definition of their "nature". Thompson called on not to submit to the masculine version of the female inferior. Once women became conscious of this cultural imposition which defined them as inferior, the "fetters" would be loosen, he added their magic depends on your ignorance and on your submission." This was a call for women to stand up and fight for their rights.

Thompson cited by Rowbotham (1993, p.92) has warned that it is women's call to fight this gap and problem of not being featured in the main history textbooks and to highlight their concerns against the neglect of men and how they represent women and men in history textbooks. It is not natural to follow what a man has defined as the role of a woman in history or in society. Literature reveals that the women activists in London in the 1970's argued that, "up to the present hour, have not women through all the past ages been degraded, oppressed and made the property of men". It is therefore the responsibility of women to fight against the representation of women visuals in history textbooks because women have been constantly sidelined and neglected in history textbooks. Textbooks are regarded as the first knowledge that young learners use to receive information. By viewing this literature the common argument is the power that textbooks have over teachers and learners. Literature reveals that, textbooks and images constitute a well-matched marriage. Kress and Van Leeuwen (1996) argue that images portray many ideas and provoke critical thoughts. Textbooks and images work together as text can be written and analysed according to a particular historical background and an image can show you the details of the event without the need for written text. Rose (2001) stated that teachers need to help learners consider multimodal and interconnected sites of meaning making, production and the viewing of the image itself. She further explains that, by considering the visual and design elements of multimodal texts across these sites, teachers will expand learners' interpretive repertoires to address the three

strata of meaning. This ideal will benefit school children so that they are able to work with different visual images and their meanings and positioning in textbooks. Serafini (2003, p.16) emphasises that, picture books are multimodal texts that have been a stable feature of elementary classrooms for many years. "The comprehension of visual images always begins with the perception of the visuals that artists, illustrators and graphic designers use to render a story and communicate to readers". The most important key for the readers of visual images used in textbooks is, do they communicate with the reader and what messages are shown in an open manner, what messages are carried by these images in a hidden manner and the denotation and connotation of the visuals. Furthermore, Kress and van Leeuwen (1996) share that, to make learners aware of how artists use positioning in the picture books is an important concept for interpreting visual images. It is important to have the skill to know how close or far the viewer is positioned relative to the objects and participants in an image as this affects the viewers' relationship to these visuals. When the actors or characters in an image are positioned closer to the viewer, readers tend to feel a strong relationship with them, and when they are positioned further away, less interest is shown and readers are not able to connect with them.

Thus far literature is revealing that the positioning of the image plays a crucial role in stimulating the reader to connect with that image. The colour of the image also plays a crucial role because a reader will quickly interpret the image by the way it is positioned, by the size and the colour. Ultimately, readers need to have the satisfaction of being able to communicate with the visuals that are shown in their textbook, of both their role models, women and men. Arnhem (1974) cited by van Leeuwen (2005) states that if readers do not attend to particular elements, they cannot draw from them during their interpretive process. The school learners and readers of these textbooks should be able to identify the importance of that image in that particular book so that they can make sense of what the writers were trying to express in linking images with written text. According to Kress and van Leeuwen (1996) attending to how perspective is used gives readers clues to the relationship among characters and objects in a story or image, and the way the readers are being asked to consider these characters and objects.

Kress and van Leeuwen (2006) explain that written text and visual images are governed by the logic of time or temporal sequence, whereas visual images are governed by spatiality, composition and simultaneity. The work of art of different artists and publishers influences and shapes how the female learner and male learners view their society in terms of how visual images are used in their textbooks. In a study carried out by Subakir (2012) it is found that many researchers show bias reflected in the words and linguistic structures because this is the only research that is available to them. He complains that, currently no systematic research has been undertaken in Malaysia to study how visual images can reflect gender bias. Taylor (2003) states that the messages about gender roles and gender identity that are transmitted through these texts are thought to affect the future behaviour of the children who consume them; as they formulate their own roles in society. Moving over to the next section, literature will reveal how women are visually depicted in history textbooks

## **2.8 What has literature revealed on how women are depicted in history textbooks?**

Literature reveals that the depiction of images of women in history textbooks does not portray their true nature or role that they played in their societies. Kress and Van Leeuwen (1996) further argue that images are not just more or less faithful depictions of people, places and things (which may or may not have added connotative or symbolic value) but they also communicate through the way they structure the relations between people, places and things. Thus leading to critical thinking about an image, for example when analysing an image, many questions arise such as, who is in the picture, what is the picture saying to you, who took the picture and why and when was the picture taken. Kress and van Leeuwen (2005) warn that once a researcher has dealt with all those questions, an image again provokes thinking into how is the image depicted, does it connect with what the text is saying, or is a picture used merely to decorate the text and make it learner-friendly? These are actually issues that I am working on hence my study is analysing visual images of women in selected South African history textbooks for Grade 12.



Scholars and writers such as Schoeman (2010), Subakir (2012) and Chick (2006) have warned that educators in schools have to be aware of which visuals are shown in textbooks and how they are shown. Hence, in the 2002 National Curriculum Statement, it is stated that visual literacy should be one of the skills that a learner must master at an early stage of schooling. Thus, according to Wileman (1993), visual literacy is the ability to read, interpret and understand information presented in pictorial or graphic images. Hopefully this link will enable me to discover how visual images of women are depicted and find out if these skills are used in analysing the visual images of women or men in history textbooks. In terms of textbooks and visual images, Collingwood (2001) states that textbooks convey a global understanding of history and rules of society as well as norms of living with other people. Collingwood (2001) suggests that we understand our societies better by what and how they are depicted or shown by means of drawings, photographs, pictures, maps, charts and so forth.

Thus far, literature reveals that with reference to women's concerns and issues on their depiction and positioning in history textbooks, less has been done to change the way women are viewed in the world that as yet, is still dominated by men. A study by Schoeman in 2009 clearly shows that little has been achieved to bring justice to the representation of women in South African textbooks. Literature at this stage reveals that few studies of visual images of women in history textbooks are executed. There was little evidence that showed gender equity in textbooks because history textbooks are still written from a male perspective; showing women that are either portrayed in a passive manner or depicted as mothers inside their houses engaged in house work.

Drawing from literature, again, Kress and van Leeuwen (1996) argues that images of women in history textbooks have been used as a decoration in the text, to make it more attractive and learner-friendly. Images in textbooks stimulate and encourage learning in school children and portray the true meaning of learning and assist in developing visual analysis skills. Christie (2006) points out that visual literacy is very important to the learners because through it they learn to explore the roles that are placed in society. Lowe (1994) cited by Rose (2001) also argues that visual images

are necessarily simpler than documentation. In this sense, images are the core fundamental tool in attempting to develop learners' visual literacy and analysing skills.

According to Collier (2002) cited by Kress and van Leeuwen (2005) the content of a visual field usually contains a complex range of phenomena, much of which is outside our awareness as an observer. Images therefore provoke interpreting skills and enforce critical thinking of how things, people and places are depicted, the way they are and why their positioning is different in attracting the viewer. Collier (2002) cited by Kress and van Leeuwen (2005) argues that the content of visual images is rarely shaped only by the constructive influences of recorders and subject. He further argues that sometimes what we see in the textbooks does not reflect the whole truth of the experience and tends to overlook other factors of history.

Literature reveals the notion of the importance of visual images in textbooks by revealing that, the visual images of women in history textbooks are important because they bring the reality of the world and they deal with signs that we can see, study, interpret and analyse with our own understanding and point of view, because we study what we can see visually. In the view of Collier (2002) cited by Kress and van Leeuwen (2005) visual images allow the participants to observe and discuss the circumstances themselves, providing an insider point of view. Berger (1997) explains that, seeing comes before words. The child looks and recognises before she can speak. The point Berger is making here is before we are able to read and speak, we first see and recognise and in this sense we are using our visualisation skills without text. Berger (1997) argues that visuals allow for deeper insight as well as heightened abilities to communicate data and concepts. Stokes (1998) goes even further and warns that we may find that much information is better presented visually rather than in words. According to Naylor and Diem (1987) cited by LaSpina (1998) pictures and photographs are not only useful for developing observation skills but are also useful for building concepts and generalisations, drawing inferences, initiating inquiry, formulating hypotheses and testing hypotheses. A series of pictures and photographs may also be used to show patterns, variations and change overtime.

Hopefully this study, rooted in a South African context, will contribute towards filling this niche. According to Kress and van Leeuwen (1996) visual images of women in history textbooks are often treated as “decoration” or are dismissed altogether. The positioning of the visual image shows how important or not that image is. Kress and van Leeuwen (1996) reveal that when characters or actors are positioned to look up, readers will view those characters as powerful. In contrast, when characters are positioned to look down, readers tend to view those characters as less important and less powerful. It is this skill in understanding the images that one needs to acquire when analysing visual images in textbooks. Literature reveals that in order to understand visual images, one needs to understand how they are used and in this case, how they are used in textbooks that are used in schools. Unsworth and Wheeler (2002) cited by Serafini (2011) asserted that if readers are to understand how images represent and construct meaning, they need knowledge of the various visual signs systems such as photography, diagrams, graphs, typography and illustration used in their production and interpretation. This discussion leads to my next sub-heading that explains more about visual images of women in history textbooks.

Furthermore, the literature reveals that few studies of visual images of women in history textbooks are examined and there is little evidence that shows gender equity in textbooks because history textbooks are still written from a male perspective. The women in these textbooks used by these authors reveal that women are both portrayed in a passive manner and depicted as mothers, or are inside their houses engaged in house work.

Additionally, to learn more about the women and men of the past, societies’ visual images should show women in a positive manner and promote gender development in schools and in textbooks that are used for teaching and learning. Wells (2002) points out that pupils’ understanding of the experiences of women and men in the past are likely to be heavily influenced by the visual images they encounter in their history textbooks. Therefore he alerts publishers and textbooks’ authors to carry a considerable responsibility with teachers to ensure that pupils are presented with a range of images which address the experiences of groups. In relation to the above, Watts (1992) cited by Chick (2006) claims that history teachers were ignoring

women's experiences, and were therefore seriously distorting the past, as the majority of school texts had kept women firmly in their alleged places.

Therefore, Chick et al (2006) suggest that textbooks' publishers and educators should consider selecting textbooks that will not silence the voice of the other gender and praise one gender over the other. Both female and male characters that are used in history textbooks should share a 50/50 ratio as is stated in the 1996 Constitution of South Africa. Chick (2006) argues that teachers of history often use the metaphor of a journey through time. Learners travel by train through each time period and teachers help gain basic historical knowledge as they travel toward the present. Frederickson (2004) using this metaphor, shows that learners have encountered very few women on the journeys and the historical record has been narrated by a man. Literature reveals that, in developed countries such as America, Britain and France where the women movements began as far back as in the nineteenth century, women visuals are still few in history textbooks and history textbooks are narrated by the voice of a man and that the majority of publishing companies are still owned by white men. The textbooks that are published and selected in schools for educational purposes are frequently written by men, where the chances of viewing history textbooks that are not biased, either in linguistic and visuals are very slim.

Moreover Christie (2006) study evaluated K-12 American textbooks for gender balance, the number of male and female historical figures in text content and illustration. The result was that more males than females were found at all levels, in both content and illustrations. In her analyses on the images of women in history textbooks she found, for example, that women were deemed as not being involved in both world wars. In a similar study that was carried out by Chick (2006) the K-12 Education Committee of the Western Association of Women's Historians evaluated 22 middle school and high school American textbooks. Chick further explains that, they also find that the information about women was not fully integrated within the text but rather was added as sidebar notes. They reported that women's history was not contained within the main narrative and the historical record continued to be voiced from a male perspective. However, according to Hanneman (2013) feminists argue that the power relationship between men and women is just as important as

that between social classes in understanding social change and that recognition of conflict between men and women leads to a re-interpretation of standard accounts of social movements and ideas as well as opening up new areas of enquiry.

Dillard (2013) argues that, although many of Spain's earliest poetic texts give expression to a female voice, she clarifies that it was not until 15<sup>th</sup> century that Spain's first female authors were documented. She argues that, it was perhaps for this reason that gender-conscious studies of medieval Spain have been so scarce in relation to those concerning other parts of Europe as researchers with a feminist perspective have had to limit their investigation to the text of males. She then warns that, nevertheless much can be learned from the images of women projected onto the literature from chronicles composed by medieval men. Hanneman (2013) mentions that the writing of women's history flourished in the 1970's and 80's, in particular in the United States of America and Britain, although there were different emphases and approaches that mirrored divisions within contemporary women's movements.

Literature reveals that the reason many authors and feminists in Britain chose to write about working women and trade union organisations was because this is what women were involved in during industrialisation. Whereas in the USA researchers chose to focus on the different cultures of women, their writing were more on slavery and Black women in the states of America and paid less attention to viewing the visual images of women that existed then and now. One of the biggest challenges I have thus far encountered is finding more positive research about the visual images of women in history textbooks in high schools. The literature that I am currently examining reveals a less depiction of women in history textbooks and those countries that were only free from oppression from government in two decades such as South Africa lag behind in terms of promoting gender equity in the textbooks that are used in schools. Hutchnins, Drake and Clark (1919) cited in Schocher and Waysher (2012) share that, activists with the first organised women of the late nineteenth and twentieth centuries found that women were largely absent from standard history texts and this inspired them to write their own histories. Similarly, Hannaman (2012) shares that, the Suffrage Campaigners were also anxious that the achievements of the vote and women's part in gaining this part victory, should not be

underplayed and therefore they took an active part in constructing a narrative campaign that would have a long lasting influence on subsequent generation of historians.

In the 1920's movements led by Millicent Fawcett wrote histories of the movements which in this day and age are considered as classic texts. Similarly Scott (1993) shares that, the evolution of the contemporary women's history movement differs from earlier dispersed writings about women's history because it embraces the value that, there are many historical 'truths' and reject the notion of one 'real' history waiting to be written. Zinsser (1993) states that feminist historians have been engaged in the re-writing of history. To date, however, women's history seems to have had little impact on secondary school textbooks. Scott (1993) contends that publishers in the 1900s have done little more than add subsections on women in history. Scott argues that, even those individuals who see advances in the representation of women in world history textbooks acknowledge that insensitivity in gender positioning still abounds. Sleeter and Grant suggest that (1991) beyond insensitivity issues there is evidence of serious omissions and misrepresentations in textbooks due to ideological differences and values. The misrepresentation of women in history textbooks has caused a stir and drawn many researchers, writers' authors and feminist historians' attention in questioning women's role in history textbooks.

Literature reveals that, women's history is now far more embedded in the curriculum in higher education than half a century ago, the number of professors in women's history has increased and there are far more publishing outlets. Although much has been achieved in terms of promoting women's movements in various countries such as, the USA, France and Britain in terms of writing women histories in non-biased language, Hanneman (2013) still feels that many mainstream texts still give scant space to the specific experiences of women. She then argues that, in this context it remains important to promote research into women's history both academically and in the wider community. In the South African context I am hoping to find different results from what the other authors have found in their dissertations and research. This chapter has paved a way for me to discover what exists in my field and the gaps and problems that need to be addressed accordingly. Literature has revealed women issues of which I was not aware and did not consider regarding the depiction of

women in history textbooks and in the. Following chapter, Chapter Three, I will deal with my Research Methodology and Research Methods and design which will show how I have applied these methods in attempting to make my study trustworthy and valid.

## **2.9 Conclusion**

This chapter has laid a foundation regarding the nature of textbooks and how they are used in high schools where the concern is on the visual images of women in history textbooks. It has been discovered that there are still gaps in the presentation of women in history textbooks and textbooks in general. One of the gaps that I discerned when I reviewed the literature on the depiction of women in history textbooks is, women images in History textbooks are topped by those of men and they are underrepresented. In recent times there has been less written on this subject. I surmise e that authors and researchers are no longer interested in carrying out research on women's histories and images in history textbooks. There are a few recent examples carried out in different countries where the results are similar. This chapter has also identified the reality of how history textbooks can be manipulated in carrying political ideas of the ruling party and how males still dominate in some spheres of life. Many history textbooks are written from a male perspective because most of the publishing companies are still owned by males. This chapter has attempted to answer the research question that I have mentioned in the introduction and the answer I find is, there are less images of women in history textbooks and they are used to show their gender roles of how society views women and they infuse them with political ideas and portray them in positions of subordination. Chapter three will then discuss Research Design, Methodology and Research methods that will be applied in the collection of data of my own research on the depiction of women in the selected South African textbooks that are used in Grade 12.

# **CHAPTER THREE**

## **RESEARCH METHODOLOGY AND METHODS**

### **3.1 Introduction**

This is a key chapter in my study. The reason I say this is because without this chapter the entire study will have no direction and will lack foundation. This chapter is therefore the steering wheel that drives the entire study forward. Therefore, in this chapter, I will explain the research design and the methodology and research methods that have been applied. The research design applied in this study will provide a route-map on how the research questions asked were answered.

### **3.2 The Research Design**

The research design applied in this study will set the scene on how the research questions were answered. It will also explain how the methodology and research methods were employed in the process of producing the findings of the study.

The literature revealed that there has been much confusion between the ideas behind research design and research methods in educational research. Researchers at times confuse them with one another. According to Durrheim and Wassenaar (2002, p.6) “research design is different from research methods by which data are collected”. It is not uncommon to see the research design treated as a mode of data collection rather than as a logical structure of the enquiry. A research design is a working plan on how the research will look before the research methods are applied. Creswell (1994) explains that, the function of a research design is to ensure that the evidence obtained enables us to answer the initial question as unambiguously as possible. The research design makes it clear how the study will proceed and how it answers all the research questions. It gives clear signals on what methods to use after the selection of a research design. Durrheim (2002, p.29) warns that a research design is “not just a work plan. A work plan will flow from the projects research design. Yin (2006, p.89) explains that“ before a builder or architect can develop a



work plan or order materials they must first establish the type of building required, its uses and needs of occupants. Then a work plan will flow from this.” In other words one can never start research without designing first how the study will look. Creswell (2011) points out that in social research a researcher needs to ask herself what kind of evidence needs to be collected. He suggests that, without attending to research design matters at the beginning, the conclusion drawn at the end of the study will normally be weak and unconvincing and fail to answer the research questions. Durrheim (2002, p.29) explains that, “essentially the research design is the plan of how the researcher will systematically collect and analyse the data that is needed to answer the research questions”.

To avoid weak and unconvincing results, this study has employed a phenomenological research design because in its true nature it deals with human experiences. The phenomenological design in this study is used as a way to understand the phenomenon of the visual portrayal of women in textbooks. It is the search for essences that cannot be revealed by ordinary observation. Since the focus of the study is the visual portrayal of women in history textbooks, the phenomenon that guided me is the concept of visual images of women. In this case, the human experience which this study focuses on is the visual images of women in selected history textbooks. According to Sanders (1982) phenomenology can be described as a qualitative research technique that seeks to make explicit the implicit structure and meaning of human experience – the case of this study in history textbooks. According to Edie (1962) cited Ehrich (2005) by point of the phenomenology is to cut straight to the pure and unencumbered vision of what the essential experience is. Therefore, phenomenology will be used to tackle how women are depicted in history textbooks and how I understand the human experience of this depiction within the three selected South African history textbooks for Grade 12. My research questions drove this study to be a phenomenological research design and led me to choose the critical paradigm as my research paradigm which I will discuss later.

### **3.2.1 Critical paradigm**

A paradigm is viewed by many as a broad plan that guides the researcher and it flows from what the design of the research has outlined. According to Taylor, Kermode and Roberts (2007, p.5), “a paradigm is abroad view or perspective of something.” In addition to what the three authors have shared in terms of a paradigm, Weaver and Olson’s (2006, p. 460), argue that “a proper definition of a paradigm is, a paradigm reveals how the research will be affected and guided by a certain paradigm, ” In this study I have adopted the critical research paradigm to reveal how the research will be guided.

The reason I have chosen the critical research paradigm is because I am curious to understand the ways in which power works in society. According to Dimitriadis and Kamberelis (2006, p.132) “in more complex organisations of society the way power plays out is not always easy to see”. Therefore the critical paradigm focuses on bringing about some kind of change that will benefit those groups who are understood to have little power or few opportunities or choices open to them. This may be due to their gender, race or their class. The critical paradigm best fits the focus of my study which is, analysing the visual images of women in history textbooks. I am hoping to discover what exists in the selected textbooks regarding women’s histories and visual images. Lincoln and Guba (1994, p.109) explain that the “critical challenges both post-positivist and interpretivist paradigms because the critical exposes how political ideology is inextricably, interwoven with knowledge but problems exist. Secondly the critical paradigm can be seen as an umbrella term for set of different orientation to research.” Giroux (2011) argues that the critical paradigm has an agenda of change. In addition Guba and Lincoln (1994) argue that the critical paradigm is historically realism. Historically, realism is the view that reality has been shaped by social, political, ethnic and gender values. This is why this study has adopted a critical paradigm because it will reveal why women are depicted and positioned socially, politically and ethnically the way they are in the history textbooks studied.

However, there are weaknesses concerning the critical paradigm. It is viewed as labelling participants as belonging to certain groups. Furthermore, according to Cohen, Manion and Morrison (2007) the critical paradigm stereotypes participants in

two ways. Firstly, it often labels participants as belonging to a particular marginalised group; therefore homogeneous notions of identity are superimposed. Secondly, the critical paradigm does not acknowledge that different participants enter the research at varying levels of conscientisation.

### **3.2.2 Ontology and Epistemology**

The research design, paradigm and the methodology in this chapter have been influenced by ontological and epistemological positions because my study deals with power and values relations. Marsh and Furlong (2002) cited by Richard (2003) state that ontology is the science or theory of being. It concerns the questions of how the world is built and 'is there a real world out there' that is independent of our knowledge of it? Marsh and Furlong (2002) take this further by explaining that two distinctions can be made; there is a real world that is independent from our knowledge and secondly there is no real world but the world is socially and discursively constructed and hence dependent from a particular time or culture. It is especially the second idea I have used in finding out what really exists in terms of the visuals in history textbooks as I agree with Marsh and Furlong that the world is not independent, and is socially constructed. In other words the world is dependent on what surrounds it in terms of time and culture. In the case of this study it is mostly the South African context related to gender relations as explained in chapter 1, the NCS, textbook publishers and the constitution. This is where the question of power and domination originate regarding the textbooks. Who has the final word in deciding what should be included and what should be omitted from history textbooks?

Miller (2010) in turn views ontology as the study of the way things are and the form and nature of reality. Miller also provides us with three usable concepts regarding ontology, namely it is:

- The study of the nature of existence
- The specification of concept(s)
- The body of knowledge describing a domain of knowledge that is commonly known

These concepts assisted me in developing an ontological position namely: reality is socially constructed and in the case of this study textbooks are socially constructed by various stakeholders; within this reality concepts such as power, feminism and textbooks are key and lastly the body of knowledge is textbook research.

On the other hand epistemology is, according to Casey (1996), concerned with “ought” rather than “is”. This is settled by reasoning rather than investigating. Richards (2003) declares that epistemology is the theory of knowledge. One’s epistemological position reflects the ‘view of what we can know’ about the world and how we know it. Harvey (2010, p.15) puts it as follows – “epistemology is the study of knowledge and knowing based on well justified beliefs”. Therefore, epistemologically in this study about the visual portrayal of women is used to find out how and why they are portrayed, by reasoning.

However, some critics feel that ontological and epistemological positions are not always spelt out and are implicit rather than explicit but show themselves in the matter of methodological approach. According to Marsh (2002) these stances shape the approach to theory and the methods utilised and are grounded deeply in the researchers’ beliefs about the world, resulting in the effect that positions taken on these issues cannot possibly be changed. Marsh and Furlong (2002) feels that they are like a skin not a sweater, they cannot be put on or taken off whenever the research sees fit. In the case of my study I have tried to align my methods, and my theoretical framework, with the ontological and epistemological positions taken.

### **3.2.3 Theoretical framework - Feminism**

According to Casey (1999) a theoretical framework is a compilation of concepts such as thoughts. Martens (1995, p.3) argues that a “theoretical framework refers to how the researcher reports, questions, ponders and develops thoughts or theories on what possible answers could be”. Creswell (2012, p.13) “simplifies this by explaining that a theoretical framework influences how researchers design the study and collect the data and how they analyse the data”. Thus a theoretical framework works as a conceptual tool that has been used during a research investigation on how the topic,

research design and other methods fit together. In this study, I have used the theory of feminism as a way of framing my study and as a way of deepening my analysis. This was decided upon as my study is grounded in the reality of human experiences where the representation of images of women in history textbooks is concerned.

This study draws on feminism as a narrative framework for analysing visual images of women in South African Grade 12 history textbooks. This will allow women's voices to be heard and acknowledged in the visuals hence feminism deals with developing and promoting women in all spheres of life. According to Schoeman and Fardon (2010) a feminist theory offers an alternative theoretical framework for the study of gender bias in history textbooks. It focuses on multiple perspectives and opens interpretations, opens up female voices of the past and present and deconstructs realist historical narrative. Warner (2001) feels that, feminism is an appropriate theory for someone who is working with women's experiences. From some feminist theorists such as Hartstock (1990), Jackson (1992), Weissen (1993) and Johnson (2004) cited by Subakir (2012) this theory was viewed as suitable as it did not invalidate women's knowledge and experiences. According to Whitehead (2000) the relationship between men and women has never been an equitable one, in most societies. He emphasises that, whatever is spoken of, by and about men, hides other agendas, other philosophies and masculinities.

According to McNab (2012) for centuries men have dominated the academic, administrative managerial career fields; most of these areas was designed and conducted by men for male readers. Hence, the extensive and important role of women in society was often ignored. It has been revealed that for centuries women have taken a back seat and men were the drivers of all spheres of life. By this factor, from generation to generation men have viewed themselves as a better and strong gender compared to women because from the beginning women were viewed by the society as weak and not capable as men. Men have been given by the society the glory and power to control over women. McNab argues (2012) argues that for centuries women were forced to accept a lesser status in academic and political spheres. These are among hundred factors of why feminism was then constructed.

The reason I chose feminism is, as a woman dealing with gender issues I have to look at how feminism emerged and how it was used in the promotion of women's written histories and the ways that they were and still are depicted in history textbooks that exist, in other words what is written about women experiences in history textbooks and how visual images of women are depicted. Furthermore, this study attempts to discern if gender equity is implemented in history textbooks through visual images. Hollingsworth (2006) explains that feminist activist research consciously seeks to break up social silences to make spaces for fracturing the very ideology that justifies power inequalities.

Smith-Fullerton (2004) argues that feminist analysis is much more than just an effective tool which seeks to deconstruct the cultural processes responsible for constituting structures of oppression and perspectives. It can also lead to a greater recognition and connection among people who hold competing viewpoints and could ultimately even prompt social and educational transformation.

### **3.2.4 Sampling methods**

Choosing a sample is a challenging task, and as a researcher I had to find ways of arriving at possible situations. Choosing three South African history textbooks out of the approximately ten sanctioned for use needed careful and logical consideration. According to Kerlinger (1986) sampling means taking any portion of a population or universe as representative of that population. Similarly, Grove (1993) cited by Pingel (2008) says sampling refers to the extent to which a sample reflects the 'truth' for the whole population in the study. The sampling technique should have the aim that the views of the population are reflected by the sample. Of all the history textbooks that are published and cleared for use in schools by the DoE and used in schools (population), I have purposefully selected only three history textbooks used in Grade 12 which were all published in the same year (2007).

Sarantakos (2005, p.118) explains that with purposive sampling, researchers "purposely choose subjects who, in their opinion, are relevant to the project." The selection of the textbooks I used was based on informal conversations with fellow

students and teachers on books which are commonly used in schools in the area where I live and work. Additionally, I also looked at the authors, publishers and the date of publication since I am dealing with what were then the most current history textbooks in Grade 12. The reason I have looked at authors is that I needed to know if they are gender balanced. I wanted textbooks that represented both genders so I will know from which perspective they were writing and also to check if there was any promotion of gender equity in the way they have used the women and men visuals in their textbooks. The reason for considering the date was to ensure that the textbooks were current. Consequently, I have therefore, based on the above criteria, purposefully selected three books that are commonly used and have rich usable data. See Table 3.1 below for a list of the books sampled

**Table 3.1 The purposive research sample - The three chosen South African History textbooks for Grade 12**

Authors	Year	Title	Publisher
J. Bottaro, P. Visser and N. Worden	2007	<i>In Search of History - Grade 12 Learners' book</i>	Oxford
H. Claire, R. Deftreos C. Dugmore, D. Ramaroka, V. van Reenen and V. Titus	2007	<i>Making History - Grade 12 Learners' book</i>	Heinemann
N. Dlamini, S. du Rand, S. Haw, J. Karumbidza, P. Macallister, T. Middlebrook. P. Olivier and A. Rogers	2007	<i>Shuters History - Grade 12 Learners' book</i>	Shuter & Shooter

I have also conducted a pre-analysis in order to choose the books I wanted to use. This was done to obtain an idea of what visual images are present in the textbooks in general and more specifically in the chapter that I wanted to focus on for the analysis – South Africa becoming a democracy – since it is contemporary history, I argued it should be richly illustrated by visual images. The idea for a pre-analysis is based on Nicholls' (2009) suggestion that the researcher should review the textbooks first before choosing a sample. For this pre-analysis activity, I looked at visual images of women in the Grade 12 history textbooks. Based on the pre-analysis and the target content of South Africa becoming a democracy in mind I have analysed the three chapters as listed in Table 3.2 below within the selected textbooks.

**Table 3.2 The three chapters chosen for analysis**

<b>Title</b>	<b>Publisher</b>	<b>Chapter</b>	<b>Pages</b>
<i>In Search of History - Grade 12 Learners' book</i>	Oxford	Chapter 4, How did South Africa emerge as a democracy?	175-230
<i>Making History - Grade 12 Learners' book</i>	Heinemann	Chapter 5, How did South Africa emerge as a democracy from the crisis of the 1990's	201-241
<i>Shuter's History - Grade 12 Learners' book</i>	Shuter & Shooter	Chapter 5, Democracy in South Africa	212-244

### **3.3 Mixed-Mode research approach**

In this section I will explain how I have employed the two research approaches and how I have made use of them in my study. Some researchers find it more appropriate to use both approaches in a large study, therefore as a developing researcher I felt that it will be appropriate to use both approaches to apply to my study. Qualitative and quantitative approaches can be distinguished on the basis of the type of data used (textual or numeric: structured or unstructured), the logic employed (inductive or deductive), the type of investigation (exploratory or confirmation) and the method of analysis used (interpretive or statistical). The combined strengths of these two approaches is what convinced me to opt for a mixed-mode research process.

Some researchers find it difficult to work with two approaches because, at times using two approaches can lead to confusion. Furthermore, the design of this study steered this research to use two approaches which are qualitative and quantitative in nature. Neil (2006) explains the two approaches as follows: qualitative research involves analysis of data such as words, pictures, or objects and quantitative research in turn involves the analysis of numerical data. A mixed mode approach (combining the two) was used to clarify and validate the data of the study. According to Lavrakas (2008) cited by Creswell (2013) a mixed-mode approach combines different ways or modes of collecting data for a single project. Noted by Creswell (2013) a mixed mode is the incorporation of more than one manner of data collection into research. In this case I have used both qualitative and quantitative approaches. According to Hanson et al (2005) in a mixed-mode approach researchers choose to combine different types of research approaches.



One of the advantages of using a mixed-mode approach is it has challenged me not to neglect the other approach. In collecting my data I was using the quantitative approach for numerical data and the qualitative for the interpretation and analysis of my findings. According to Johnson (2004) it is time consuming to use a mixed-mode approach because to collect data and interpret it may lead to conflicting results. However, at the end, working with the two approaches in collecting, interpreting and analysing the data worked best for my study in producing findings.

In collecting my data I first used the quantitative approach because there is a large part of my study that drove me to work with numbers. According to Marsh and Furlong (2002) the quantitative approach is mostly employed by positivists. A quantitative approach was used counting the numbers of men alone, women alone and women and men together in the selected chapters. Although in this study the paradigm used is the critical paradigm the quantitative approach worked well as it provided statistics to guide the qualitative analysis. Hence, I have used the quantitative approach to study numerical data so that I can use a qualitative approach to interpret and analyse the data deeper. This I believe balanced my findings and made my study more trustworthy.

The main approach that I have used for my study was the qualitative approach which I used to analyse the images of women in my sample. In the view of Babbie et al (2007) the qualitative approach is a generic research approach in social research according to which research takes its departure point as an insider perspective on social action. I am involved in social research since I am dealing with phenomena that are socially constructed. Gall et al (1996) say that qualitative research attempts to study human actions from different perspective. Smith (1989) cited by Creswell (2002) explains that qualitative research is characterised by non-numerical examination and interpretation of observation. The goal of qualitative research is to understand or describe human behaviour rather than explaining or predicting it. As I analysed the visuals in the selected history textbooks for Grade 12, I described the human behaviour in trying to understand how the images of women are depicted in history textbooks and why they are depicted the way they are.

### 3.4 Research Methodology - Textual Analysis

Research methodology is a body of knowledge based on which data is gathered from various methods. Murray (2010, p.8) explains that, “a methodology is a body of customs, measures and rules that are normally used by those who work within a certain discipline”. Thus, research methodology requires the gathering of relevant data, for example, from the specified documents and compiling databases in order to analyse the material so as to arrive at a more complete understanding. In relation to the above, the research methodology that was chosen for this study was textual analysis as it best suits and fits the design of this study. Textual analysis deals with bringing about the perspectives that exist and the reality of how it is socially constructed in terms of power and values. In the view of Johnson et al. (2006, p.133) “textual analysis is driven by specific knowledge constituting assumptions about the nature of the truth represented as well as the social and organisational reality”. Hence this study ought to find the reality in History textbooks and so forth.

The reason I have chosen textual analysis is because it allowed me as a researcher to conduct the analysis using two methods which are visual semiotics and content analysis. Babbie (2010) shares with us that textual analysis is a methodology in the social sciences for studying the content communication, and it could be the study of recorded human communication such as textbooks, signs, websites, paintings and laws. Textual analysis is a process that guides the methods of analysing textual data. It is a way for researchers to gather information about how to make sense of, and in the case of my study, visual images as text.

I am using textual analysis on the basis of the argument that visuals and words both constitute text. Textual analysis allows me as a researcher to interpret and analysed the visual images of women that I will be dealing with. When I am referring to visual images the following list will show the types I am referring too. These visual images were all located in the three chapters found in Table 3.2.

- Photographs

- Drawings
- Cartoons.
- Talking heads
- Maps
- Newspapers
- Posters
- Comic strips
- Charts
- Pictures
- Any other visual images

Therefore, textual analysis has allowed me to use both content analysis and visual semiotics in analysing and interpreting my data as it exists in the textbooks. The following methods will explain how I engaged in my analysis and interpreted my data.

### **3.4.1 Research Methods**

The problem statement in this study is the depiction of visual images of women in selected South African history textbooks. The questions I constantly had in mind when I was analysing the data were, in what kind of visual images do women appear, how do they appear in images in comparison to men, how do they appear in the visual images and also to discover what type of visuals they appear in, for example do they appear in pictures, maps, graphs or in newspaper articles?

This part of my study consisted of the content analysis and visual semiotics analysis. The reason I have chosen to use these two research methods is for the trustworthiness of my data that I have analysed. The content analysis method was used to determine the trustworthiness of the data and the visual analysis method was used to analyse the visual images that were carried throughout the study using visual semiotics to analyse and interpret the denotation and connotation of the images.

### 3.4.1.1 Content Analysis

Content analysis has been used to convert qualitative measures into quantitative ones. Craig et al (2009) cited by Firestone (2010) say content analysis is conceived as too narrow as a means of converting qualitative content into quantitative measures. This was another reason why I decided to include content analysis as one of the methods in my research. Bernard (2010) defines content analysis as a method that focuses on the actual content and internal features of media such as textbooks. Hence it is used to define the presence of certain words, concepts and sets of ideas to quantify the presence of an object. He continues by saying that, to conduct a content analysis on a text (which as pointed out before can also be an image) it is coded and broken down into manageable categories on a variety of levels. This I did by counting and statistically engaging with the content using Table 3.3 below.

**Table 3.3 Data analysis instrument for content analysis**

Total number of images/visuals in the whole book	
Total number of images of men alone	
In how many images do women appear alone?	
In how many images do women and men appear together?	
Total number of images with no people.	

In analysing the data (all the visual images in the sampled chapters) using the above table, I first counted all the visuals in the sampled chapters in each of the sampled textbooks (See Tables 3.1 and 3.2). I wrote down the total number of each book and page numbers for all the counted visuals. The first step I used to analyse the data for each book was that I had five headings which were: total number of visuals, number of men alone, number of women alone, number of men and women together and number of images with no people. This first step was to obtain the valid statistics and to produce trustworthy results by means of the overall concept which was provided by a statistical analysis of the content. After I created this table I had to consider what should follow that will assist in analysing the visuals in my research. This is where visual semiotics assisted me in producing accurate results.

### 3.4.1.2 Visual Semiotics

Berger (1972) explains that seeing comes before words. The child looks and recognises before she can speak. Visual semiotics in this study will be used to interpret, analyse, recognise and understand the visual images found in three chosen textbooks (sample). Semiotic analysis in this study was used as a method to interpret and analyse the visuals. According to Foster and Crowford (2002) semiotics analysis is used to identify signs and signifiers in the texts. Berger (2004) states that semiotic analyses are the study of signs and sign processes (semiotic), indication, designation, likeness, analogy, signification, and communication. Semiotics is concerned with everything that can be taken as a sign. According to Berger a sign is everything which can be taken as significantly substituting for something else. The sample for this study analyses the visual images of women as identified by content analysis (as a sign, since sign in this case is something that we can see, study and analyse) in selected South African history textbooks.

In the process of using visual semiotics I have used connotation and denotation as methods to describe the meaning of the visual images that have been analysed and interpreted using visual semiotics. According to Omran (2000) connotation and denotation are two principal methods that describe the meaning of words and images. Connotation and denotation are two separate ideas or signs. Connotation represents the various social overtones, cultural implication or emotional meanings associated with a sign. Denotation refers to the literal meaning of the sign. In other words the two methods worked as separate elements, the connotation method was used to interpret the hidden value of the image that was not expressed clearly or obviously and denotation was used to express the obvious or literal part of the image.

In analysing and interpreting the data I designed a table to analyse each image. In simplifying the bigger picture into the focus of the study I used nine categories which are; kind of source (what kind of visual is it), origin, page number (for reference), race (is it a white, black, coloured or Indian person?), who are they/who is she? (identification), what are they doing or what is she doing? How are they depicted/ how is she depicted? Why are they depicted (historically) or how is she depicted? I also looked at the positioning (how are they positioned in the image and in the page

that they appear on?). To understand the complexity of the images of women I added two other categories in analysing images of women which are: what information in the text is about the image and what is left out? See Table 3.4 below for the instrument.

**Table 3.4 Instrument for semiotic analysis for visual images in selected chapters in each textbook**

What kind of source/visual?	
Origin, where was the image taken?	
Page number?	
Who is she or who are they (identification) is she famous, known or unknown?	
Race? (black, white, Indian or coloured)	
What is she doing/what are they doing?	
How she is depicted/how are they depicted?	
Why is she depicted in this manner/why are they depicted in this manner? (historically)	
Positioning, where is she/are they positioned in the page?	
What information about the image is shared?	
What information is excluded?	
What is the connotation of the image?	
What is the denotation of the image?	

### 3.5 Ethical considerations

Ethics in research refers to the appropriateness of a researcher's behaviour in relation to the rights of respondents. Cele (2009) argues that researchers have to abide by the codes of ethics when carrying out their studies. The code of ethics is the statement of principles and procedures to be followed when conducting research so as not to violate the rights of the respondents. According to Dodd (2003),

All researchers should be familiar with the basic ethical principles and have up-to-date knowledge about policies and procedures designed to ensure the safety of research subjects and to prevent irresponsible research, because ignorance of policies designed to protect research subjects is not considered a valid excuse for ethically questionable projects.

In the view of Cohen (2000) some of the common ethical dilemmas associated with research are privacy, anonymity, confidentiality and deception.

In my research I have analysed work that already existed and was executed by researchers, authors and historians before me. Despite this I had to adhere to the ethical considerations of UKZN (See Appendix A) at the end of the thesis. I have, furthermore, also adhered to the university policies relating to plagiarism (See Appendix B) at the end of thesis.

### **3.6 Conclusion**

In this chapter I have presented my plan for the methodology, research methods and analysing methods that I employed in completing chapter three and chapter four. I have explained how my research design looked, the methodological approaches that I used, methods such as sampling procedures and data analysis methods. I designed two instruments that I used to measure the findings of this study, trustworthiness of the study, cautions about ethical consideration and limitations related to data collection. The next step is to present, based on the application of the methodology and methods as explained in this chapter, the findings of my analysis in the following chapter.

# **Chapter Four**

## **Data Analysis**

### **4.1 Introduction**

This chapter works with the data analysis of my study. It continues with what the previous chapter has discussed in terms of how the findings of chapter four will be analysed concerning the research design, the research paradigm, the theoretical framework, the research methodology and the methods that have been employed in this study. This chapter will be divided into two main elements of the analysis. Part one will feature the quantitative analysis of the visual depiction in the selected sampled textbooks and chapters. Part two of my study which will feature the qualitative analysis of the visual depiction of women on two levels, women alone and women and men together as discussed in the previous chapter.

As I have mentioned in my methodology chapter (chapter three), in analysing my data, I have looked at the gender of authors so that I can gain a sense of their perspective and what is influencing them to write and depict the women and men in the manner (historically) that they do in the three selected South African history textbooks for Grade 12. I find that most of the authors are males, although in each textbook one can find one or two female authors who are white but the remainder are males. In each textbook one or two are black authors and they are males. No black female authors were involved. This finding has influenced the outcome of my data in terms of how women are depicted in the sampled history textbooks.

### **PART 1**

### **4.2 Quantitative Analysis – Images of women and men in the selected textbooks**

In analysing the data I first counted all the visuals in the selected South African history textbooks from the chosen chapters as explained in the sampling section of



chapter three. I wrote down the total number in each book and page numbers for all the counted visuals. The total number of visuals were then further analysed as follows: number of men alone; number of women alone; number of men and women together; and number of images with no people. I used this step to show the bigger picture regarding visual images and to obtain the valid statistics to produce trustworthy results for each of the three books – see below tables 4.1, 4.2 and 4.3.

**Table 4.1 Quantitative Overview - Dlamini, N. (et al), (2007), *Shuters History, Grade 12 Learners' Book***

Total number of images in sampled section	95
Total number of images in sampled section showing only men (groups and individuals) <sup>2</sup>	49
Total number of images in sampled section showing women only (groups and individuals) <sup>3</sup>	5
Total number of images in sampled section showing men and women together <sup>4</sup>	17
Total number of images containing no people <sup>5</sup>	24

**Table 4.2 Quantitative Overview – Claire, H. (et al), (2007), *Making History, Grade 12 Learners' Book***

Total number of images in sampled section	19
Total number of images in sampled section showing only men (groups and individuals) <sup>6</sup>	13

<sup>2</sup> Dlamini, N. (et al), (2007), *Shuters History, Grade 12 Learners' Book*, Pietermaritzburg: Shuter & Shooter: pp. 213; 214; 216; 217; 218; 220; 221; 223; 225; 226; 227; 228; 231; 232; 235; 237; 239; 240; 244; 246; 247; 248; 249; 250; 251; 252; 254; 255; 258; 260; 263; 265; 268.

<sup>3</sup> Dlamini, N. (et al), (2007), *Shuters History, Grade 12 Learners' Book*, Pietermaritzburg: Shuter & Shooter: pp 217; 219; 237; 241; 263.

<sup>4</sup> Dlamini, N. (et al), (2007), *Shuters History, Grade 12 Learners' Book*, Pietermaritzburg: Shuter & Shooter: pp. 215; 218; 221; 226; 229 (2); 231; 238; 239(2); 241 (2); 250; 251; 253; 262.

<sup>5</sup> Dlamini, N. (et al), (2007), *Shuters History, Grade 12 Learners' Book*, Pietermaritzburg: Shuter & Shooter: pp. 267; 215; 217; 267 (2); 222; 268; 221; 245; 266 (2); 232; 234; 263 (2); 240; 251; 214; 245; 223; 222; 256; 263; 236; 226; 228 (2); 229 (2).

Total number of images in sampled section showing women only (groups and individuals)	0
Total number of images in sampled section showing men and women together <sup>7</sup>	4
Total number of images containing no people <sup>8</sup>	2

**Table 4.3 Quantitative Overview – Bottaro, J. (et. al) (2007), *In search of history, Grade 12 Learner's Book***

Total number of images in sampled section	55
Total number of images in sampled section showing only men (groups and individuals) <sup>9</sup>	25
Total number of images in sampled section showing women only (groups and individuals) <sup>10</sup>	3
Total number of images in sampled section showing men and women together <sup>11</sup>	14
Total number of images containing no people <sup>12</sup>	6

The quantitative part of my study shows clearly that the images containing only men dominate in each of the textbooks analysed. This is followed by visual images containing both men and women together in an image. The lowest number of visual images in each of the books is the ones containing only women – either as individuals or in groups. In *Making History* not a single image appears of women alone as historical figures. What the quantitative analyses reveals is that women are underrepresented in the visual images in all three books that they are dominated by

<sup>6</sup> Claire, H. (et al), (2007), *Making history, Grade 12 Learner's Book*. Cape Town: Heinemann: pp. 205; 210; 211; 217; 225; 226; 228(2); 231; 232; 236; 237; 243.

<sup>7</sup> Claire, H. (et al), (2007), *Making history, Grade 12 Learner's Book*. Cape Town: Heinemann: pp. 220; 235; 237; 242.

<sup>8</sup>Claire, H. (et al), (2007), *Making history, Grade 12 Learner's Book*. Cape Town: Heinemann: pp. 220; 206.

<sup>9</sup>Bottaro, J. (et. al) (2007), *In search of history, Grade 12 Learner's book*. Cape Town: Oxford: pp. 176; 178(2); 180; 181; 184(2); 187; 189; 190; 193; 196 (2); 197; 198; 200; 204; 206; 210; 211; 213; 216; 227(2); 229.

<sup>10</sup>Bottaro, J. (et. al) (2007), *In search of history, Grade 12 Learner's book*. Cape Town: Oxford: 181; 207; 220.

<sup>11</sup>Bottaro, J. (et. al) (2007), *In search of history, Grade 12 Learner's book*. Cape Town: Oxford: 175; 183; 185; 190; 194 (2); 200; 202; 205; 212; 217; 218; 219; 221.

<sup>12</sup>Bottaro, J. (et. al) (2007), *In search of history, Grade 12 Learner's book*. Cape Town: Oxford: pp. 177; 180; 186; 193; 221; 228.

men and are treated as unimportant in history. The ultimate message that has therefore emerged from the quantitative analysis is that women are severely underrepresented in terms of visual portrayal in the three books analysed. However, some of the textbooks not only included less visual images overall but also less of women.

Knowing the overall concept based on the quantitative analysis the qualitative analysis, Part 2, will reveal how the women who were included as individuals or in groups in the textbooks are actually depicted.

## **PART 2**

### **4.3 Qualitative analysis - images in the sampled section showing women either as individuals or in groups**

In this section I am carrying out a qualitative analysis of the visual images featuring women in the three selected textbooks. This will be done in two sections. In the first section I will analyse only the visual images of women and the second section will feature women and men appearing together in the three selected textbooks. For the trustworthiness of the study, these two sections will be scrutinised book by book. In this data analysis I will be focusing on women who appear alone or in groups and who are with men in the images. For each image I present the denotation and then I discuss it further by explaining its connotation.

#### **4.3.1 Dlamini, N. (et al), (2007), *Shuters History, Grade 12 Learners' Book***

**Individual image 1: “Ruth First”** (Dlamini et al, p. 217)



The first image of an individual woman is that of Ruth First. She appears in an individual portrait. I can only see her head, face and shoulders and appears almost like an identity photograph. First is a white woman and was a political activist involved in the anti-apartheid struggle and was also involved in the women's movement called the Black Sash. She was a freedom fighter and part of the South Africans Communist Party (SACP) and also supported the African National Congress (ANC) vision. She was married to Joe Slovo who was also a leading anti-apartheid fighter. Pinnock (1995) shares that First was an educated woman, and studied and graduated from the University of Witwatersrand together with Nelson Mandela and Slovo. First and Slovo used their home as a site of political debates and gatherings during the 1950's. Along with Slovo she served on the committee drafting of the Freedom Charter but could not attend the congress of the people because of her banning order (Pinnock, 1995). She was killed in 1982 by a parcel bomb addressed specifically to her in Maputo, Mozambique, where she worked in exile. The most important parts of her history are not mentioned in the text.

In the photograph First is depicted in a way that portrays her as a warm hearted woman. She is smiling politely and humbly and the photograph shows her as an innocent and serene woman. The image negates her role as a freedom fighter and woman of power that she possesses in South African history and mitigates her individuality as a leader who went into exile working and fighting for the freedom of South Africans. This is the case because the photograph is removed and decontextualized from her actual role in history. She is depicted in this way because in this history textbook woman such as First are not yet given their full recognition and power in the images in which they are manifested. As such a choice was made from all the available images of her which failed to show her in the role of a freedom fighter.

The image is positioned at the bottom right of the page (right at the end of the page) which means that it is less important than the other visuals that appear on the same page. The image partially meets the text by means of the caption as she is identified by her name yet nothing more is said about her role. Little is mentioned about her in the text, and only two lines about how she died on page 217: "The leaders of

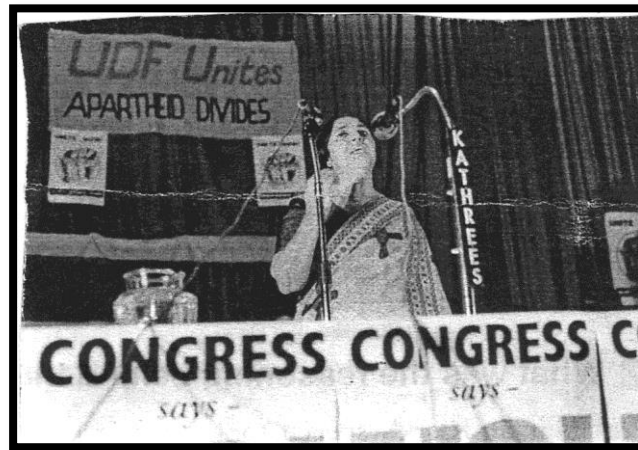
liberation groups in exile were not safe from the Bureau of the State Security (BOSS). BOSS used sinister methods such as letter bombs and assassination to be used to eliminate militant opponents of Apartheid. Victims included Ruth First, killed by a parcel bomb in Maputo”.

**Individual Image 2: “Soweto Mother”** (Dlamini et al, p. 219)



The second image analysed was of an unknown black woman, shown in a portrait style photograph with only her face and shoulders in evidence. This woman is old and her name is not mentioned in the caption or in the text. She is merely described as a “Soweto Mother”. It is difficult to find historical information about this woman because her name has not been given. It is also difficult to identify her because in the textbook she is merely portrayed as a “Soweto Mother” that has been interviewed. In the image she appears emotional, sad and with little hope, she exhibits no power and seems passive and weak. She is wearing a *doek* on her head associated with respect and motherhood in my culture. She is depicted in this way because, first of all she is a woman and secondly she is a black woman. During the apartheid era in South Africa most black women were oppressed and treated in an inferior manner. This photograph shows oppression, inferiority and isolation. The photograph is positioned in the middle right of the right hand side of the page which is eye catching for a reader and it is easy to focus on. This photograph was not referenced and it could have been any woman from any township in South Africa at the time. The text does not help because she is not mentioned in it.

**Individual image 3: “UDF rally” (Dlamini et al, p. 237)**



The third image of an individual woman is of an unknown Indian woman. Her name is not mentioned anywhere in the caption or in the text. The action photograph was taken with her talking publicly at a United Democratic Front UDF rally in her traditional Indian attire. She appears in an action photograph, unlike the two images of women previously analysed. She is talking and raising her right, hand (mirror image) as a sign of power at a political rally related to the struggle. She is depicted as a leader, is very expressive and in control. In the photograph there are UDF banners and streamers everywhere. This shows that this photograph was taken at a political rally related to the liberation struggle.

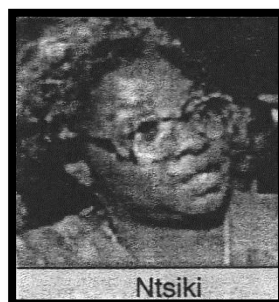
She is depicted as leader in the image because the UDF fought for equality for both men and women of every race and religion. Thus, this photograph expresses and shows the UDF legacy, its beliefs and political ideas. According to the textbook (p. 226) “a new organisation called the United Democratic Front, was formed to co-ordinate the boycott. Over 575 organisations committed themselves to unity in struggle through which all democrats, regardless of the race, religion or colour shall take part together.” In the text it is also said that, “in 1989 the UDF and COSATU decided to work together. They united in a civil disobedience campaign to defy segregation facilities that still existed.” The unknown woman in the photograph is a practical example of what has been put on the table by the UDF. The photograph is positioned in the middle right of the page, catching the reader’s eye.

**Individual image 4: “The liberal white politician, Helen Suzman”**(Dlamini et al, p. 241)



The fourth image is of a very politically active woman in South African history, Helen Suzman. In the photograph she appears as an individual. She is a white woman who was involved in the anti-apartheid struggle as early as the 1960's. She is shown in an office with books and files on the shelves. This shows that she was a very educated woman and she was in power. In this image she is depicted as a very powerful elitist leader, and a woman in control. According to the textbook (p.241) she was a “liberal white politician.” In the text they do not mention that Helen Suzman was a member of parliament from the Progressive Federal Party and other political parties which opposed apartheid. History tells us that in 1961, after the elections, only Suzman retained her seat for her party. She became known for her public criticism of the National Party policies of Apartheid. Tran (2009, p.5) points out that because of her beliefs and ideas and being a public critic of the ruling party, she found herself as an outsider as she was an “English speaking Jewish woman in a parliament dominated by male Afrikaners.” Her image is positioned in the middle centre of the page, which makes it easy to focus on her and what is said about her.

**Individual image 5: “Ntsiki Biko”** (Dlamini et al.p.263)



The fifth and last image of an individual woman in the textbook under analysis is of Ntsiki Biko, Steve Biko's widow. She is a black woman, portrayed in portrait photograph. It is easy to identify her because in the caption her name and identity is given. She is depicted as an assertive woman ready to speak out. The text mainly refers to her late husband, Steve Biko, the leader and campaigner of the Black Consciousness movement. Therefore his wife has to be shown as an independent educated thinker who has power. However, her name does not carry much weight in terms of being involved in the politics of South Africa and her depiction is related to the role her husband played. That is also the link between the text and the image because they do talk about her, being Biko's widow and wanting justice for his death as he died in police custody. The photograph is positioned at the bottom centre of the page, right at the end. It is not easy to find and it is not the focus of the text and subsequently will be easy for a reader to overlook. Steve Biko, in contrast, is at the top of the page.

In conclusion, all of the five images, where women appear as individuals are all depicted in one type of visual image namely photographs. Out of five images of women, only three are identified. The remaining two are merely included to enhance the text and as a cosmetic feature. Another issue about these images of women is that the two white women are given some representation and their images are linked to the text. Ruth First, for instance, has only two lines written about her in the text but they showed her photograph where her role as an anti-apartheid activist is negated by the way she is depicted in the image. At least Helen Suzman is depicted as speaking with her being quoted in the text. Of the five images, the image of an unknown Indian woman speaking at a UDF rally is the only one who is depicted in an action photograph. She is also the only woman who is shown almost full length. This image has something in common with the "Soweto Mother" who also has no identity besides the one that has been given by the textbook. This shows that black women especially are still viewed and received as mothers that are submissive, passive and invisible.



#### **4.3.2 Claire, H. (et al), (2007), *Making history, Grade 12 Learner's book***

The second South African history textbook in which I analysed the visual images of women was *Making History*. The interesting part of this textbook is that on the cover it has an image of women but in the chapter which included 19 images in total, not a single image of a woman as an individual historical figure appears. The fact that this textbook does not have any images of women alone shows that the authors, publishers and policy designers who were instrumental in presenting this book for use in the schools did not see the need to include women images in their textbook. In this textbook women are invisible, they do not exist.

#### **4.3.4 Bottaro, J. (et al) (2007), *In search of history, Grade 12 Learner's book***

The third South African history textbook that I analysed had 46 visual images in the sampled chapter. However, only two images of women represented as individuals were found in this textbook.

**Individual image 6: “In a 2005 judgement, the Constitution Court upheld the right of the laugh it off company T-shirts...” (Bottaro et al. p.207)**



The first image of a woman alone in this book is of an unknown young coloured woman depicted in a portrait-style photograph and only her upper body is shown. She was amongst the people who were involved in the “Laugh-it-off” company which produced T-shirts which made fun of the logos and slogans of well-known

companies. According to the text, this photograph was taken in 2005, after ten years of democracy in South Africa where individuals were free to offer their opinions in any kind of way. In the photograph this unknown woman is depicted in a very proud and serene manner. She is politely smiling in a way that shows control and is optimistic about her campaign. In the photograph she is depicted as a strong woman, who knows her rights and is not afraid to speak her mind and actually took action based on her ideas and thoughts. This photograph is showing the power of a young lady, taking the initiative to exercise her constitutional rights as stated in the Constitution of South Africa by expressing her freedom of speech. She is wearing a T-shirt labelled 'Black Labour' in the same way that Black Label prints the logo promoting their company. The image does link with the text because the text informs the reader that this young lady was taken to court by the company producing Black Label who took legal action against the T-shirt producers. In the text it is said that, "the court supported Laugh-it-offs' constitutional right to freedom of expression" on page 207. The photograph is positioned in the bottom of the page, right at the end. This means that the image is less important and portrays this woman as being powerless to the reader.

**Women as a group image 7: "My Bank is my big splash" (Bottaro et al.p.220)**



The seventh image of women alone is of three young girls jumping into a swimming pool and having fun and was taken in Johannesburg. The writing in this image indicates that this is a mirror image. This image is a photograph, but an advertisement photograph for a certain bank. Obviously the names of the young girls will not be mentioned because this advertisement was used on a billboard. These three young girls are depicted in a way that they represent the rainbow nation in terms of integration but also are images depicting wealth. In the background is an

upmarket house and the girls are jumping into a private swimming pool. This is a typical Commercial Bank advertisement, making people believe that anyone can actually go to the bank and enjoy a wealthy lifestyle. In the billboard photo the young girls are portrayed in a harmonious manner as mixed race friends in the contemporary South Africa at a private swimming pool. According to the text, “adverts like these were used to show an ideal of the contemporary South Africa. Adverts like this were displayed all over the country to show South Africans that they can live in peace with one another and children were used to show their ideal and cross-racial friendships”(p207). The advert is positioned in the middle centre of the page and is attractive informative and does relate to the text. This advert is more about promoting opportunities that can be ideally enjoyed only by the elite but in reality not everyone lives a wealthy lifestyle.

What can be concluded from the visual images of women in the three analysed textbooks is that they are all photographs. Women as historical figures were not portrayed in any other visual medium. Some of these are action photographs such as making a speech or jumping into a swimming pool (images 3 and 7). For the most part women were portrayed by themselves/alone in the form of an identity-style photo with only the head or torso and head showing. The rest of their bodies are hidden. They were then either smiling looking harmless (the two white women in images 1 and 4) or looking troubled and sad (black women in images 2 and 5). This in itself creates a certain racial profile which is broken by the confident black women in image 7.

In *Shuters History, Learners book for Grade 12* is the textbook leading with five images of women appearing alone, followed by *In search of History, Learners book for Grade 12* with two images of women not identifiable as leading historical characters. At least three of the women in *Shuters History textbook* were identifiable historical characters. In *Making History, Learner book for Grade12* in contrast, could not find a woman or women worthy of being portrayed without the presence of men.

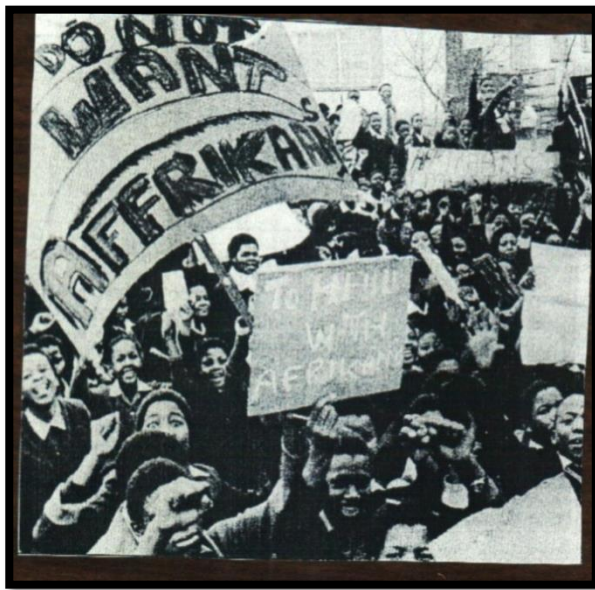
## PART 3

### 4.4 Qualitative analysis - images in the sampled section showing men and women together

#### 4.4.1 Dlamini, N. (et al), (2007), *Shuters History, Grade 12 Learners book*

The first textbook I analysed where the images of women are shown together with men is the *Shuters History, Grade 12 Learners' Book*. In the entire sample chapter, there are 17 images of women where they are shown together with men.

**Image 8 Women and Men together: “Young people in the 1976 uprising”**  
(Dlamini et al, p. 215)

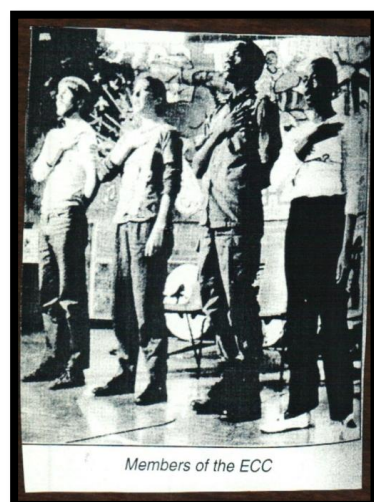


The eighth image I analysed, and the first one of women and men shown together, was of the young students during the Soweto Uprising (p.215). The visual in which they appear is an action photograph during a protest march. In the photograph I see half of the bodies, because the photograph was taken from a high angle. The photograph has a caption written, “Young people in the 1976 uprising.”(p.215). Their names do not appear anywhere in the text and so they are unknown. The photograph was taken in the streets of Soweto in 1976 on June 16. The denotation of the image is that in the photograph there is a crowd of black students in a

resistance campaign. This photograph was taken during the uprising against students not wanting to be taught half of their subjects in Afrikaans. The students are wearing traditional black and white uniforms. The black students, boys and girls, are shown raising their fists high, some are carrying posters written in bold, 'DO NOT WANT AFRIKAANS', others have written 'TO HELL WITH AFRIKAANS'. They were shown as a large group out of control. In their faces they show happiness and being proud of what they were doing. They do not show anger or aggression. Most of them have smiles on their faces and do not portray violence or danger. The image does relate to the text that appears next to it. The text explained what was happening when this photograph was taken, namely the youth continued to play a central role in the resistance to the National Party government's policies and many student leaders were detained. At least 575 people were killed, mainly through police action, and over 2400 were wounded. The image is positioned at the top right of the page. This shows the importance of this day and its significance.

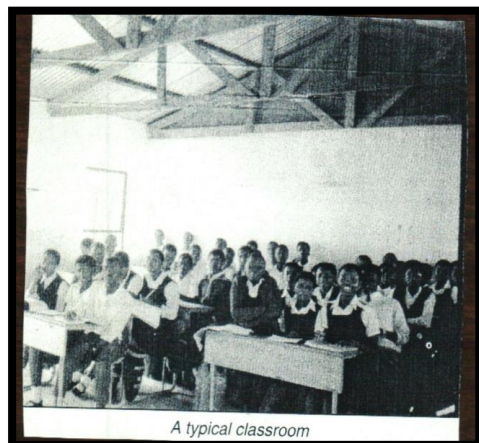
The female students are doing exactly what the other male students are doing. They are not depicted in a vulnerable or passive manner because black students during this era were in unity. They were all active, participated in one goal, (fight for equal education) and they were all treated the same way. The police did not have mercy to say this is a female student therefore she should be treated differently. In the eyes of the police they were misbehaving and out of control. Therefore it can be concluded that, this is the first image where women are shown with men and depicted in the same way. In this image there is no dominance of men and young women in the image are active, and hold power and bravery in their hearts.

**Image of Men and Women together 9: "Members of the E.C.C."** (Dlamini et al, p.218)



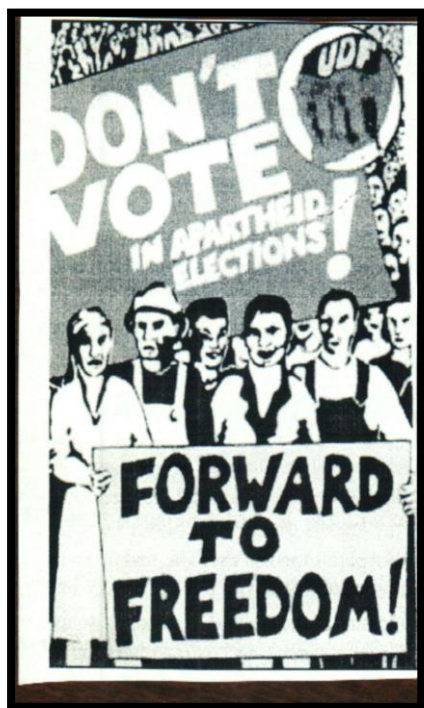
The ninth image I analysed of women and men together in this textbook shown together was of the members of the E.C.C. (End Conscription Campaign). The people that appear in this photograph are a group of young people, two men, one black and one white and two women, also one black and one white. In the caption they were labelled as “Members of the ECC.” They are nameless. This image was taken in 1983 in one of the student organisation’s demonstrations that were called to mobilise students to stand together and end conscription. The denotation of this image is that these students were not portrayed as students but as soldiers. They are depicted in a formal manner, standing upright on a stage with no movement. They have their right hands on their left side over their hearts. They appear to be singing a patriotic song. In the background there is a large banner with different writing and children’s faces on it. It is not clear what the message in these writings was. They were depicted in a way that shows unity and support. The E.C.C. was formed by a multi-racial group of students of different universities across South Africa and was a campaign to end the conscription of white males. The connotation of this image is that young blood can be depicted the same and show that it is possible to unite despite differences in race and gender for a common goal. In this image race was not an issue as whites and blacks are shown as having the same position. The image relates to the text in a way that informs the reader of what is happening in the image: “An organisation which received much support, particularly on university campuses, was the End Conscription Campaign, it was formed in 1983” (p.218.)The impact of the organisation was omitted from the text. The image is positioned at the bottom right of the page and is large image, clear and visible.

**Image 10 of Men and Women together: “A typical classroom”** (Dlamini et al, p.221)



This image of women and men shown together was of black students in a photograph of a “typical classroom” under apartheid. They are male and female students in typical school uniform. The photograph was taken in 1981, in a township school. There is no mention of the exact location. The denotation of this image is that it portrays black students as obedient, passive and harmless. The classroom seems overcrowded, as there is no space between learners and they are sitting in threes to one desk. They have no names; the image has a caption, “A typical classroom”. This image shows the reality of township schools and how it is still the same today. To have a large number of students in one classroom with not enough resources except textbooks and wall charts is not conducive to learning and highlights the difficulties that black students had to endure during the era of the Bantu Education Act of 1953. The image does relate to the text: “The De Lange Report (1981) highlighted black objections to national servicemen teaching in their schools” (p.221). Missing from the text is the location of the image. The connotation communicated by this image is that the learners, both male and female are depicted as passive and powerless. The image is positioned at the bottom centre of the page and is noticeable and clear. Because of the photograph’s position on the page the message is strongly that, the 1976 students are an inseparable unit. In conclusion, the photograph appears to have been posed especially for the camera to show ideal learners.

**Image11 of Men and Women together: “UDF Poster” (Dlamini et al, p.226)**



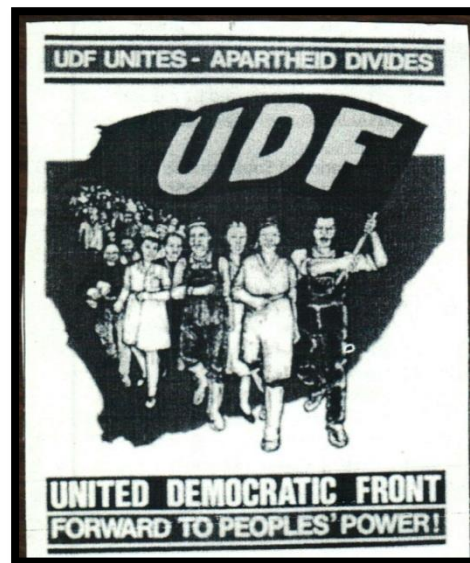


The eleventh image where women and men appear together is on a poster. This is the first image in which women appear that is not a photograph. They were UDF supporters. The image has no caption so it has been used as a cosmetic addition to the book. The denotation of this image is that in the poster there were two women and two men in the foreground. The remainder of the supporters are behind, carrying large posters on which is written, "DON'T VOTE IN APARTHEID ELECTIONS!" which has the UDF logo on the left corner of the poster. The second poster that is being carried by the two men in the foreground has the words written, "FORWARD TO FREEDOM!" The poster was designed in 1983 during the Tri-cameral era which was a new constitution under the apartheid system which excluded black people. The House of Assembly was for whites, the House of Representatives for coloureds and the House of Delegates for Indians. In this system black people had no share in voting or making their voices heard. They were oppressed and most of their political parties were banned. In the poster the women are portrayed as leaders, being in the foreground equal with men and being actively engaged in the movement. In the poster the UDF supporters were shown marching and being in control of what they are doing. They are portrayed as a large group of different people from different races and religions uniting together into moving forward and resisting the vote in the Apartheid elections because the majority of the population of South Africa had no right to vote. They do not show violence as it is just a peaceful march. They were depicted in this manner because the UDF ideal was to bring all people of different races, gender and religions to work together so that the government at that time could see the effects apartheid had on people. The image does relate to the text because it is mentioned that, "A new organisation, called the United Democratic Front was formed to co-ordinate the boycott. Over 575 organisations committed themselves to unity in struggle through which all democrats, regardless of race, religion or colour shall take part together, p.226". It is also mentioned that churchmen such as Desmond Tutu and Allan Boesak, and ANC women like Winnie Mandela and Albertina Sisulu were amongst its leaders. The meaning of the poster and who designed it have been omitted. The connotation of this image is that it portrayed women as leaders, and active members of the UDF and being at the front of the poster is a sign to welcome everyone into their political movement. The poster is positioned at the bottom left of the page and it is clear and large in size. It is easy to



notice and is not used as a decoration to make the text beautiful and text friendly. It can be concluded that the UDF gave women an equal chance to voice their concerns and show their potential at being decision makers and recognised their roles as individuals not only as mothers or wives that should remain at home.

**Image12 of Men and Women together: “A poster printed for the launch of the UDF in 1983”** (Dlamini et al, p.229)



The image of women and men together in the book under analysis is on page 229. Once again it is of a UDF poster, but different from the one previously analysed. The poster is full of women and men together in a mass action march. The image has a caption, “A poster printed for the launch of the UDF in 1983.” The venue or location is not mentioned. The denotation of this image is that men and women were in pairs, side by side and equal in the foreground and they were marching in step. The man is carrying a UDF flag in the front and a woman, wearing a *doek* on her head appears to be moving her arms. In the third rank there is a woman who appears to be a nurse as she was wearing a white nurse’s uniform with a nurse’s cap on her head. In the image they were portrayed as a large group marching in a peaceful manner. At the top of the poster is written, “UDF UNITES-APARTHEID DIVIDES”, and on the front is written “UNITED DEMOCRATIC FRONT FORWARD TO PEOPLES’ POWER!” The connotation of this image is that it shows a man who was muscular and strong. Somehow the women in this image were depicted as part of the march but were not carrying heavy items such as flags. The connotation therefore is that it is a man’s

role to be a flag bearer. By analysing the poster it is clear that the flag was large in size and was possibly too heavy for a woman to carry. The poster undermines the power of women and their capabilities and thus they are reduced as fellow marchers. The image is positioned at the top centre of the page, clear and noticeable and it is large in size. It can be concluded that this poster is not fully displaying the potential of women that were depicted in this poster. Women are present but they are less active in this poster and consequently reduce their roles as activists and leaders.

**Image13 of Men and Women together: “A poster created by MEDU Art Ensemble” (Dlamini et al, p.229)**



The next image of women and men appearing together in this textbook is a poster created by MEDU Art Ensemble. This is an action poster where all the people appear to be black. The poster is in the form of a cartoon strip, the two on the sides are from South Africa and the one in the middle represents an American opportunist who is only in South Africa for gold. In the poster, some are depicted active and up front and others at the back only their fists are in the foreground. The image has a caption, “A poster created by Medu Art Ensemble.”

The denotation for the first cartoon panel on the poster is of black men being angry raising their fists high in the air. It appears as if they are demanding justice and a cultural boycott to achieve a goal. In the background there are other cartoon figures that are cheering for an aeroplane and just above the poster is written, “at last-flying to Jan Smuts.” The second panel has an American opportunist, portrayed as a

woman who was singing. The woman has a gold necklace and bangles and is singing with a microphone, "I'm only here for your gold yeah, yeah" (p.229). The third panel has South African males and females protesting, looking angry and pointing forcefully at the front as if they were pointing at someone. The woman in the foreground is among the leaders of this movement, although she is the only one at the front, being active and fearless. At the top of the poster is written, "While we are only permitted here for our labour." This indicates how angry they were as they were allowed to be in a place of whites for labour (performing artists at places such as Sun City) only and were not allowed to live with them or expect equal treatment. They are depicted as active, fearless and in power and are frustrated about the apartheid laws and being oppressed by the apartheid government. They are depicted in this angry manner because this was the only way they could show their frustrations. During this time in South Africa black people were not given the same opportunities as white people - they were discriminated against because of their skin colour. The image does relate to the text, although it appears alone and is used as a source. At the corner of the poster is a reference that it was taken from Julie Frederikse's (1987) *A Different Kind of War*. In the text it is explained that posters such as this were used to fight apartheid "Don't entertain apartheid-support the cultural boycott!!!"

The connotation of this image is that the women in this poster seem energetic and ready for action. In the third part of this poster the women are slacking and they look as if they were trying to raise their fists as a sign of power. The only woman with power, holding a micro phone and singing her intention to be in South Africa, is an American cartoon character embellished in gold that is mined in South Africa by cheap labour. The poster is positioned at the middle centre of the page. It is large in size, noticeable and laid out clearly but the poster itself is very busy. It can be concluded that the women in this poster are used and portrayed as active and foregrounded although men are there but their the women's role in the image is noticeable as there was a certain role they were playing out – protestor and collaborator.

**Image14 of Men and Women together: "Margaret Thatcher, Prime Minister of Britain, and Ronald Reagan, President of the United States."**(Dlamini et al, p.231)



A very different image containing a woman is the photograph in which President, Ronald Reagan of the USA and Prime Minister Margaret Thatcher of Britain appear. Only their faces, heads, shoulders, arms and hands were shown, typical of a portrait. They are both white, powerful and not from South Africa. The image has a caption, "Margaret Thatcher, Prime Minister of Britain, and Ronald Reagan, President of the United States" (p.231). The denotation of this image in the photograph is that they were greeting people with the famous "royal hand waving", and were at the entrance of a building. In the photograph, they were depicted in a friendly manner; appear to be harmless people and both are attired in formal dress. They were both depicted in a respectful manner. Thatcher possesses all the power that she has and the photograph did not in any way diminish her status and role as the Prime Minister of Britain. The connotation of this image is that Thatcher was portrayed in a very powerful manner. The image reflects her role and status. The image does link with the text in such a way, as it is explained that these leaders believed in investing in South Africa as allies in the fight against communism despite what was happening under apartheid. Not mentioned is when and where this photograph was taken.

The photograph is positioned at the middle right of the page. It is small in size but noticeable and clear and does draw the eye of the reader. It can be concluded that this image has portrayed woman and men as equal world leaders. It did not show Thatcher as a mother or just any ordinary woman - she was the Prime Minister of Britain and was awarded power as such.

**Image 15 of Men and Women together: “Mandela and Winnie”**(Dlamini et al, p.231)



The next image to be analysed is a photograph of Nelson Mandela and Winnie Madikizela-Mandela with ANC supporters with journalists and photographers in the background. In the foreground are Winnie and Mandela showing their upper torsos. The photograph was taken on the 11 February 1990 in Cape Town. The photograph does not have a caption and appears on page 238. In the photograph, they are moving; raising their fists in the air with the sign of *Amandla* (black power). The denotation of this image is that the couple were shown as happy people who are winners. They are depicted as joyous victors, and as free people who have the world in their hands. They are happy because on this day Mandela was released from prison and therefore they represent freedom and victory over oppression. The image links with the text in a manner that they do share that Mandela walked out of prison as a free man on 18 February 1990 and that Winnie was there by his side together with the other leaders of the ANC and spectators. In the text, they have neglected to mention who the people in the picture were, although they are famous and well known but to have their names or have a caption would help in better understanding of what their value is.



The connotation of this picture is that Winnie is the only woman among others in the photograph that is depicted as a respectable and powerful woman and as a mother of the nation. The fact that other women are blocked in the background shows how less important they are in this image. The image fulfils her status as a leader and as an activist. She looks smart and well dressed and her role and importance is clearly portrayed in the photograph. However, it can also be said that although she is depicted as an important woman, it could be by circumstance. The circumstance is that she was the wife of Mandela at that time. Therefore the portrayal might not be of Winnie in her personal capacity as mother of the nation, but as the wife of Mandela. Consequently, whoever Mandela had as a wife could have been in that picture. The photograph is positioned at the middle centre of the page. It is large enough to be seen and it is clear and eye catching. It can be concluded that, the fact that there is no caption in this image or some wording that recognised Winnie proves that the focus was not on her and this image reduces her role as an activist that needs to be recognised politically. However, in this image she is portrayed differently from later visual images - see image 24 and 28. In this image Winnie is on the right hand side but in image 28 she is on the left hand side, by this I mean Winnie is pictured on the right side of the picture, that is how the image has depicted her position in the image.

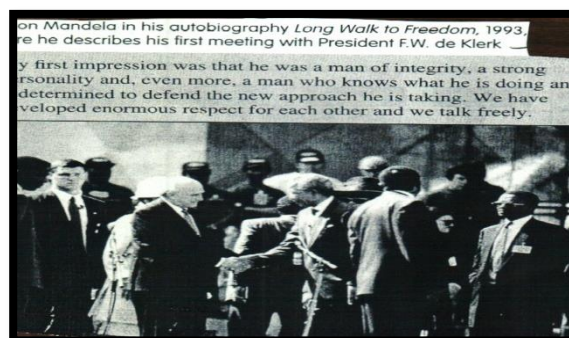
**Image16 of Men and Women together: “A blaze of banners symbolising the various groupings making up the Mass Democratic Movement (MDM) on the march in Durban in September 1989” (Dlamini et al, p.239)**



“A blaze of banners symbolising the various groupings making up the Mass Democratic Movement (MDM) on the march in Durban in September 1989”, (p.239)

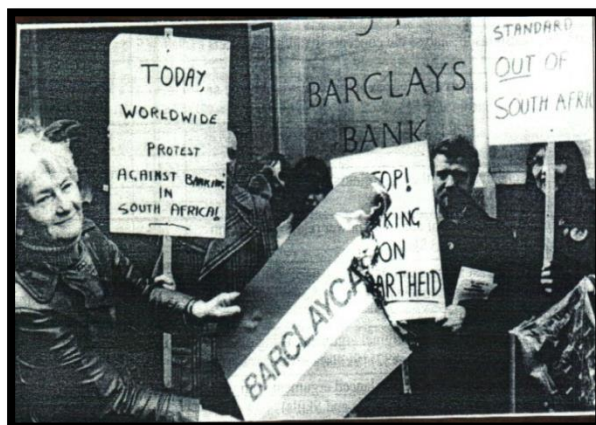
is the caption to this image. The women and men are a mixture of races - whites, blacks, Indians and coloureds. The denotation of this image is that the photograph is showing a group of people mixed together in a haphazard manner, carrying different banners and posters. In the photograph they were marching in the streets of Durban, with different banners on which is written "TASA, EQUAL EDUCATION FOR ALL." Some have ANC flags waving; others bear the Communist party flag some of which are indecipherable. They were depicted as a large multiracial group participating in a peaceful march which is one of the passive resistance marches against apartheid. They are depicted as a mass movement, with all racial groups being involved in this movement march. The connotation of this image is that it shows different people crowded together which makes it very difficult to identify women in this image. Furthermore, women and men were marching for the same goal, freedom and equal education. However, they were depicted as passive, not throwing things or burning down some police station or stores. Women were part of this democratic movement and in the photograph they are shown with their posters evident and engaged in the march. The photograph is flying solo, no text around it. The image has a caption but what is written in text next to it does not relate with the image. I think it is used to show what it took for South African to be free and equal. The image is positioned at the middle centre of the page. It is wide large and, eye catching and it says a great deal on its own, with no text. It can be concluded that, in this image women were given a voice to express their thinking and ideas. They were shown as willing participants engaged in the march. They were there because they wanted to be taking part in one of the biggest marches that involved students of all races.

**Image17 of Men and Women together: "Nelson Mandela in his autobiography *Long Walk to Freedom*, 1993, where he describes his first meeting with President F.W. de Klerk" (Dlamini et al, p.239)**



The next image of women and men appearing together is that of a photograph of the former presidents, F.W.de Klerk and his wife Marike de Klerk and Mandela with Winnie and other people in the background of various races. The image has a caption, “Nelson Mandela in his autobiography, *Long way to Freedom*, 1993, where he describes his first meeting with President F.W. de Klerk” (p.239). However, there is no mention of where the image was taken. There is no exact place or time in the caption or in the text that is informing the reader the whereabouts of this meeting that de Klerk and Mandela were attending together. The denotation of this image is Winnie and Mandela are not side by side. In fact she is over shadowed by him. Only her face is shown which makes it difficult to identify her because in the image she was wearing dark glasses and was blocked by the other two men at the front. The wife of de Klerk, Marike, was there but she was also not fully shown as she was blocked out by her husband as the focus was on him. Both, the wives are almost invisible in this image and were there but they were not presented as important people. In this image they were outshone by their husbands. Surprisingly Winnie and Marike are not mentioned anywhere in the text and only Mandela and de Klerk are mentioned. In the image de Klerk and Mandela are portrayed as crucial players and the focus is on them and the ladies are side-lined and we therefore only see their hats and coats. I am not sure that Grade 12 learners will be able to identify them easily as they are not mentioned by name. In the image the two men are depicted as friends and great leaders. The photograph does have a link with the text as it is explained why these two met and what was happening on this day. The image is positioned at the bottom right of the page. It is clear and its size is larger and noticeable.

**Image18 of Men and Women together: “A photograph of British anti-apartheid campaigners against Barclay’s Bank’s investment in South Africa”**(Dlamini et al, p.241)





The next image where women and men appear together is a photograph of non-South Africans. They are British people campaigning against Barclay's Bank investing in South Africa. They wanted Barclay's Bank not to invest in South Africa because of the apartheid system. Their upper torsos and hands are visible. The image has a caption, "A photograph of British anti-apartheid campaigners demonstrating against Barclay's investment in South Africa" (p.241). The photograph was taken in Britain, just outside a Barclay's Bank building. The denotation of this image is that the photograph showed a group of white females and males from Britain. There was a woman in the foreground, who looked as if she was one of the organisers of the campaign. Behind her there are men and women in the background. One lady is proudly burning a Barclay's Bank banner with a broad smile on her face. In the image, the lady is portrayed as fearless, burning a banner featuring the bank's name in large capitals. She was holding it with both her hands and was not afraid to present her ideas in this manner. The men are behind her one of whom is hidden behind his poster that carries a message in bold, "TODAY, WORLDWIDE PROTEST AGAISNT BANKING IN SOUTH AFRICA!"

The women and men in the image were depicted as campaigners, generally passive except for one lady who was depicted burning a banner. The connotation of this image is that white people are not associated with violent acts as generally they conduct peaceful, passive marches or campaigns. There is no text related to the image. The two pages are full of sources and images that elaborate more on the effect that apartheid it had internally and externally. Therefore I can conclude that this image is used as a cosmetic decoration. It is positioned at the bottom of the page and is large in size, clear and eye catching. This is the only image in the entire chapter that features a white woman, being active and portrayed as a leader of an event such as this.

**Image 19 of Men and Women together: "A political cartoon by Abe Berry which appeared in the *City Press* on 12 December 1986" (Dlamini et al, p.241)**

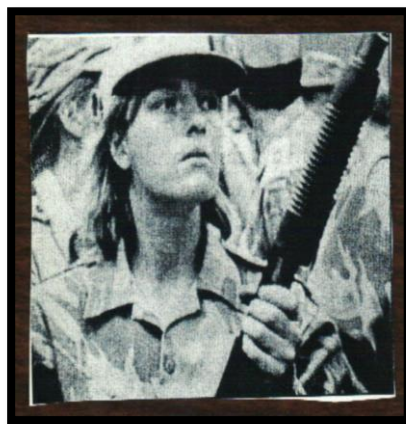


A different visual image that appeared for the first time in the textbook under analysis was a cartoon. In the image there is Mr Apartheid from South Africa and the Statue of Liberty (Lady Liberty) with her supporters underneath her protesting against the Apartheid laws in South Africa. The image was taken from the *City Press* and was drawn by Abe Berry. The image has a caption which says, “A political cartoon by Abe Berry which appeared in the City Press on the 12 December 1989” (p.241). The denotation of this image is that Lady Liberty is burning Mr Apartheid out of the USA as she has been given power to do so. The small people underneath the statue are men protesting against apartheid. On their posters they have written slogans such as, “WAVE OF PROTEST IN U.S.A.” and on another one is written “DOWN WITH RACISM.” They are chasing away Mr Apartheid and he is feeling the heat as he is running for his life out of America.

In this image the apartheid laws have been given a human feature and made as a man, a horrible man with shoes that have steel claws and he is portrayed as an ugly white man. However, there is no text, or a paragraph which explains what is happening in the image. The whole page is full of sources and the caption is the only

text that gives details of the image. It is a powerful source to use to explain the effects apartheid had on South Africa and the aftermath it had on countries such as the U.S.A. and Britain. What has been excluded from the text is a brief paragraph of who Abe Berry is and what he does. The connotation of this image is that South Africa during this era was expelled from all international affairs, investment and decision making. International countries played a large role in making South Africa repeal the Apartheid laws and in freeing the ANC and other leaders because of the atrocities being carried out under the Apartheid system. The Statue of Liberty is an iconic image of freedom and being a woman clearly symbolises that the women of the USA have freedom of speech.

**Image 20 of Men and Women together: “Members of the AWB storm the World Trade Centre”** (Dlamini et al, p.250)



The next image is a portrait style photograph of women and men members of the Afrikaner Weerstandsbeweging (AWB). The photograph has a caption, “Members of the AWB storm the World Trade Centre” (p.250). Only their faces, shoulders and the guns that they are holding can be seen. The photograph was taken at the World Trade Centre in Johannesburg. The denotation of this image is showing all white people (Afrikaners) in military uniforms with an emblem of the AWB on their shoulder badges. In the photograph, there was a white woman (Afrikaner) holding a large gun. She looked brave, focused and strong. She is featured prominently in the foreground and is portrayed as a true AWB soldier, strong and ready for action and appearing fearless. The connotation of this image leads us to question if she would have been portrayed in this way if she was not white or an AWB member/soldier. In the photograph, the other soldiers in the background are looking away. In the

photograph they are depicted as brutal and as an unfriendly and intolerant people. The image does relate to the text and it is explained that the AWB supporters stormed the World Trade Centre in 1993 where negotiations were held and threatened to kill black delegates. The negotiations were on the future of South Africa between the National Party, the African National Congress the Pan African Congress and the South African Communist Party. Excluded from the text is an explanation about the actions that took place after the AWB stormed and disturbed the negotiations. The image is positioned at the middle left of the page and it is easy to see. This image is the only image in the sampled chapter that depicted a woman as a frontline soldier.

**Image 21 of Men and Women together: No caption in textbook** (Dlamini et al, p.250)



The authors of the *Shuters textbook* have also included a photo of a group of old people in a voting queue. They are black women and men and their names were not mentioned in the text. Their full bodies and actions were what they were doing was clearly visible. The image does not have a caption. The photograph was taken on 27 April 1994 on Election Day however exact place where it was taken was not mentioned anywhere in the text. In the photograph the women and men were standing and waiting in a long queue to vote for the first time in their lives. The denotation of the image is showing black people in a queue waiting patiently. The man wearing a suit was in the foreground of the photograph followed by two old women behind him and the remainder of the people were featured in the

background. In the image the women wore *doeks* and dressed as mothers. They looked excited but passive, merely waiting in a queue.

The connotation of this image is that these women are shown as being present and part of the change in the politics of South Africa. In the textbook it is explained that people waited in long queues for hours to make history and most of all to make South Africa a democratic country for all who live in it. The image is positioned at the bottom right of the page. It is large in size and clear. It is eye-catching because as soon as you glance at it once, it makes you wonder what was going through the hearts and minds of these old men and women on this day. This image is a true reflection of the coming of political freedom.

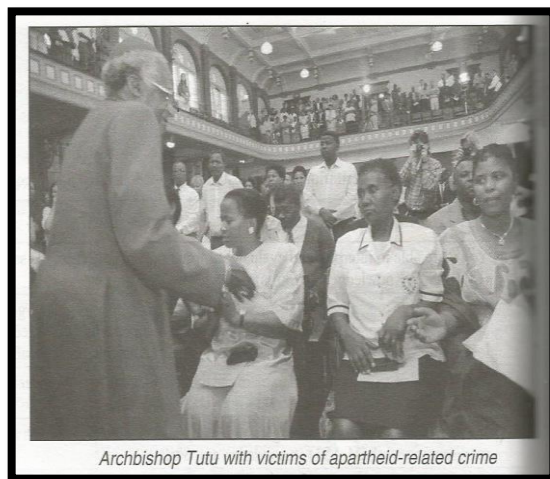
**Image 22 of Men and Women together: No caption in textbook** (Dlamini et al, p.259)



The twenty second image in which women appear is a photograph of Mandela with a lady by his side. This photograph is similar to the visual image 25 further down. Half of their bodies could be seen as were their actions. The woman does not appear to be someone who worked for the Independent Electoral Commission (IEC) but could be one of the officials or a very important person to be next to Mandela casting his vote. The photograph does not have a caption but a paragraph next to it explains that it was taken at Inanda with Mandela casting his very first vote. In the photograph Mandela and the lady in casual attire are shown to be happy and free. The photograph does relate to the text because in the text we are told that Mandela cast his vote at Inanda. The connotation of this image is that the woman is not doing

anything and just appears accidentally to be in the photograph. The photograph is positioned at the top centre of the page and is small in size, but is noticeable. This photograph was used to show that anyone can vote anywhere in South Africa. In the images where other women appeared with Mandela they were in the background which shows that the focus was not on them.

**Image 23 of Men and Women together: Archbishop Tutu with victims of apartheid crime** (Dlamini et al, p.262).



The last image to be analysed in the *Shutters* book is of Archbishop Desmond Tutu. The remainder of the people, especially the women, are not familiar and their names were not mentioned anywhere in the text. In the photograph their full bodies and actions can be seen. The caption says, “Archbishop Tutu with victims of apartheid-related crime” (p.262). The denotation of the image is that in the photograph the black women in the foreground to whom Tutu was talking were identified as victims of apartheid. They were dressed smartly but look sad. The photograph was taken at the Truth and Reconciliation Commission (TRC) hearings with Tutu as a mediator in a TRC court room. Tutu was addressing the women in the foreground, who appear scared, submissive and shy and shaking their hands. After the 1994 elections, people were asked to reconcile with what they endured in the past, losing their loved ones; husbands, daughters and sons. The purpose of the TRC was to make peace with the victims of apartheid so that the people of South Africa can learn to forgive each other and move on from the past. The text does relate to the photograph and the role of Tutu in the TRC was explained. Mandela’s government set up the TRC under the chairmanship of Archbishop Desmond Tutu. Tutu argued that people needed to face the past in order to heal their wounds. The connotation of this image



is that the white woman in the background is actively taking a picture and is in control of what she is doing. She knows her role and is practicing it in front of hundreds of people. However, the black women are still victims of apartheid as they appear silent, sad, serene and they depict hurt. Race is playing a role in this image as in many other analysed images. The black women are victims of apartheid, their hearts are heavy with sorrow and in the midst of this a white woman is working, making history by taking photos that we could view in history textbooks. The black women were sharing their sad stories and opening old wounds all in the name of healing the past. The photograph is positioned at the top left of the page. It is large in size, clear and noticeable. In conclusion, this photograph depicts women, especially black women, as victims and sufferers.

In conclusion – the *Shuters* textbook had by far the most pictures reflecting women of any of the books analysed. 16% of the images in the book showed men and women together. Most of the visual images of women were photographs with four being political cartoons or posters. This means that only three types of visual sources were used to portray women and men together.

In a positive way the *Shuters* textbook does recognise the role of women in the political history of South Africa. However, in many of the images women are less visible and they are not clearly shown in terms of demonstrating their roles in the images where they were depicted with men. It seems as if there were at times included incidentally only because some of them were not identified in the images. They were either shown with Mandela or some equally famous man and in those images their names, if they do appear in the caption, are mentioned second. For example, Nelson Mandela with Winnie Madikizela-Mandela, Walter Sisulu with the members of the ANC, Archbishop Desmond Tutu with the victims of Apartheid. Although women are shown with men, they are marginalised and over powered by the dominance of the men with whom they were shown.

In a limited number of images women are recognised as being equal with men. For example members of the E.C.C. and where they are shown in an active march they are labelled as a mass of groups uniting together. There were also three images of women and men shown together which depicted women as leaders and as being

powerful, active and respected. First, being that of Margaret Thatcher and Ronald Reagan, second the British campaigners and lastly the image of the female AWB member. In these three images women as historical characters were portrayed as being more than mothers and wives; as leaders with potential and power.

In terms of race, the majority group that were depicted in these images of women and men together was almost equal. However, black women were frequently portrayed in groups and as needy, vulnerable and nameless when compared to white women. Compare for example images 20, 21 and 23.

#### **4.4.2 Claire, H. (et al), (2007), *Making history, Grade 12 Learner's Book***

This textbook had the least number of images, only four, of women and men together.

**Image 24 of Men and Women together: “A photograph of Nelson and Winnie Mandela raising their fists with a background of supporters and journalists on Nelson release from prison February 1990” (Claire et al, p.220).**



Image 24 analysed in this textbook was of Mandela with Winnie and included men and women together. This image is very similar to image 15 that appeared in the *Shuters* textbook. At that time, 1990, they were still married and are seen walking with their fists high in a sign of black power. In the background there is a large crowd of men and women looking smart, wearing suits and formal attire. They are both white and black. Some are supporters and others are leaders of the ANC and a few could be curious journalists. This image was taken at the Grand Parade in Cape

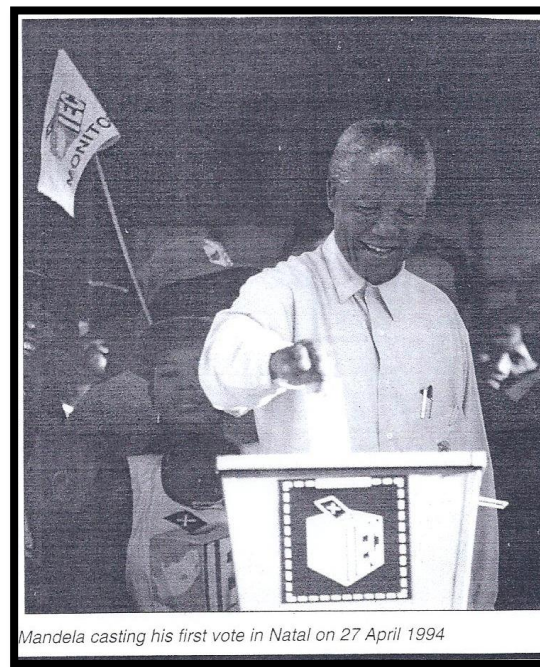


Town on 11 February 1990. There is a caption to this image which says, “A photograph of Nelson and Winnie Mandela raising their fists with background of supporters and journalists on Nelson’s release from prison, 11 February 1990” (p.220). The only woman foregrounded is Winnie. There are two women in the background and it seems as if they are rejoicing, however their names are not mentioned. The visibility of the women in the background is hindered by most of the men who are in the front.

The image is linking with the text and it is stated that, “The Reception Committee organised a rally in Grand Parade in Cape Town, where Mandela saw unprecedented numbers of people who were cheering, waving flags and banners and singing slogans and songs that hailed Mandela as the undisputed leader of South Africa” (p.220). The photograph is positioned at the bottom centre of the page and the size of the image is large and is easily visible.

The denotation of the image is that it is an action photograph of happy people together. The connotation of this picture is that Winnie is the leading woman among others in the photograph and is depicted as a respectable and powerful woman. The fact that other women are blocked in the background shows how less important they are in this image. The image fulfils her status as a leader and as an activist and she appears smart and well dressed. However, it can also be said that although she is depicted as an important woman, it could be by circumstance. The circumstance is that she was the wife of Mandela at that time. Therefore the portrayal might not be of Winnie in her capacity as “mother of the nation” but as the wife of Mandela. So, whoever was the wife Mandela could have been in that picture. It can be concluded that this image reflects the role of Mandela and Winnie in the politics of South Africa but the primary focus was on Mandela.

**Image 25 of Men and Women together: “A photograph of Mandela casting his vote in Natal 27 April 1994”** (Claire et al, p.235)



The twenty fifth image I analysed of women and men shown together in this book was that of a photograph of Nelson Mandela casting his very first vote. The image is very similar to image 15 in the *Shuters* textbook. The denotation of this image shows Mandela casting a vote with a crowd behind him. In the background there is a lady working for the IEC. She was standing on the left hand side of the photograph and is being partially blocked by Mandela's arm. The young black lady is standing not far from Mandela and she is observing history being made in front of her eyes. The position of the woman in this image is in the background, being passive, standing and watching curiously. The connotation of this image is, the only woman that was shown in this image was there just because Mandela was casting his very first vote. The rest of the crowd is shaded black in the background, meaning that they cannot be easily identified and the background is dark. The visual they appear in is a photograph that was taken on 27 April 1994 in Natal. The people that are shown in this image were not mentioned by name and only Mandela is identified by the caption, "Mandela casting his first vote in Natal on 27 April 1994" (p.235). The location is not mentioned only that he was in Natal.

The image is also linked with the text: "It was with a sense of history, but also with strategic wisdom that Nelson Mandela made his way to Natal to vote on the 27 April 1994. I choose to vote in Natal to show people of that divided province that there was no danger in going to the polls." (p.235). The photograph is at the top centre of

the page, which is a good position to place a photograph. It is easy to see and to identify who is in the photograph and what they are doing. It can be concluded that the woman in this photograph is a silent witness to history, as no names are mentioned in the text and in the caption.

**Image 26 of Men and Women together: “A picture of the wives of former Prime Ministers. Mandela organised a little party with the wives of former Presidents of South Africa.”**(Claire et al, p.237)

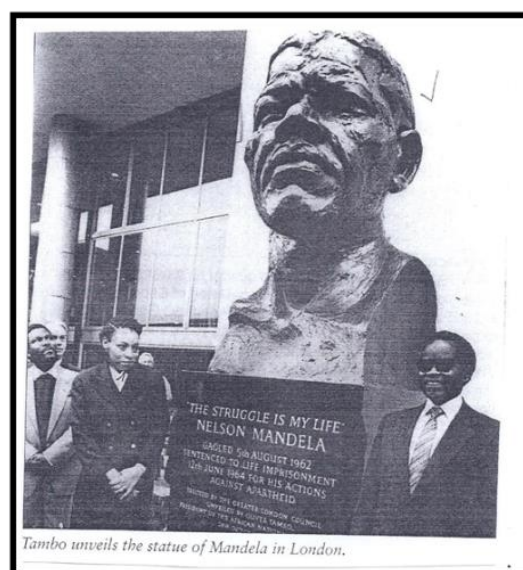


The next visual image featuring women was a photograph of Mandela with the “wives of the former prime ministers”. The photograph has a caption, “A picture of the wives of former prime ministers. Mandela organised a little party with the wives of former presidents of South Africa” (p.237). However, the publishers might be mistaken here, as the woman wearing a hat and the women standing do not resemble the wives of former National Party leaders. The woman on the left of the photograph might be a wife but her name is not mentioned so it is difficult to say which Prime Minister or President she was married to. The other woman looks Indian and I do not think she was a wife of any former ministers of South Africa. She appears to be a leader in ANC or Mandela’s friend. The denotation of this image shows four people having a little party inside a house with a man chatting with three women all having a good time. They are chatting and they look humble. The women in the photograph were depicted as wealthy, elite people. Although the one with a woolly hat does not seem wealthy and she was looking down as if she was not part of the gathering. The connotation of this image Mandela is symbolised as a peace

maker. If the picture had ordinary women in, it would probably not appear in a textbook. Another issue here is in the caption Mandela is recognised but the names of the three women are not mentioned. They are there but they are silenced. It is not easy to identify them by their names because they are given the title- the wives of former presidents and prime ministers, but are not also mentioned or identified. The women were thus not the focus of the photograph. They were in the middle and visible but not recognised by their true identities. It can be concluded that in this photograph the women were not given a voice although they were shown in the image. They were depicted as important people, once powerful although their names were not mentioned and were portrayed in a humble manner.

The photograph links with the text, “the visit to Orania was President Mandela’s idea. He told me that he wanted to get the wives of the Old Guard, the people that were in power before, and some older generation of women together” (p.237). The photograph was taken in 1997 when reconciliation was taking its toll in South Africa. The image is positioned at the bottom right of the page and the size of the photograph is large, clear and easy to read and the background is white. It also reflects the true legacy of Mandela, to ameliorate the wrongs of Apartheid in the new South Africa, to make peace with the wives of former Apartheid leaders of South Africa.

**Image 27 of Men and Women together: “Tambo unveils the statue/bust of Mandela in London.”**(Claire et al, p.247)



The final image I analysed containing both women and men in *Making History textbook* was of a group of five people, two white men, two black men and one black woman with a bust of Nelson Mandela in the middle. The photograph has a caption, “Tambo unveils the statue of Mandela in London”. The photograph was taken by the historian Luli Callinicos in 2004 in London near South Africa House located in the historic Trafalgar Square. The only person that has been identified by name is Oliver Tambo. The denotation of the image is the four men and one woman in the image looking smart in their formal suits. They were all looking at the statue/bust with pride. The woman in the photograph looked shy and is politely smiling with her hands together and is looking at the bust. She is in the foreground of the photograph and is visible, smartly dressed, and tidy. Tambo was standing smiling with pride next to Mandela’s bust. The connotation of this image is that it has one woman with four men, and the bust of a fifth, all of different races. The role of the unknown women in this image is not clear since it was Tambo who had unveiled the bust. She is merely holding her hands and smiling. Once again Mandela was at the centre of the image although not physically but his bust commanded the centre of attraction.

The image is positioned at the bottom centre of the page and the size of the image is large enough to be seen and it is clear. The image relates to the text, where it is mentioned that, “many places of heritage were built around Mandela abroad” (p.242). Most people in the world see Mandela as a great statesman who survived the system of Apartheid.

In conclusion – only a limited number of visual images were used in this textbook involving both men and women in photographs. In them all Mandela is central, surrounded by powerful women, both black and white apart from one incidental inclusion in image 25. In most of the visual images women are largely ignored. The portrayal of these women have one thing in common - they all have Mandela as the centre of attraction in the photographs as he is the central focus. The women are all subordinate to men but Mandela dominates all the images in which he appears. Clearly this textbook does not consider visual images in history learning as important and especially not visual images of women as historical characters either alone or alongside men. Learners will also think that it was only men that were role models,

political leaders and decision makers and women were just silent partners. Female learners will not have role models in these images as only men figures dominate because this textbook was written from a male perspective, therefore foregrounds men and neglects women. It seems as if this book is unaware of the gender stereotyping that they are portraying.

#### **4.4.3 Bottaro, J. (et. al) (2007), *In search of history, Grade 12 Learner's book***

**Image 28 of women and men together, “The release of Nelson Mandela in 1990, after 27 years in prison.” (Bottaro J. (et.al) p.175)**



Images similar to this have also appeared in the two other textbooks analysed. See images 15 and 24. In this one Winnie is hidden and her face cannot be seen in this action photograph. The snap shot was taken in 1990 on the Grand Parade in Cape Town. The image has a caption, “The release of Mandela in February 1990, after 27 years in prison, marked a turning point in the struggle for democracy in South Africa.” The denotation of this image is that it was showing Mandela as the centre of attraction among the other people that were in the image. Most people shown in the image are black men and the only woman in the foreground is Winnie. In the photograph they were moving, walking hand in hand raising their fists as a sign of power and the others were following in the background. In the photograph, Winnie



and Mandela are portrayed as happy and are celebrating. Winnie was in the foreground because at that time she was Mandela's wife. Furthermore, it can be argued that anyone who was in Mandela's life at that time would have been included in this photograph regardless of her role in politics or power that she had as an individual woman. In terms of the placement of the photograph - Mandela covered the whole page and Winnie was in between the end of one and the beginning of a new page. It was clear that the focus was not on Winnie, but on Mandela hence she is not even mentioned in the caption.

The text links with the image because it was explained what was happening in the image, "the collapse of apartheid in South Africa in the 1990s came as a surprise to many people" and the caption did share that it was the release of Mandela after 27 years in prison. What was omitted from the text was the recognition of Winnie and to give her, her role as why she was there and what actions or movements she was involved in that led to Mandela to be freed. They did not even recognise her as once a wife of Mandela. The photograph is positioned across the whole page. It was easy to see but not an ideal image to portray women and men together. It can be concluded that in the photograph and in the text the role of women was not represented and they were dominated by the role of men. Women in this image were largely invisible or excluded.

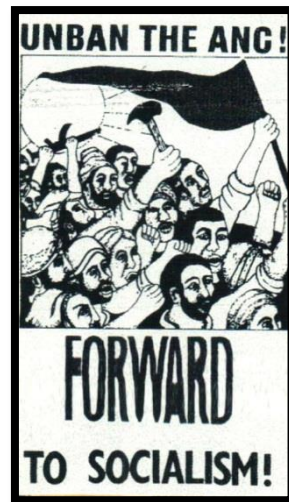
**Image 29 of women and men together: "The Anti- Apartheid Movement shows its support for the ANC and sanctions the priest in the middle of the picture is Father Trevor Huddleston, an activist who also fought against the destruction of Sophiatown in the 1950's."(Bottaro J. (et.al) p.183)**



The image of women and men together is a photograph where Father Trevor Huddleston appeared with the ANC supporters. Almost all of their bodies are shown and they were depicted standing in a street in Johannesburg in the 1980's. The photograph had a caption, "the Anti- Apartheid Movement shows its support for the ANC and sanctions the priest in the middle of the picture is Father Trevor Huddleston, an activist who also fought against the destruction of Sophiatown in the 1950's" (p.183). The denotation of this image is, that the photograph showed a group with ANC posters, led by Huddlestons of which women were a part. The other people in the image are not known and they were not identified as famous people. However, they were women and men of South Africa united together in a peaceful march held in Johannesburg. In the photograph, they were standing in unity, passively carrying posters saying "Stop Apartheid Repression." In the foreground there was a banner on which was written "SOUTH AFRICA: FREEDOM NOW" and also showing support for the ANC. The connotation of this image is the male leader that has been highlighted and recognised in the middle of the picture and the focus is on him. The women were not clearly shown or presented and it was difficult to identify their role in this image although they were there showing their support. There was a woman in the foreground holding a banner together with the men and the remainder of the women were in the background. Women in this image were not taken seriously or presented in a way that showed equality in the struggle and were dominated by men. It can be concluded that the ideal of this image was to show Huddlestons movement and the role he played in fighting against the apartheid system in South Africa. Furthermore, women were underrepresented and silenced, although they were present they were not clearly shown and their role was not recognised in this photograph.

**Image 29 of women and men together: "Apart from their call for freedom and the protection of civil liberties, many in ANC promoted a socialist solution for South Africa. The red flag of Communism flew alongside the ANC flag at many political marches. The link with Communism made conservatives' and business leaders nervous of the ANC." (Bottaro et.al, p.185)**





The image of women and men shown together in this book was of an ANC poster which portrayed people of different races together. The image had a caption, "Apart from their call for freedom and the protection of civil liberties, many in ANC promoted a socialist solution for South Africa. The red flag of Communism flew alongside the ANC flag at many political marches. The link with Communism made conservatives' and business leaders nervous of the ANC" (p.185). They were protesting against Apartheid. In this poster I could only identify two women, in the foreground and another in the background. The remainder are men. In the poster the two cartooned women were shown opening their mouths as if they were singing or chanting a slogan. However, in the image the men were more active and carried symbols such as a hammer, a communist flag and an AK 47. However, the women were not depicted as violent as the men as they did not carry any dangerous weapons or flags. Nevertheless, both women and men in the image were raising their hands up as a power sign. At the top of the poster there was a slogan, "UNBAN THE ANC" and "FORWARD TO SOCIALISM!"

The connotation of the image is that the group was shown as a very angry and politicised group of people. They looked as if they were not about to surrender, they were pushing forward with the movement of freeing the ANC. Furthermore, women in the image were engaged in the movement by their voices, in terms of power and dominance they were not depicted to show those elements. In the background there was full shining sun as a symbol of hope and light that was yet to come, namely freedom. It can be concluded that women in this image were less in terms of number

and they did not play an important role such as carrying weapons and flags. In the text it is well explained why the authors have chosen this particular poster to demonstrate how posters were designed as part of the movement and resistance against Apartheid laws. The image is positioned at the top centre of the page and it is clear and easy to analyse.

**Image 31 of women and men together:** “South Africans all over the country queued for hours in the first general election. The atmosphere was peaceful and friendly. This old woman, like so many other South Africans, voted for the first time in her life.” (*Bottaro et.al, p.190*)



The next image of women and men together was a photograph of an old black woman with a man in the background. She is not a famous person hence it was difficult to recognise her or to identify her and she is not given a name nor was there any mention of where the photograph was taken. This typical portrait shot reveals her head and shoulders. The photograph did have a caption saying, “South Africans all over the country queued for hours in the first general election. The atmosphere was peaceful and friendly. This old woman, like so many other South Africans, voted for the first time in her life” (p.194). The denotation of the image is that the photograph was showing an old woman exercising her right to vote. She looked as if she was experiencing some difficulty with the ballot paper. The man in the background was standing still. The connotation of this image is that for the first time the old woman was depicted with power, being able to vote and make a political democratic decision. The image showed that the attention and focus was on her as she was looking down at a ballot paper with confidence with a pen in her hand.

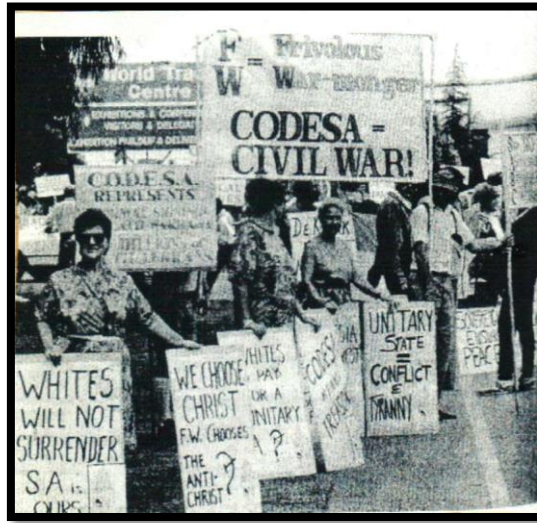
By showing an old lady voting was evidence that the first democratic elections were open to everyone of 18 years and older. The image linked with the text namely, “In 1994, the National Party’s 46-year rule came to an end when the ANC won a majority in the first democratic election. South Africa had become a democracy and would soon have the most liberal constitutions in the world” (p.190).The image was positioned at the top left of the page, it was small in size but clear. However, it can be argued that the size of the photograph was under-sized.

**Image 32 of women and men together: “One of the posters issued to promote the negotiations of CODESA.”** (Bottaro et.al, p.194)



The next image was that of a political poster of CODESA (Convention for a Democratic South Africa).It had women and men in shades of black or white in equal numbers looking at each other as if they were plotting or whispering something as they were face to face. The poster had a caption, “One of the posters issued to promote the negotiations at CODESA.” The denotation of the image is that the poster showed a group of black and white people portrayed facing each other as if they were talking in an intimate way. The poster was issued in 1991 during the CODESA negotiations. The connotation of this image is, the poster showed women and men together peacefully engaged in a meeting. Neither gender is engaged in any action he poster was shown at the bottom left of the page and is small in size. It was linked to the text in the following manner: “At the Convention for a Democratic South Africa (CODESA), the government and the ANC reached a compromise. A multi-party conference would draw up an interim constitution” (p.194).It can be concluded that the image portrayed the young people, both men and women, equally taking part in negotiations.

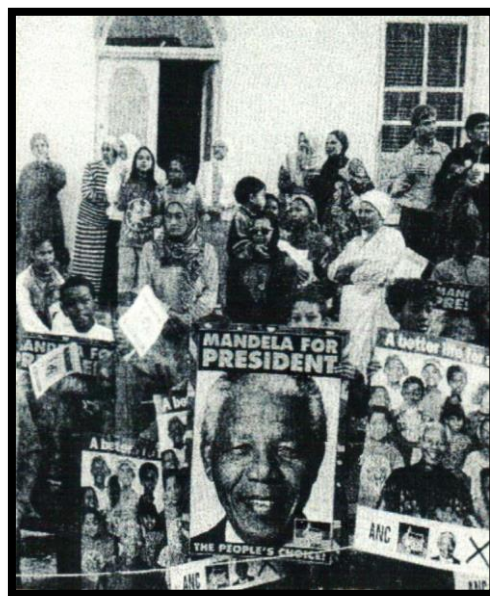
**Image 33 of women and men together: “A demonstration by right-wing protestors, 20 December 1991.” (Bottaro et.al, p.194)**



A photograph of a group of right-wing protestors is the next image in the publication by Oxford. They were all white women and men of the right-wing. The photograph was taken in 1991. In the textbook they were described as the right-wing but their names were not mentioned which it made it difficult to say who and what their roles in the movement were. The photograph had a caption, “A demonstration by right-wing protestors, 20 December 1991” (p.194). The denotation of this image is that white women and men were protesting against CODESA. They were holding large posters with a variety of writing on them. One reads “CODESA=CIVIL WAR”, and another says, “WHITES WILL NOT SURRENDER SA IS OURS.” The protestors’ posters included religious issues such as “WE CHOOSE CHRIST F. W. CHOOSES THE ANTI -CHRIST.” They were standing at the World Trade Centre in Johannesburg as in the background was a street board on which was written- World Trade Centre, which helped me to identify the location which was not revealed in the caption or in the text. They were scared of the possible outcomes of the CODESA negotiations and they were not about to relinquish white power in South Africa illustrated by the poster which proclaimed “SOUTH AFRICA IS OURS.” That alone showed how determined the white women portrayed were in their decision not to surrender and be steadfast in their beliefs. The women in this photograph are portrayed as angry at CODESA, “WHITES WILL NOT SURRENDER.” Furthermore, the men in the image were carrying large banners supported by sticks for increased visibility.

The connotation of the image is that white women and men were willing to stand together to fight for their country. Although they were presented as a peaceful group they were protesting for their own interests. Men in this photograph were shown as powerful, holding up banners whilst women were holding up smaller posters with their hands. It can be concluded that, in the image the presentation of women, was represented fully. Women were the centre of attraction and they were featured in the foreground in the image and were holding three posters that represented power. They were taking their matters to the streets in the same way black people did. The image is linked with the text, “The government wanted some form of power-sharing to protect white economic power, and keep a leading role for the National Party” (p.194). The image was positioned at the bottom right of the page and was large and clear.

**Image 34 of women and men: “The photograph shows some of the ANC posters that were printed for the election. Notice their emphasis on the non-racial character of the new South Africa.”(Bottaro et.al, p.200)**



The next image of men and women together was a photograph of a group of ANC supporters. Most of the people that were shown in this image were Indian or Malay women with children. There was no mention of a venue of where it was taken. The photograph had a caption, “This photograph shows some of the ANC posters that were printed for the election. Notice their emphasis on the non-racial character of the



new South Africa” (p.200).The denotation of the image is that the young children in the foreground seemed happy and were smiling although they were blocked by the large posters they were holding. Most of the women in this image had *doeks* on their heads or scarves around their necks. When women wear *doeks* on the heads in most religions and cultures in South Africa it represents respect of not showing your naked head in public. However, some women prefer not to wear one because they view that practice as a form of oppression and limits their freedom. Furthermore, the women in the photograph were passive and they do not look happy. One woman in the image, who was dressed in white, had her hands folded across her chest as a sign of worry and concern. Women in this image looked lost and depressed and were not happy to vote in the elections. The women and young children had ANC posters in their hands which were promoting a non-racial nation for the new South Africa with Mandela in the middle of the posters. The men, far in the background, were standing holding something in their hands. The connotation of this image was that women were portrayed as ineffective and passive. The role of the image was to show the emphasis of presenting a non-racial nation and it was stated in the textbook that the posters such as the ones in the image were printed for the 1994 elections. The image is linked with the text in that “from 27-29 April 1994, 20 million people, the majority of whom had never had the opportunity before, voted in the country’s first democratic elections” (p.200). What was not shared with the reader was which community these women belonged to and what was the purpose of taking them as a source or evidence to be used nationally and in public schools? The image is positioned in the bottom centre of the page, is large enough to be recognised and is clear.

**Image 35 of women and men: “A billboard advertising the new constitution.”(Bottaro et.al, p.202)**



The next visual image that contained both men and women was a billboard advertising the new Constitution of 1996. The image had a caption, “A billboard advertising the new constitution” (p.202) and was publicised in 1996 throughout South Africa. The denotation of the image was that in the billboard women and men were cartooned in their different traditional attire. A child was carried with her hand up, who was wearing a white t-shirt with the slogan “Bill of Rights” printed on it. In the billboard advertisement, the people looked happy, waving their flags and are holding a book presenting the constitution held aloft by two hands. The billboard represented the people of South Africa of all races and colour. In the background there were mountains, trees and sun representing the new day in South Africa. On the bottom of the billboard was written, “One law for one nation” (p.202). The connotation of the image was the African women who had *inhloko* (a Zulu traditional hat) on her head who was carrying a child and was portrayed as a traditional mother. The image linked with the text, “The 1994 election marked a highly successful conclusion to the difficult years of apartheid too democracy” (p.202). The image was positioned at the top left of the page. It was small in size but noticeable. In conclusion the image showed a certain woman as a mother with a baby on her back, a typical portrayal of African women. This shows that the writers of history textbooks still think that an African woman has to be shown in her little box of being a mother and carrying a child on her back, certainly not working in an office or talking publicly.

**Image 36 on page 205 was the same image as the one on page 202. It was repeated with the same caption and text.**

**Image 37 of women and men: “People who have been dispossessed of their land in Fairview, Port Elizabeth, made claims to the Land Affairs Department for restitution.”(Bottaro et.al, p.212)**

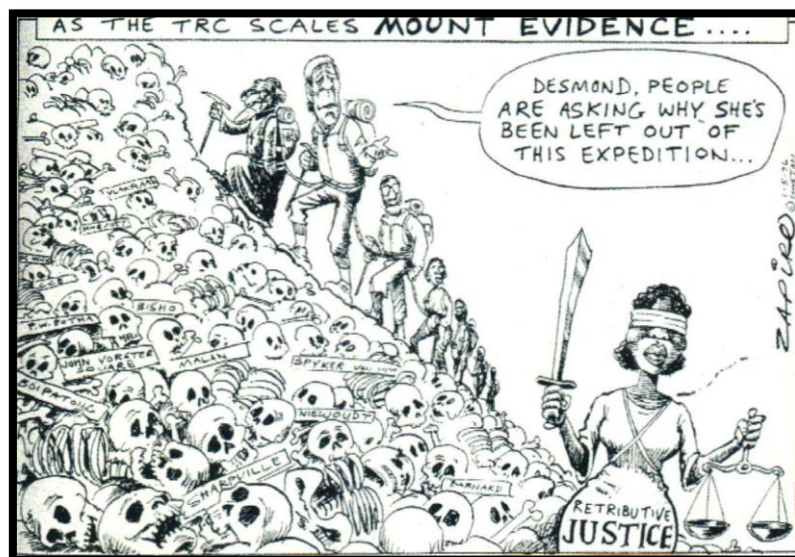


The next image of women and men shown together was a photograph of a group of women and men standing together. They were not famous people and their names did not appear anywhere in the text. The picture was taken in Fairview in Port Elizabeth. The image had a caption, "People who have been dispossessed of their land in Fair view, Port Elizabeth, made claims to the Land Affairs Department for Restitution. By 2005 their claims had still not been met" (p.212). The denotation of the image showed a group of women and men standing together passively as equals with little hope. They were standing passively in a deserted area that was called Restitution Ave which meant a compensation area, a symbolic reference to their claim. The women and men wanted the government to pay compensation for the land that was taken from them. In the image the women were in the foreground, looking vulnerable. They were not showing any sign of movement and they were standing still, some holding bags at their hands. One man in the background was carrying a cross like one of those road signs/names with Restitution Ave written on it. The image is linked with the text as they have shared why this picture was taken, "In 1994 the Restitution of the Land Rights Act established a Land Claims Commission to investigate Land Claims going back to 1913 (the year of the Land Act) which deprived many blacks of their land." The connotation of this image was to show women at the front being hopeless and powerless and the man at the back as the shield of these women. The women were old so there was nothing they could have done that will make them look alive and active. Nowhere in the text is shared what kind of community they were living in and where they live now. It does not say why



their land was taken from them by the apartheid government or what they wanted to do with it. The image is positioned at the middle of the page and was large in size, clear and eye catching and straight to the point.

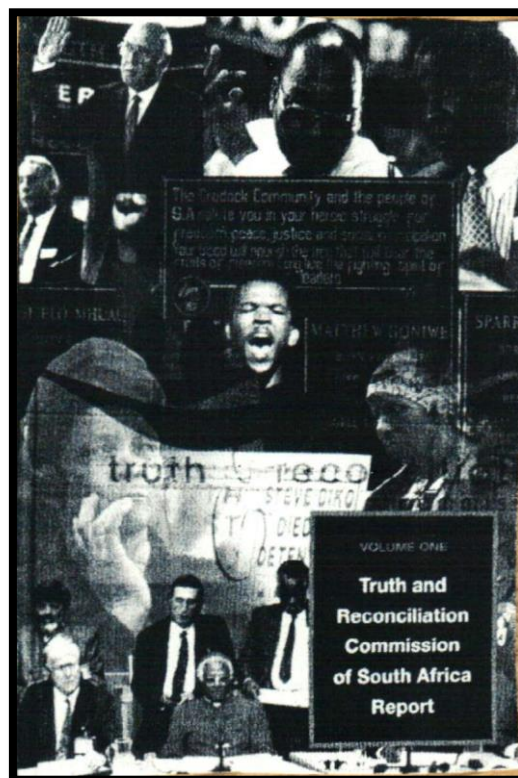
**Image 37 of women and men: “As the TRC scales Mount Evidence.”** (Bottaro et.al, p. 217)



This was the first political cartoon to appear in the sampled section of the Oxford book. Archbishop Tutu and other members of the TRC were climbing over skeletons with names of apartheid misdeeds or doers of these deeds. The denotation of this image is in the cartoon the TRC members led by Tutu were climbing up a hill of skulls of the former ministers that were ruling during the apartheid era, D.F. Malan, P.W. Botha, skulls from the Sharpeville Massacre and others. In the foreground of the photograph, there was a black woman, lady justice, blind folded with a sword in her right hand and a scale in her left hand. She was holding these items and was simultaneously being a symbol of retributive justice. On her waist is written, “Retributive Justice”. The image does have a caption, “Many people felt that those who had committed human rights abuses deserved punishment. They felt that better resolution will come through justice rather than through reconciliation and forgiveness. The Biko, Mxenge and Goniwe families in the Eastern Cape felt particularly strongly about this, and they fought the amnesty legislation right up to the Constitutional Court” (p.218). The connotation of this image showed the reality of the TRC court room, taking a journey to the past and revisiting the wounds and traumatic stories of the past. They were looking at the blind folded woman of justice. There

was something about this woman that attracted the attention of the climbers such as Tutu and Alex Borrairie. She looked curvaceous but I do not think it was her looks that commanded their attention but more likely it was the depiction of a black woman representing justice. She presented the untold truth and horror that no one shared or experienced. The cartoon showed Alex Borrairie asking Tutu the question while they were on a journey into the past, “Desmond, people are asking why she’s been left out of this expedition ...” (p.217). The image is positioned at the bottom centre of the page. It is clear and eye catching and straight to the point. In can be concluded that this cartoon presented the whole idea of the TRC and concerns of the people about retributive justice and it seemed as if many people were unhappy about the whole procedure and the untold and neglected truth drove people into thinking.

**Image 39 of women and men together: “This cover of the TRC report captures some of the images linked to the hearing.”** (*Bottaro et.al, p.218*)



The next image of women and men shown together was of the TRC Report cover. The cover had photographs on it of different people that were involved in the TRC. It showed all the mechanics and the procedures that were taking place during the

period of healing the past, and reconciliation and forgiveness. The image had a caption, “This cover of the TRC report captures some of the images linked together.” The denotation of the image was most of the people are shown talking, listening with their headphones and others were depicted taking an oath. They were all inside the court which was where the images were taken. Amongst the images there was, for example, a tombstone of Mathew Goniwe and images of F.W. de Klerk and Thabo Mbeki. It was more of a collage as it is possible to glean meaning from the images without reading the text. The image had a caption, “This cover of the TRC report captures some of the images linked to the hearing.” In the image I could identify an image of two unidentified African women who were victims of the Apartheid regime. The women in the image had no names and they were portrayed as sad and obedient and one woman had her hand on her cheek as a sign of worry and deep thought and was wearing headphones. The other woman, wearing a *doek* looked sad as if she was about to cry. In the text of *In Search of History*, (2007) it is explained that “One of the aims of the TRC was to overcome the past through confession and forgiveness, so that South Africans could be reconciled to each other and work together more effectively to build a new nation”(p.218).

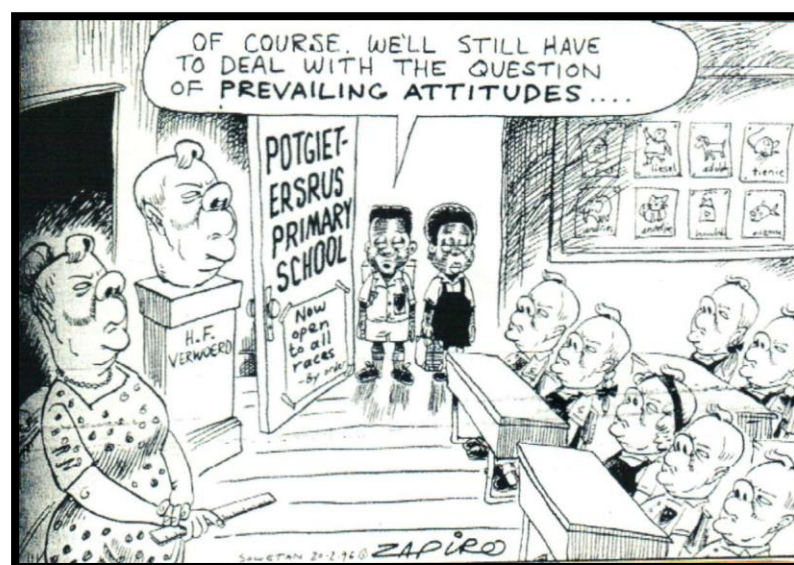
The connotation of this image is that men are in control in the entire image with their formal suits and postures and their dominant numbers. In contrast women are portrayed as wives and mothers. The image degraded the role and value of women in the TRC proceedings as they are marginalised and underrepresented. Their depiction was demeaning and underplayed their experiences as historical characters.

**Image 40 of women and men: “Happy voters queue to vote in 1994.”**(Bottaro et.al, p.219)



This photograph showed women and men of all races in a queue waiting to vote. In the textbook they are labelled as the “Happy voters queue to vote in 1994” (p.219). The crowd had no names and it was difficult to identify them as they were not famous people, and were just a group of voters. The denotation of the image was that women and men of all races seemed happy and joyful standing in a long queue waiting for their chances to vote freely in the first democratic elections of 1994. In the photograph they were depicted waving their hands in the air. They look very happy despite the fact they had waited long hours in a queue in an urban area to vote. The connotation of the image was that in the queue the first woman starts appearing as number five in which is an African woman wearing a beret. She was also portrayed as happy. Just behind her was a white woman with her long hair also portrayed as being happy. In the text the authors mentioned that, “The 1994 election was supported by the large majority in South Africans who welcomed the ending years of conflict” (p.219). These elections were important to many people in South Africa at that time as they had hoped for a better future and they were at the turning point in South African politics. The image was positioned at the top of the page which was small in size but clear.

**Image 41 of women and men: “The cartoonist, Zapiro, points out that although the laws have changed in post-apartheid South Africa, it is more difficult to change people’s attitude.” (Bottaro et.al, p.221)**



The last image of women and men shown together was a cartoon by Zapiro of Verwoerd's theory of "whites only". The image had a caption, "The cartoonist Zapiro, points out that although the laws have changed in post-apartheid South Africa, it is more difficult to change people's attitudes." The image was drawn in 20 February 1996 and published by the *Sowetan*. The denotation of the image was that there was a female class teacher in an all-white school with learners that were all white and all looking like Verwoerd clones with two black learners (girl and boy) entering the class. The female class teacher was standing in front of her learners, busy teaching with a statue of Verwoerd in her classroom. The learners were quietly sitting as the two new black learners enter at the door on the right of the cartoon on which was written at the bottom of the door a notice, saying "POTGIETERSRUS PRIMARY SCHOOL" and in small letters "now open to all races". The female and male learners together with the class teacher did not look happy at all and they did not believe what was happening right in front of their eyes. They found it traumatic that now they had to share their school with blacks.

This image showed the reality of the attitude of whites, both English speakers and Afrikaners, in many schools when black children started attending their schools. It was a difficult task for white teachers and learners to welcome black children in their schools and it was equally brave for black parents to send their children to whites' schools. The connotation of the image was to show a cartooned white female teacher as an evil person. She was portrayed as unfriendly and unapproachable. She did not welcome the black learners into her classroom and she just stood far from them with no action or a smile on her face. Her hate and disgust were evident in her face and her bitter prejudice was passed on to her learners. In the image she had power to influence her learners and teach them whatever she wanted. The image linked with the text of *In Search of History*, (2007, p.221) "After 1994 there was an opportunity to develop a new sense of nationhood, but because of the divisions of the past, this was not easy. Some people questioned whether it was possible to build a single South African nation." The image was positioned at the top centre of the page. It was large in size, and the writings were also clear.



## 4.5 Conclusion

In conclusion, the analysis of visual images of women revealed that, the number of women alone are less than those of men. The *Shuters History textbook for learners* had only five images of women appearing alone, *the Making of history* textbooks had no visual images of women appearing alone and *In Search of history textbook* had only two images of women appearing alone. These figures, the quantitative part of my analysis, reveal that there is a gap regarding the representation of women visually in history textbooks that are used in high schools for the teaching and learning of history. The analysis further revealed that in the images where women appear alone, they are depicted mostly as being passive. In relation to race and power, only two white women were identified by their roles of what they were involved in, for example image 1 and 3 in the *Shuters History textbook for learners*. The only black woman that was identified by her name was Ntsiki Biko because her late husband was Steve Biko. Also, while white women were referred to by their names, black women were nameless or identified by the events. The interesting part in the *Making History textbooks for learner* was that there was no visual image of women appearing alone. This textbook totally diminishes the existence of women in history.

In the images where women and men were shown together women were in the background of pictures and portrayed as inferior to men. The textbook authors lessened the importance of women in these images by the way they were positioned, in positions of subordination and the focus was stereotypically reserved for men. Another issue is, the analysis also revealed that there were only three types of visual images in which women and men were depicted; cartoons, posters and pictures, which shows limited representation. In these images it was clear that the women were underrepresented as they were portrayed in less numbers than their male counterparts. In those images the women were also portrayed as weaker, more vulnerable and of little importance. This is evidenced by their positioning in the images, and the roles they are depicted to be playing in the pictures. Further support for this is the actual size of the images since women seem to appear in smaller size images. It can then be concluded that women are underrepresented in images where they appear together with men.

Most black women that were shown in these images were not known, they were unfamiliar and not identified. Black women were also portrayed as lacking in enthusiasm and confidence in the images in which they were depicted. White women were at least portrayed in a confident manner. For example the manner in which Margaret Thatcher was depicted alongside Ronald Reagan. In that image she is depicted as a better, active and more powerful figure compared to the images that depicted South African woman alongside men. The fact that all the three sampled textbooks portrayed women as less active, less in numbers and vulnerable, shows that women as historical characters in South African textbooks are invisible and they are not considered as role models for young learners in high school.

# **CHAPTER FIVE**

## **DISCUSSION AND CONCLUSION**

### **5.1 Introduction**

In this chapter I will be discussing the findings of the analysis of the depiction of visual images of women in the three South African history textbooks for grade 12 that were published in 2007. As I have mentioned and explained in chapter three I have analysed three South African history textbooks that were commonly used in Grade 12 in 2011, as it was the year that I started this research. In this chapter I will discuss and compare my findings to the literature and theories in previous chapters.

The focus of this study, as I have explained in chapter one is, analysing the depiction of visual images of women in three selected South African textbooks. This chapter will then answer all the research questions that moulded this study into existence. In setting the mode for this study and analysing the data, in chapter four I divided my data into two themes. Theme one was focusing on the analysis of women alone and theme two focused on women and men appearing together in visual images. In the analysis of women in visual images I looked at the following categories: who are they; are they known to us or in other words are they famous or unknown; what are they doing; I looked at how they were depicted in the visuals and why are they depicted in the way that they are depicted historically; when and where the image was taken (origin); I looked at whether the visual had a caption or not and if the visual had a caption I looked at what was written. I also looked at the denotation and connotation of the visuals. I have looked at how women in the visuals were positioned in the page where they were featured. In analysing my visuals, I have also looked at the value and power these visuals hold. These categories were used to find out if these visuals were used as decoration or were they included for a scholarly purpose. I looked at what the text stated about the women visuals and women and men visuals, and noted what information was there and what was omitted.



In light of the above this chapter will be about discussing and concluding the findings for my study. It will discuss the major findings based on the analysis done in chapter four. It will also discuss and compare the literature reviewed in chapter two, the differences, trends and pattern if I agree or disagree with the literature and what I have found in chapter four and throughout my research. In other words a second level of analysis will be done. In this chapter I will also put forward reasons why women are depicted in the manner that they are in the selected South African history textbooks for Grade 12. This will draw on what has been shared in chapter three regarding my theoretical framework which is feminism. Furthermore, I will move to the most important part of my study, giving answers to the research questions and significance of my findings. I will then discuss in depth the possible impact or consequences of my answers. In connection with what my research questions have found as the answers to my research I will share what needs to be done and what needs to change according to my paradigm so as to improve the situation in hand. This will be done in the form of recommendations and suggestions of what should be done and changes that need to take place in terms of the portrayal of women in visual images in history textbooks. Finally I will reflect on the whole study by viewing what I have shared in chapter one. I will reflect on my personal and professional growth and the methodology employed in my study. The conclusion part will cover all the basics that I have shared in this chapter. Under the next sub-heading I will discuss in detail the major findings from the analysis conducted in chapter 4.

## **5.2 The major findings from my analysis**

In this section I will be presenting the major findings of the analysis of chapter four. The analysed data will bring results of what I have found in the depiction of women in visual images from the selected history textbooks for Grade 12. I will start by discussing the statistics/numerical/quantitative part of the analysis.

The statistical part of the study revealed interesting figures in terms of the numbers of visual images containing women alone and women and men together. This was an interesting part of my analysis finding out which gender had power and dominance over the other in terms of numbers. The statistics tables in chapter four,

Tables 4.1, 4.2 and 4.3 showed that men as historical figures dominated the visual images especially when it came to depicting women alone. The worst case was *Making of History textbook*, In which there were no visual images of woman alone. Therefore, from the beginning there was already a shortage of images that showed women alone. However, the study was not about attempting to view which gender had the most visuals and so forth, but the quantitative analysis was important to provide the “big picture” in terms of visual images. The focus of the study was on the analysis of the depiction of the visual images of women in the selected South African history textbooks for Grade 12. The theme of women and men together was introduced to try and find out how women are depicted in the visuals in which they appear along sidemen. There is still an unequal percentage of women and men images in the South African textbooks. The quantitative analysis in chapter four has shown that women are underrepresented in terms of numbers as historical figures in the selected history textbooks that were used in Grade 12 under the NCS.

The next important finding relates to identity as one of the categories that was used in analysing the women images when they appeared alone and when women and men appeared together. Some of these women were not identified by their names and roles; they were anonymous, and unknown. One black woman, Image 2, was identified as a “Soweto mother being interviewed”. No names were given or information regarding her role in history or who she was. As for Ntshiki Biko, Image 5, she was only identified by her late husband’s role because the text was mainly about Steve Biko and not about her. In the image where an Indian woman was shown, Image 3, the image caption only stated, “UDF rally”, and her name was not mentioned anywhere in the text or revealed who she was. Similarly, the coloured woman in Image 6 also remained anonymous. When I tried to trace who some of the unknown female historical figures depicted were it was an impossible task. There was not much I could do because the text that their images were shown next to did not reveal who they were. It was also difficult to Google them because the images that they used for these women could not be traced on the internet as they were only used in the textbooks and there was no information about them.

Moreover, in terms of identifying the people in the images my findings also revealed that in the captions where women and men appeared together the authors will start

by identifying men by their names and women will then only follow. For example, “Nelson Mandela with Winnie Mandela” and “Nelson Mandela with the wives of the former Prime Ministers of South Africa” and “Mandela and De Klerk and their supporters” - no names were given to the women. What therefore can be concluded is that not only in some visual images where women appear alone or alongside other women, but also when they appear with men, they are either without identity or have their identities backgrounded in favour of men.

Furthermore, most women were portrayed in a passive, less important and vulnerable manner in the visual images analysed. The manner in which they are portrayed demonstrated a passive role which creates the impression that they did not play a major role in history and therefore do not deserve to be studied. In most images where women appeared with men, women were portrayed as submissive, vulnerable, obedient and followers of instructions. They appeared as having had no freedom, or space for independence at all, they were there but in silent mode. The men will be shown as having power and women shown as a weaker gender. For, example, in Image 27 Oliver Tambo is shown with a group of men and one black woman. The way this woman is portrayed in the image is different from that of men - she is looking down while the men among her are looking at the bust of Mandela with happy faces. She is smiling as if she was shy. The men shown with her were portrayed looking proud and strong, being happy and showing control and power when Oliver Tambo was revealing the Mandela bust in London. Image (21) has also portrayed a woman among men as passive and not strong and leading like the men she was depicted with in the image.

Nonetheless, there were also images that showed women and men working together and being depicted equally. These images managed to depict women and men in the same manner - see Images 9, 10, 11 and 13 for example. The women in these images were shown with freedom in voicing their concerns and showed bravery by standing alongside men striving for the same goal at that time which was unity and freedom. In these visual images some initiative was shown by the authors to show women as historical figures, who, although there were men aside and in front of the women, managed to show their positions as activists and as leaders. Another example is visual image 13 of Margaret Thatcher with the former President of the

USA, Ronald Reagan. Thatcher in that visual is depicted as powerful and as a leader and is foregrounded. Her presence and portrayal in the image showed that she played a major role in society. Out of the 17 images of women and men together in *Shuter's History textbook*, the book with the most images of men and women together, had only four visual images of women and men that depicted women as powerful, active and independent from men - see Images 13, 18, 19 and 20.

However, there were images that failed in terms of recognising women as people who played a role in making South Africa what it is today. In these images men would stand firmly and be shown as being strong. In the United Democratic Front (UDF) posters of women and men together, see Image 12, women were portrayed as weak when compared to men who were carrying heavy guns and waving heavy flags. Women were to support these men and they did not carry large or heavy objects such as flags and weapons.

Furthermore, the series of visuals which shows Mandela with Winnie is proof that women as wives are side-lined and portrayed as cheering for their men (Images 15 and 24). In these images the focus is on Mandela and Winnie is just there as his wife. What is interesting about these visuals, and especially Image 28, which is supposed to show Winnie as a political leader and as the "mother of the nation" is that in the photograph she is overflowing to the next page and one cannot see her clearly - her face is not shown and only her right hand side is shown. This shows how ineffective she is in the picture and the way they depicted the visual is underrepresenting her as an important and powerful individual woman. This further revealed that men generally dominate in the visuals in which they appear with women. The criteria that the publishers have for including visual images show men as victors, conquerors and bosses and in most of the images they were positioned in the foreground. In most images men are given more physical space and they are recognised as leaders of the ANC, UDF, NP, IFP and chairman of the TRC. All these titles carry weight and show that they are not there by a mistake - the focus is on them. They are given visual status that suits their position in power and the way they are portrayed is congruent with how they were introduced. One clear example to support this finding is Image 23. In this Archbishop Desmond Tutu and victims of Apartheid, which in this image are black women in the TRC court, are shown shying

away and being vulnerable and worried. Tutu in contrast was wearing his bishop attire, smiling, commiserating and shaking the hands of these women. Hence a major finding is that women as historical characters portrayed in visual images are underrepresented, side-lined and when men and women are portrayed together women are seldom shown with independence, freedom or confidence. This was enhanced by the way they were portrayed, dressed and positioned in these visuals. Women were portrayed rather as supporters - cheering for the men with whom they were shown - see images 22, 23, 24, 25, 26, 27.29 and 38.

Another issue regarding the representation and portrayal of women in images in the selected history textbooks is that in all the images there was no image that showed women in a group. The best is the unknown three girls in Image 7 jumping into the pool together. Consequently a major finding is that women are underrepresented and misrepresented in the textbooks analysed.

What has also emerged as a finding is that race is a reality in how women are portrayed. I will therefore now discuss how race played a role in terms of identifying and portraying different women in the selected South African history textbooks for Grade 12. After I analysed the images in which women appear alone I noticed that there was a difference in terms of how women of different races were portrayed and identified by their names and how they were portrayed in the images. For instance the two white women see Images 1 and 4, were easily identified by their names and given status as political activists, and their roles were easily identified and their names appeared in the captions. As for black and coloured women (Images, 2, 5 and 6) they were either nameless or only partially identified. This means that some women managed to be represented either by virtue of their race or by their class. In terms of quantifying race the majority of women portrayed as individuals in all three textbooks were either white or black. There was only one Indian woman, Image 3, and one coloured woman, Image 6. However, more black than white women were shown in group photographs alongside men. This proved that race is still a factor when women are depicted in images in South African textbooks.

Another important finding was how the visual images of women related to the written text. My analysis data have shown that sometimes the information that is in the text

and that of the visual image do not talk to each other. In other words the connection is not there; see Image 1, 2 and 26 for example. What I have noticed is that these images are used as decoration for the text and to make the text more readable and less boring for learners. There was no information if these women were, for example still alive or dead or what they did in history. In Image 2, “the Soweto mother” there was nothing that linked that woman with that text, and in the caption it was merely stated, “a Soweto mother being interviewed”. The text was talking about the men in exile after the ANC was banned in 1960 from being an active political party. The text had nothing to do with the woman that was shown in the image. This contrasts with how Ruth First (Image 1) was treated. In the text in which her image appeared it was mentioned that she had died from the letter bomb she received while in exile in Maputo. Her role and character were also described. I can conclude that race and class are important factors in the visual images of women selected for textbooks.

I have also found that in the visual images of only women they were portrayed using only one type of visual, the photograph. See for examples Images 6, 7 and 20. However, when women were portrayed alongside men other visual images were also used such as political cartoons, statues and posters. It can be concluded that women are, as historical characters, when they appear alone only captured in photographs which are a quick and easy to do but it can also be one-dimensional. When they appear with men different sources are sometimes used because men are the central focus most of the time and time and energy were spent to portray them as in Image 27. Other times women appear equally alongside men in for example the UDF poster in Image 12, or in the cartoon in Image 41.

I will now be discussing how the images in which women appear alone were marginalised in terms of the positioning of the photographs. The images where women appeared alone as individuals (Images 1, 2, 4, 5, 6) were small in size and in portrait style where only their heads and shoulders were shown. I have found that, most of these images were positioned at the bottom of the page. This indirectly shows that women are viewed as being at the bottom, not on top or in the centre of history.

Where men and women appeared together they were portrayed very differently. These images were bigger and many times well placed in the centre or at the top of the page. But in these images women were many times placed behind the men. They were it seems as the shadows of the men meaning they were there and could be seen but were not the focus of the visual image. See images 17 and 24. Similarly with women not being the focus of the pictures in which they appear with men is that in such a visual portrayal they are linked to men by being identified as “someone’s wife or mother”. An image that depicted women as belonging to their husbands is that of Mandela with the “wives of former Prime Ministers”, Image 26. Another such image is 34 is also showing women as mothers with young children alongside Mandela as a father figure and with women and children on posters. Image 35, a billboard advertising the new constitution in 1996, depicted women as mothers. The Zulu cultural mother wearing an *Inkehl*i (Zulu maiden hat) with a child on her back portrayed her as a mother and as a traditional woman. This shows how South African society for which the posters were made view women as mothers by showing them with children.

In conclusion I have found that women in the visual images in the analysed textbooks are underrepresented and are marginalised as historical actors. White women and black women were portrayed differently from each other and women of all races were portrayed as being inferior to men especially when they appear with men. Women were also for the most part in stereotypical roles as mothers and as marginal figures that are many times vulnerable and weak. However, exceptions also existed from within the small number of photos in which women appear where women were shown as powerful, independent and historical characters that were equal to men. Lastly I have found that the three different books also visually portrayed women differently with the *Making History, Grade 12 Learners’ Book* containing few images in general and only four women alongside men in the sample chapter.

### **5.3 Comparing my findings to the literature - second level analysis**

In this section I will be comparing my findings with what the literature review has revealed in chapter two. The main purpose of chapter two was to lay a foundation of what exists in my field and to find a gap for my work. Chapter two assisted me as a researcher to seek, investigate and in find out what existed in literature in terms of the depiction of women in visual images in textbooks that are used in high schools. In reviewing the literature I did most of my reading within literature from the West countries, the East countries and South Africa because that was the literature I could find. In all the literature that I reviewed from different countries the results were more or less the same. The literature revealed that there is underrepresentation of women in visual images in textbooks and history textbooks that are used in high schools. Schoeman (2009) therefore correctly argued that the visual representation of women is still less when compared to men. In her research she found that the number of images of men exceeded those of women, although there was a variation among the textbooks. This is also the finding in my study as in the selected history textbooks that I have chosen for my sample the findings show a great difference in terms of the numbers of women and men in visual images - see chapter four Tables 4.1, 4.2 and 4.3. These statistics are comparable with what Schoeman has found in her study that she carried out in 2009. Authors such Schocher and Woyshner (2012) also established in their research, in a different context, that women are significantly underrepresented in the text and images in terms of numbers in the high school history textbooks they surveyed.

My findings also revealed that in most images where only women appeared they were portrayed in a passive, obedient and submissive manner. Some women however were portrayed in a powerful and brave manner. As I have shared above race played a role towards the portrayal of women in this regard – for example Image 20 where a white woman was shown holding a large gun in her hand and she was in her military uniform because she was the member of the AWB. Also Helen Suzman, see Image 4, a white woman was depicted in her office full of books talking with confidence. Furthermore, in almost all images where women and men were shown together women were not portrayed as strong and independent. The only woman that was shown in action photograph or being active was that of an Indian woman (Image 3) who was speaking publicly at a UDF rally with no man beside her or holding her microphone. These are the woman, amongst others, that were



depicted as strong, independent and in control of what they were doing in the era covered in the chapters analysed. Nonetheless, the few images in which these women were shown in such positions is not surprising because in reviewing the literature it clearly showed that women in visual images are still under the influence of male dominance in history textbooks. For example, Kalia (1980) found that women were most often displayed for their beauty, obedience and self-sacrifice, and men for their bravery, intelligence and achievement. Scholars who support this finding include Schoeman (2009) who found that in South African history textbooks women are depicted in the way that they show vulnerability, passivity and are submissive towards their male compatriots.

According to Van der Spuy (2009) power and gender imbalances have played a role in the depiction and writing about women in history textbooks. According to her research white men stood in positions to silence black women with the power of their knowledge and took for granted their rights and duty. She also argues that African men were represented in more favourable terms than were African women in the writings of white colonial men. According to her argument race, power and gender from the early days of colonisation oppressed African women who were viewed as different when compared to African men. This shows that for black women it was a “double burden” because of their gender and their skin colour. My references to the women in Images 3, 4 and 20 supports the argument that black women were also portrayed differently to white women and not only to men. I can therefore argue that women are oppressed by their race and gender which is in turn influenced by what society thinks and how it views women in general.

The literature reviewed revealed not only that images are important in history textbooks but they also interconnect with the reader. Van Leeuwen (1996) highlighted the fact that images are not just more or less faithful depictions of people, places and things (which may or may not have added connotative or symbolic value) they also communicate through the way they structure the relations between people, places and things. With that in mind I looked at the roles in which women were depicted. I find that in most images women were depicted as mothers and wives or in other stereotypical gender roles. Mitchell(2013) AND Morgan (2010) have argued that politically and socially men are always treated differently and given special

attention because of the role they think they are born with, being a head of a family, a provider and a problem solver and women as mothers, sisters and daughters. Frequently this is the case because women are still oppressed by beliefs and cultural customs and this is why, in some countries, women in images are depicted in a manner that is degrading. For example, Kalpana (2010) explained that according to Hindu laws a woman should not be independent. Her father has authority over her in childhood, her husband has authority over her in youth and in her old age her son has authority over her. Hence this is how women will be visually depicted in textbooks. Christie (2006) argued that the symbolic significance of women as mothers and wives has been one of the most universal portrayals. This is the same reason why women in my findings were depicted as mothers, wives and as belonging to someone else.

The literature reviewed has thus revealed that in the roles women are portrayed in they were not given their individual right but were viewed as somebody's' wife, a mother or a daughter. Adriaans (2011) explained that many women, especially in rural areas are still treated with disrespect by their husbands and they are still not given the same opportunities in work places. Merckel (2011) shared that certain cultural beliefs do not recognise women as equals. This reveals that culture and peoples' societal beliefs stand in the way of challenging the way women are depicted as mothers in history textbooks. In many of the images in my sample women were shown in their gender roles of being mothers and wives of popular men - See for example Images 2, 5, 23, 26, 28 and 34. I reviewed literature from countries such as India, Japan, the USA, Britain and South Africa and discovered that their findings also revealed that women in history textbooks hardly exist - be it either in the written or in visual images. If they do appear they are depicted and portrayed as inferior to men and suppressed by men, passive, portrayed as mothers, wives, vulnerable, weak with a lack of freedom and power and do not command authority. However, exceptions do exist as in Images 4, 6, 9 and 20 where women showed the opposite of many of the characteristics listed in the previous sentence. However, frequently as explained before, these were mostly white women.

This finding leads to the issue of technology for portraying visual images. When camera technology (since most images in the books were photographs) came into

existence women as historical characters could have had their photos taken. I do agree with what Kress and Van Leeuwen (1996) who is saying that although women took part in many events historically not many pictures of them were evident as the emphasis was on males who were photographed as soldiers in the army, brothers and political leaders. This is because of patriarchy since men ruled the world and treated technology such as cameras as something that women could not work with. This made it difficult for women to compete with men. This thinking is continuing today and that is why even today we see less images of women in history textbooks because some writers and publishers still feel and believe that history was made by men and it is a man's world. This thinking is summed-up by Leonid (2010, p.95) who stated that, "The history of the world is but the biography of great men reflecting his belief that heroes shape history through both personal attributes and divine inspiration". This statement alone further perpetrates that history of any kind is the biography, in writing and text, of the great. This will explain why Mandela for example appears in at least 8 of the images in the sampled chapters.

Historically, women in South Africa were not given opportunities to express themselves in all spheres of life. They were oppressed by the laws that did not allow them to be free and to voice issues. In chapter one I have motivated and explained all of this. Consequently I will now be comparing what my findings have revealed in terms of gender. The literature has revealed that no matter how the world has changed in how women are portrayed in history textbooks it is a slow process. The majority of textbooks are written in the voices of males. Even the narration of women in the visual images that did appear was mostly by male voices. Kress and Van Leeuwen (1996) has shared that what is written about women and how women are depicted in history textbooks does not mirror the whole story of the past since minority and minoritised groups (such as women) were not given a platform to show evidence of their existence in history textbooks. This is not a recent problem for women have been underrepresented and voiceless because of society, power and values since time immemorial. My findings show that women in history textbooks are visually invisible because history textbooks are written and emanate from male dominated society. The realisation of promoting women visually and in text has not crossed the minds of the textbook producers because to them what they produce is what they think the world want to see and learn about in history classrooms during

history lessons. Scholars such as Fleming (1989-90), Kanji (2004), Barsasalow (2006) and Paxton (1999) agree that history textbooks have always and still are captured between the poles of romanticised views of nations dominated by men and distorted history and images of the “other” such as women. Much of this is because as Chick (2006) and Schoeman (2009) have argued that history textbooks are written from the male perspective because of that fact that the majority of publishing companies are still dominated by men.

In relation to the above, my findings and the literature has revealed that visuals of women are still underrepresented in terms of the genre for although women were visually portrayed in political cartoons, charts, maps and posters they were for the most part shown in one type of visual image only - photographs. There are various visuals that exist and available to be used to depict women differently in all kinds of visuals but seems historically women were not captured in these. Unsworth and Wheeler (2002) cited by Serafini (2011) asserted that if readers are to understand how images represent and construct meaning they need knowledge of the various visual signs systems such as photography, diagrams, graphs, typography and illustrations. From my analysis it is clear that photographs were the dominant visual images used for us to make meaning of women as historical characters.

This leads me to compare what the literature has revealed and what my findings have produced in terms of the positioning of women’s images in history textbooks. In most of the women’s images in my findings, the images of women alone were positioned as the bottom of the pages. Some were also very small although some exceptions did exist. The positioning and size of the images of women were less effective because of their location and size. This is important because the positioning of the visual image shows how important or less important that image is. Kress and Van Leeuwen (1996) argue that where characters in visual images are positioned will tell readers how powerful the characters are. In contrast, when characters are positioned to look down, readers tend to view that character as less important and less powerful. The same thing applies, when an image is positioned at the bottom of the page a reader will think less of that image but whereas when an image is positioned at the top or in the middle centre of the page, the reader will think differently about that image and the power it possess. The literature reveals the

importance of the positioning of images and how that can have a negative impact on a reader. In order to understand the importance of any visual, one needs to understand how it is used and how to understand visual images positioning that is used in textbooks. This links with what Kress and Van Leeuwen (1996) shared in my literature review chapter that, if an image is positioned at the bottom of the page this means the image is less attractive and less important and therefore the women are not important hence in most of their images they were positioned at the bottom of the page especially where women appeared. In my study I have found several such images (see Images 2 and 23 for example) which confirms the claims by Kress and Van Leeuwen (1996).

Another issue that arose as I was analysing my data is that the visual images of some women were used as decoration in textbooks. These images of women that were used so as to cosmetically decorate the text did not link with what the text was saying and what the image portrayed - see Images 1, 2, 3 29. According to Kress and van Leeuwen (1996) visual images of women are often treated as decorations or are dismissed altogether. The literature reviewed has also revealed that when text and images do not talk to each other it is obvious that the image is used to make the text learner-friendly by pasting pictures that are not relevant to the text. Kress (2003) explained that written text and visual images are governed by the logic of time or temporal sequence and they must have a link towards each other. An argument that was posed by Kress and Van Leeuwen (1996) was that the reader interprets the image the way it is by the way it is positioned and on its the size and colour. Ultimately, learners need to be able to communicate with the visuals that are shown in their textbook of both women and men. Hence the text and images should be congruent so that they can produce reliable information. As explained earlier this was not always the case and a number of images in which women appeared alone and with men were not relevant to the text and were also not well positioned to enhance meaning.

I will now move on to what the literature has revealed on how history textbooks have been used to carry political ideas inside history classroom in South Africa. Textbooks are indeed used to push political issues. This links back to what authors such as Morgan (2010), Apple and Smith (2005), Pingel (1999) and Baldwin and Baldwin

(1992) shared in the literature review that the power of textbooks is crucial and plays a large role in the teaching of history. They are used to carry and drive a certain agenda and may contain hidden motives. Furthermore, the literature has revealed that textbooks and history textbooks that are used in all levels of schooling by their nature have the power to dominate what learners learn and how they learn in schools. As Apple and Smith (2005, p.12) have argued, "Textbooks by nature have the power to provide an overview of what should be learnt in all levels of schooling. Textbooks are the instruments used in teaching and learning of all subjects at school and as such determine and propose what the school curriculum should follow regarding topics, content and visual images". With this view in mind, the selected history textbooks that I chose for my study, linked with what Apple and Smith argued, because they have power to dominate what is learnt in schools because they are the first source of knowledge that educators and learners rely on for information. The textbooks and history textbooks that are used in schools are dependent on the curriculum designers and textbooks publishers. Hence, Repoussi and Guillon, (2010) explained history textbooks are the dominant translation of the curriculum in schools and they continue to constitute the most widely used resource for teaching and learning, despite the development of new media and educational technologies. They are often regarded as mirroring dominant contents and dominant practices. They are believed to reflect the complicated relationship between power and knowledge and what society wants to learn.

The images of women that were used in the chapters that I have sampled proved that what has been shared by the mentioned theorists and writers in the field of history textbooks is true. Firstly less women appeared than men, secondly many women were portrayed in stereotypical and submissive roles, thirdly the visual images were not always well placed and explained and fourthly when women appeared with men in the same image they were mostly not the focus. The NCS as it became translated in relation to the visual depiction of women in the three textbooks I have analysed showed women as inferior and dominated by men and it is these patriarchal ideas that learners will learn as part of the curriculum in history. The seemed to be an undisputed fact is that History textbooks are viewed as unquestionable forms of information that drive what and how history should be learnt in the history classroom. Authors such as Klein (2005), Collins (1998), Romanowski

(1996) and Linter (2004) argued that History textbooks have been used as a powerful vehicle for introducing and perpetuating stereotypes. They raised a point that, somehow history textbooks can and are manipulated to control society and learners on what the curriculum designers and publishers think is important for the educators to teach and what learners learn in schools. Basically, the point being raised is history textbooks have been used to promote political ideas about the role of women in history in the visual images to best suit the people in power.

Also in terms of textbooks and politics, at least eight of the images in the selected history textbooks were of Mandela with other women and men, including his wife of the time Winnie. In the images Mandela would be shown as a hero, peacemaker, smiling and shaking people's hands and talking to them. That portrayal of him was shown throughout the sample and the impact it has on readers is huge because Mandela is symbolised as a hero and peacemaker. In some of the images (see 17 and 28) Winnie as the "mother of the nation" is hidden in the photograph. Later she was involved in court cases and trouble and was not so politically important anymore. Morgan and Henning (2011) pointed out that textbook content is an ideological construct that serves the current political needs of a specific country or a particular system. In writing and publishing of a school textbook, there are some kind of hidden purposes and hidden motives in that textbook and therefore in this case photographs were picked in which Winnie was hidden.

As I have shared in my introduction the focus of the study was on the two phenomena, history textbooks and the visual depiction of women in these textbooks. The three selected history textbooks were used to bring reality to what exists in them on the visual portrayal of women as historical characters. From the analyses, I have found that in South African history textbooks, like research that was done on textbooks elsewhere (the literature), women are not portrayed equally to men as historical characters. Much of this has resulted from how history is seen and the power of patriarchy. In the following section I will be discussing why women in the images that were shown throughout my sample are depicted in the manner that they are.

## **5.4 The reasons behind the visual portrayal of women in selected Grade 12 history textbooks**

In this section I will answer the why part of my research question - why are women in visual images depicted in the manner that they are in the South African history textbooks for Grade 12. As I have shared in chapter two, feminism is a theory that is used to advance and develop women's roles in societies. Authors such as Rowbotham (1973) and Shocker and Waysher (2012) shared that feminism is a term that is used to foreground women's rights in all domains of life whether it be political, social, economic or cultural. Feminists believe in encouraging women to be fully fledged members of society. Feminism as a theoretical framework was applied to this study because it spoke directly to the manner in which women were portrayed in the visual images in the history textbooks analysed. In other words feminism was applied to answer my "why" research question.

The literature, as reviewed in chapter two, provided glimpses into how much of the world of textbooks are ruled by a patriarchal system. Men control the political and publishing worlds and by dint of the power that they have control what should be and should not be written about women and how women should be portrayed in the images that exist in history textbooks. In the three books that formed the sample for this study men dominated as authors and, for example, not a single black woman appear as an author. A feminist such as Clark (2005) argued that male historians pay little attention to the issues and situations of women and that only women themselves can tell their own history.

Patriarchy of this nature is all powerful and normative and is for the most part accepted as the way things should be. Support for this comes from Chick (2006) who has emphasised that women are depicted in the way that they are in history textbooks because major textbooks publishing companies are still owned by men. Chick (2006) also highlighted the fact that, the writing of history is written from a male perspective hence women are frequently portrayed in images and text in stereotypical gender roles as for example mother and wives. Within such patriarchal contexts less women than men will appear as historical characters in the textbooks,



and when they do they will appear as winners, leaders or problem solvers – that is except for a few women worthies. Scott (1993) feminism has paved the way of understanding in society in general and in textbooks specifically the way of understanding this better and has provided alternatives so as that eventually men and women would be treated equally. Feminists such as Rowbotham (1973; 2000), Scott (1993) and Clark (2005) have argued that, the power relationship between men and women is just as important as that between social classes in understanding social issues and that a recognition of conflict between men and women in opening up new areas of enquiry is essential. The aim of using feminism in my study was therefore to analyse and understand the visual portrayal of women in selected history textbooks.

As was explained earlier in this chapter women were underrepresented, marginalised and portrayed in stereotypical roles as mothers and wives and also, for the most part, as passive, submissive and obedient. They were in every possible way, with the odd exception, visually portrayed differently to men. Why is this the case? My answer is that this is due to the power that patriarchy still has in South Africa despite the statements in the constitution. Patriarchy is to be found in the government structures making decisions on curriculum and textbooks and also in the structures of the publishers. Not only is it a part of the structure it is also, because it is portrayed as normal and the way that the world should work, to be found in the minds of people who were taught at home and school that men are stronger and better than women. Due to all of this, and because history textbooks are the product of a certain society depending how that society views women socially, economically and politically, women are portrayed the way they are in the analysed textbooks. This will only change, as per feminism, when the oppression of women ends and they are treated equally to men.

## **5.5 The consequences of my findings**

What then could be the possible impact of my findings on the visual portrayal of women in the selected Grade 12 textbooks? Visual images are very powerful and are becoming more powerful and are more used in our contemporary society. If male

and female children at school see the few stereotypical images of women in their textbooks they will unconsciously think that women contributed nothing in history other than being a passive wife and a mother. In chapter one I have cited Fardon and Schoeman (2010) arguing that when female children do not see themselves in images that are depicted in history textbooks they subconsciously assume that women do not exist in history textbooks and therefore in history. That is the biggest consequence of my findings namely that the views of patriarchy are continued and impressionable young adults in Grade 12, leave school believing that men are superior to women and contributed more to history because textbooks are so powerful and prescriptive. What would perpetuate this further is the view that textbooks that are commonly thought to be produced by educated men and women who would at least consider promoting gender equity by putting more images of women in history textbooks. If they do not do so the learners will think that the historical truth is that women were invisible and contributed little in history other than fulfilling stereotypical roles – that is apart from the occasional exception to the rule such as an overseas person as Margaret Thatcher in Image 14.

Much of the lack of visual portrayal of women can be attributed to patriarchy, as historically most images made in the past were of men. Even when technology changed and cameras became available men were to be seen in more photographs than women. However, the chapters in the textbooks that I have analysed are contemporary history and cameras were available to take images of all kinds of situations. Also, these chapters dealt with political history of which many pictures were taken. When women do not appear alone in a single image as was the case in the textbooks analysed the consequence is that it tells the learners that now, as in the past, women did not do enough in history to be photographed and shown in a textbook. Furthermore, that in the absence of photographs it is not even worth having a contemporary historical drawing made of them.

The consequence of all of this is that learners are socialised through history textbooks that women did little in history and since a picture is worth a thousand words this is confirmed.

## 5.6 Suggestions and recommendations for change

Since I have attempted to work in the critical paradigm (see chapter 2) and since this paradigm focuses on bringing about some kind of change that will benefit those groups who are understood to have little power or few opportunities or choices open them, in the case of this study women, I would like to make some suggestions and recommendations for change to improve the visual portrayal of women in history textbooks.

- Concerned and interested parties (for example history teachers, textbook publishers, the education departments) need to be informed of the findings of my study. This I will do by presenting at conferences on the topic and by having an article published. Hopefully they will then start to take action to ensure that women as historical characters are portrayed equally to men in textbooks.
- Teachers and learners as users of the textbooks need to be sensitised about the patriarchal nature of the current situation. As consumers they will then hopefully look more carefully at books before buying them. This initiative of trying to promote gender equity in schools and work places should be started in schools by using textbooks that are not gender insensitive.
- The 1996 Constitution of South Africa in implementing gender equality in schools and the material used in schools must be enforced. The gender equity team that is active in planning in schools should work together with different stake holders at the DoE policy such as curriculum designers and especially the screening committee that oversees the accepting of textbooks for use in schools. They must agree on adhering to the constitution regarding the portrayal of women in history textbooks. The textbook publishers must then be informed of what is required and the textbook screening committee must strongly enforce the principles of gender equal representation so that women can be represented in all the mentioned roles.
- The textbook publishers should be encouraged to produce history textbooks that enhance the self-esteem and inspire and motivate learners of both genders to reach their full potential in exploring diverse careers and prepare

them for the world of work. To achieve this textbook publishers should work hard to portray women in all roles in history in which they were involved in and not only that of mothers, wives and domestic work where they are subjected to patriarchy. They have to show the roles of women as business owners/partners, at work place being leaders and images that show women in power and in leadership and so forth.

- Women themselves must engage with history textbooks at all levels to ensure that they are better represented visually and in the written text.

I know that my suggestions and recommendations will not easily be achieved because patriarchal systems are very powerful. Therefore, as Subakir (2012) said, a heightened sense of awareness about gender disparities could lead to conscious steps being taken by writers, illustrators and publishers to provide children with books that avoid sexism and gender stereotyping. A mind-set like this will ensure that we do not have a situation as in *Making history textbooks for Grade 12* where there was not a single visual image of woman alone (as an individual or in groups) in the sample chapter. Only then can we in South Africa more readily claim that gender equity is being practiced in schools as it is written in policy documents of education in South Africa. The ideal is that UNESCO (2009, p.5). “gender equality exists when women and men enjoy the same status and have equal opportunity to realise their human rights and potential to contribute political, economic social and cultural development and to benefit from the results” Until then we have a problem in South Africa to develop and implement gender equality in the history textbooks that are used to teach grade 12.

## **5.7 Final reflections – personal, professional and methodological**

Personally and professionally when I started doing this research I was very hopeful that I would be seeing changes in our South African history textbooks that are based on gender equality as promoted by the Constitution and the policy documents. I believed that the curriculum designers, publishers and leaders of the DoE have taken an initiative into breaking the old way of thinking that men only ruled the world. I was hoping to also see this in the visual images portraying women. Now that I have

finished the study I know that I was wrong in my thinking as my researched has proved. I have also learnt that the basis of research is not to have ideal hopes but to find answers through the research process – even when the answers are not what you have hoped for. This has helped me to grow greatly.

Doing this study was also one of the hardest things that I have done in my life. I found especially the methodology very difficult. Working with three textbooks, collecting data from them, analysing the data with all the research methods and theories that I have employed in this was not easy. My chapter three changed regularly in terms of my research design, methods and methodology. I changed all my research questions, methods and methodology and in the end I have managed to complete my study.

On final reflection what has my study achieved? My study has contributed into showing that history textbooks that are used in schools in a South African context do not treat women equally which is not different from other parts of the world. I have raised a red flag about the neglect of women in visual images in history textbooks. Hopefully this will create awareness with the publishers and the DoE to produce history textbooks that will be gender sensitive eliminate bias and develop and implement gender equality. The fact that the number of images with men topped that of women so excessively does not do justice to the youth of today that have grown up in a democratic South Africa. The best place to promote gender equity is in schools. Textbooks are therefore a powerful tool to be used as a driving force of promoting gender equity by opening up spaces for visual images of women. By opening a space for women images in history textbooks, I do not mean images that will show only the vulnerability of women, but also images that that will motivate both female and male learners in the history classrooms and in schools we will achieve much. I hope my study has in a small way started to make a case for the equal portrayal of women in visual images in history textbooks.

## **5.8 Conclusion**

In concluding my study - I can now understand when I was talking about my studies and topic why people would say, "interesting topic" and they would look at me and ask, "What are you hoping to find?" Some of them even predicted that I was going to find few images of women in history textbooks. This troubled me as I have naively believed, as I have explained earlier, that I was hoping to actually prove them wrong and that South Africa has embraced our Constitution much more. I now know differently namely that those members of society who have generally predicted what I would find had much of insight. From doing this study I now have some evidence from the three books that I have analysed, although this cannot be generalised to all Grade 12 history textbooks, that women are in visual terms underrepresented and silenced, mostly portrayed, presented and depicted in stereotypical roles as historical characters and are on the margins of the history found in the Grade 12 textbooks. What these predications have also done was to confirm how strong patriarchy is in the roles it attributes to women in history and how it is known and accepted. I hope that my study, now that we know the findings, will considering the power visual images have, in a small way help to change how learners and teachers view women in the visual images in history textbooks and also how the DoE and the textbook publishers screen and produce textbooks. In doing so hopefully women in the visual images in history textbooks will be portrayed, presented and depicted more positively.

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# Appendices

## Appendix A Ethical Clearance



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16 May 2012

Ms NP Nene (204515611)  
School of Education

Dear Ms Nene

**PROTOCOL REFERENCE NUMBER: HSS/0166/012M**

**PROJECT TITLE: An analysis of visual images of women in contemporary South African History textbooks for Grade 12**

In response to your application dated 25 April 2012, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL**.

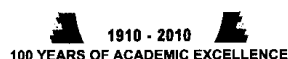
Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.  
**PLEASE NOTE:** Research data should be securely stored in the school/department for a period of 5 years.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

.....  
**Professor Steven Collings (Chair)**  
**HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE**

cc. Professor Johan Wassermann  
cc. Dr MN Davids  
cc. Mr N Memela / Mrs S Naicker



Founding Campuses: ■ Edgewood ■ Howard College ■ Medical School ■ Pietermaritzburg ■ Westville

## **Appendix B Turnitin Certificate**