

DECOLONIZING EDUCATION: A CRITICAL DISCOURSE ANALYSIS OF
POST-SECONDARY HUMANITIES TEXTBOOKS

by

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This dissertation examines nine post-secondary humanities textbooks published between 2001 and 2011 using an approach that includes both qualitative and quantitative methodology to analyze the written and visual content of humanities textbooks. This dissertation engages in current debates that address bias in humanities textbooks and contributes to these debates by using a multi-disciplinary approach that combines methods from the field of technical writing and from recent work in postcolonial critical theory, functional analysis and discourse analysis. The goal of the research is to determine whether post-secondary humanities textbooks marginalize African cultures. The textbooks are analyzed utilizing Gloria Luzon's Primary and Secondary Genres Theory, Shahnil Saaid and Zaiha Ahmad's Communicative Purpose of a Preface Theory, Leo Lentz and Henk Pander Maat's Functional Analysis Theory to identify genre conventions associated with textbooks prefaces. Critical discourse analysis theory developed by Teun van Dijk and Norman Fairclough provides a framework for analyzing how the language used in textbooks presents a particular view of groups and cultures outside the Western tradition.

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POST-SECONDARY HUMANITIES TEXTBOOKS

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by

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CHAPTER 1: INTRODUCTION AND LITERATURE REVIEW

Bias in textbooks has been a concern in North America for at least four decades. Present-day texts provide undergraduate students with a narrative of human civilization from ancient to modern times. They claim to tell the story of who “we” are and where “we” came from. Yet, in their surveys of ancient empires and civilizations, these books almost entirely ignore pre-colonial African societies with the notable exception of Egypt. Paradoxically, the exceptional treatment of Egypt simultaneously isolates it from the rest of Africa and facilitates the perception that, because Egypt has been discussed, Africa has been adequately represented in the narrative. Additionally, other “minority” civilizations are included in humanities textbooks but with minimal representation. While this void typically goes unnoticed, this research looks at the manufactured nature of textbooks.

As I began exploring textbooks, I questioned whether the filter of Western ideology pushes students to arrive at certain assumptions regarding African culture. In *Language as Symbolic Action*, Kenneth Burke’s concepts regarding “terministic screens” (1341) are grounded in the notion that “reality is based on being part of a community that has attached meaning to symbols” (1341). He uses the example of a single dream being interpreted from three different filters to show that something can be subjected to interpretation. These different filters start with the selective use of a term that has its own unique implications. From there, I looked at the things that might influence textbook content. This dissertation represents my desire to understand the financial, design, and rhetorical limitations placed on humanities textbooks used in North America.

After conducting an analysis on a corpus of nine post-secondary humanities textbooks dated between 2001 and 2011, I narrowed the corpus down to one book, *The Humanistic*

Tradition by Gloria K. Fiero. By starting with a corpus of nine books and then focusing on one book, I was able to maintain both the broad scope of my research and an in-depth analysis of three primary areas of interest: the language used, the visual conventions found (pictures and maps), and the underlying rhetorical messages presented in the narrative. I used a mixed-methods approach that included both qualitative and quantitative methodology. My findings support some of my hypotheses, but the data and analysis do reveal systemic problems with the content of post-secondary humanities textbooks. My analysis also suggests that the bias is not overt but is rather deeply hidden behind content inclusion and exclusion, slick covers, and pretty pictures. The following chapters detail those findings and discuss the implications for students, publishers, and authors.

This chapter provides a literature review that summarizes the development of textbook research. Specifically, this review of scholarship discusses the influences of political and social organizations on secondary textbooks, the influence of racism and the Civil Rights Movement on secondary books in the mid-1960s and 1970s, and the power and influence of school board selection committees. Additionally, this chapter examines post-secondary research from the fields of psychology, mass communication, and English before looking at research conducted by secondary educators. The turning point in the research focuses on the financial factors that influence textbook production and the control publishers exert over authors.

Chapter 2 centers on the nine-book corpus by covering the research methods used in the study design and the data collected from the study, and it provides an analysis of the data using the communicative purposes chart and functional analysis theory. Chapters 3 and 4 focus on the Fiero textbook *The Humanistic Tradition*. Chapter 4 presents the visual data from the Fiero text and then analyzes the data using Ben and Marthalee Barton's Denaturalization of the Natural

theory. Chapter 4 presents the data from the textual analysis of the Fiero text and then analyzes the data using Norman Fairclough's critical discourse analysis theories to explore how ideology, discourse, and power function in the textbook. Additionally, the theories of Homi Bhaba, Toni Morrison, and Kenneth Burke are used in the data analysis. Finally, Chapter 5 examines the implications of this research in light of the study's goals, future needs.

1.1 Review of the Literature

There is a broad range of studies addressing a variety of issues primarily at the secondary level, a representative sample of which will be utilized in this dissertation. This review starts with the influence of war on textbook content and then narrows the focus to elements that deal with the traditional themes of publisher influence, societal expectations, and committee selection policies. The second half of the review focuses on post-secondary research. The central themes of this section include the economics of production and the publishing culture, textbook content and narrative, definitions of legitimate knowledge, and cultural influences.

1.2 War as an Influence on Textbook Content

One major influence on American¹ textbook production in the 19th and 20th centuries was war. After the end of the American Revolution in 1783, an American identity was created. Once the United States of America was formed, other wars such as the War of 1812, the American Civil War, and the First and Second World Wars all contributed to what Gerard Giordano calls the "nationalist era of textbook propaganda" (31). These wars and the new American nationalism fueled the debate that asked whether textbooks should be used to teach nationalism to school-age

¹ This research uses the term America, American, North America and the United States of America (USA) interchangeably to discuss the people and land associated with the continent of North America.

children. Early patriotism developed due to a desire to have an American identity that was not connected to the former British rule. So, as Americans sought to create an identity independent of being a British colony, textbooks took on a more nationalistic attitude that emphasized American culture. This newfound nationalistic attitude morphed into biases that focused on regional and ethnic communities. Prior to the American Civil War, the tension between the south and the north led to discriminatory portrayals of Southerners in textbooks produced by Northerners. Robert Curtis stresses this point when he elaborates on the bias between Southerners and Northerners:

Examples of bias can be seen in authors such as Marcius Wilson who, in his 1847 American history textbook, denigrates the “state of manners and morals” of the Southern colonies and castigates the upper class for a “luxurious and expensive hospitality,” adding that they were “generally addicted to the vices of card-playing, gambling, and intemperance” while hunting and cock-fighting were favorite amusements of persons of all ranks. (435)

In response to authors such as Wilson, Southerners worked to control their image by creating a distinct Southern literature and forming the Educational Association of the Confederate States of America (EACSA) in 1863. The EACSA worked to ensure that textbooks upheld Southern educational traditions of romanticism and classicism. These two views were of particular importance because much of the Southern identity was rooted in a romanticized notion of descending from cavaliers. This made the ideals of chivalry, honor, and military tradition central themes in Southern life (Curtis 434). The EACSA was also responsible for making sure Southern textbook content was grounded in classical Greek and Roman tradition. A focus on classical

texts of Greeks and Romans was useful because they upheld the concept of slavery and class divides found across the South (Curtis 437).

Curtis argues that “anti-slavery propaganda and an apparent lack of knowledge of or sympathy for Southern life in general” (442) were a backdrop for the drive to create Southern texts. Some have argued that bias against Southerners, who were portrayed as dim-witted, second-class citizens compared to their Northern counterparts, was problematic for a country trying to unite after the end of the Civil War, the end of slavery, and the assassination of President Abraham Lincoln. On the other hand, some have contended that the education system was fair in its portrayal of all Americans and the problem started with pressure from special interest groups—something that historian Howard Beale discusses in his 1936 book, *Are American Teachers Free?*

1.3 Publisher Influence and Societal Expectations

In *Are American Teachers Free?*, Beale discusses the influence of political and social organizations on secondary schools in America. Beale maintains that it was not necessarily the portrayal of Southerners that presented challenges for textbook authors but rather the overbearing influence of political and social organizations that used state legislation as a means for controlling textbooks (Spring 191). Beale’s research adds a new dimension to the existing conversation by discussing the stresses placed on teachers and curriculum committees. His research suggests that curriculum was primarily created to champion good citizenship, and, for many school boards, that meant pushing a certain brand of “Americanism.” In support of his claim, Beale suggests seven outside pressures that affect textbook content: (1) patriotic organizations, (2) labor organizations, (3) the press, (4) politicians, (5) business, (6) radio, and (7) other pressure groups (Beale 300).

In making these claims about outside pressures, Beal points out that patriotic groups such as the Women's Christian Temperance Union, the American Legion, Daughters of the American Revolution, and the United States Chamber of Commerce had a huge impact on the content in social studies and history books, thus continuing to promote a specific brand of American nationalism. These groups were part of an ongoing trend to ensure a unique "American identity that was intentionally scripted rather than one that developed organically" (Beal 303). The American identity that was created for students was problematic because it focused on the promotion of White American nationalism. This White American nationalism, which added hatred of Jews, Catholics, and Negroes to the existing dislike of the British (Beale 532), was supported by organization such as the Klu Klux Klan and other white supremacist groups. Much like Howard Beal's research, Gerard Giordano's research examines the outside pressures faced by textbook authors and publishers. In his 2003 book *20th Century Textbook Wars*, Giordano discusses how past legislation was used to regulate textbook content. For example, in 1923 the New York state legislature passed a bill prohibiting the use of educational materials that were anti-American in nature. The excerpt below details the nationalistic attitude that was protected under New York state law:

No textbook shall be used or designated for use in the schools of any city, union, free school district or common school district of the state which (a) ignores, omits, discounts, or in any manner belittles, ridicules, falsifies, distorts, questions, doubts, or denies the events leading up to the Declaration of American Independence, or connected with the American Revolution, or the Spirit and determination with which the United States of America has established, defended, and maintained its rights as a free nation against foreign interference, encroachment, and aggression, or (b) ignores, omits, discounts, or in

any manner belittles, ridicules, falsifies, distorts, questions, doubts, or denies the deeds and accomplishments of the noted American patriots, or questions the worthiness of their motives, or casts aspersions on their lives. (Giordano 30)

The New York bill subsequently led to the U.S. Senate passing a bill that prohibited printed materials (book, pamphlet, paper, writing advertisement, circular, print, picture, or drawing) from encouraging actions such as treason or resistance against the President, United States, or any US law (Giordano 30). In Giordano's view the "legislative censoring of textbooks was especially noticeable during wars and periods of threatened conflict. Conservative critics supported these measures because they were worried that school materials were eroding patriotic values" (30).

By the late 1920s, research began to examine the growing racial bias in textbooks, and, by the early 1930s, educators such as Dr. James H. Dillard started thinking about race relations with the American Negro. Dillard and his colleagues prompted Southern white institutions of higher learning to consider ways they could provide students with "the attitudes and information necessary for effective leadership in racial adjustment" (Alexander 139). As a result of educators working on race relations in the South, the 1928 Interracial Commission, Education and Racial Adjustment Committee, and later the Peabody Conference were created. Although interest in race relations was started by post-secondary educators, it trickled down to secondary schools where researchers started taking note of the racial images of the American Negro and other minority groups in small scatters. As a result, Will Alexander was prompted to examine the racial tone of textbook content (Giordano 65). In his article, "Southern White Schools Study Race Questions," Alexander maintains that researchers such as Dr. E.L. Clark, Dr. Charles Johnson, and the participants of the first and second Peabody Conferences encouraged textbook publishers

to create materials that would nurture a softer and more understanding attitude toward people from other racial backgrounds (Alexander 146). These conclusions add weight to the argument that textbooks are perceived to have tremendous power to influence the ideas that students have about those who are different from them.

Alexander's groundbreaking effort was furthered by the research of Lawrence Reddick. Reddick looks at the racial attitudes of authors and how their attitudes affect their choices for inclusion and omission of text regarding the American Negro in American History books (Giordano 60). Reddick specifically looks at books used in what was collectively considered the South during 1934: the states of Maryland, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee, Kentucky, Louisiana, Texas, Arkansas, Oklahoma, and Missouri (Reddick 226). He examines what was said, implied, or omitted from the text, organizing his study around the following themes: (1) The Picture of Slavery, (2) Anti-Slavery and Abolition, (3) The Negro and Reconstruction, (4) Progress since Emancipation, and (5) The Negro as a Soldier (Reddick 226). Although Reddick's work focuses only on the treatment of the American Negro, he raises questions that are still pertinent 77 years later when he asks this question:

To the student of history and life before such a picture the question may come: "Is this the history or is this the emphasis?" Or from another angle: "How much is fact? How much rationalization? How much propaganda?" These specific questions converge into a general proposition which seems fundamental to the nature of the state: "If education is to be considered the leaven and lever of democracy, to what extent are the efforts toward national unity and political solidarity defeated by sectional, racial, or any special-group tendencies? While we ponder these propositions under the concept either of democracy or

education, we should remember that to the pupils in these sixteen States there are no such questions. To them these historical representations are true accounts of “what happened.”

(265)

Reddick’s conclusions are particularly important because he sheds light on the difficult problem of narrative and student perception. The notion that students believe what they read in textbooks as real, truthful accounts complicates the issue and brings a sense of urgency to the discussion.

1.4 Committee Selection Policies and Influences

The end of World War II signaled a shift in interest for both textbook publishers and their critics. As education moved away from the political and social club influences of decades past, professional organizations, school boards, and educational regulatory councils began to develop guidelines for curricula and textbooks. The changing social fabric of American life pushed researchers to expand their discussion of racial bias to include minority groups such as Native Americans, Chinese Americans, and Japanese Americans. Educators also continued the work that Will Alexander and Lawrence Reddick started in the 1930s by working to create guidelines for detecting bias. In 1949 The American Council on Education put out a guideline for teachers. It suggested that teachers answer the following questions when trying to detect textbook racism:

1. What do these teaching materials present to pupils, directly or by implication, about groups and intergroup relations in American life?
2. How good or how bad is the treatment accorded selected topics which are pertinent to intergroup relations as judged by its accuracy, adequacy, and impact in the development of understanding and mutual respect?

3. What constructive suggestions may be made to the authors, publishers, and users of textbooks and courses of study? (Giordano 72)

By 1960, researchers such had endorsed the American Council on Education's guidelines as well as the criteria designated by the Anti-Defamation League (ADL). The ADL's criteria targeted inclusion, validity, balance, comprehensiveness, concreteness, unity, and realism (Giordano 72).

In the late 1960s and the 1970s, research began to focus on both the textual and visual elements of bias. Educators Van Allen and R.D. Moore pursued this line of inquiry. Their study reviewed 42 textbooks used by the Greensboro, North Carolina Public School System from 1968-1969. They examined the number of pictures of Black² people in selected texts, the roles in which Black people were portrayed, and the integration of social settings between Blacks and their Caucasian equals (Allen 141). Allen and Moore found that the treatment of Blacks had improved in textbooks; however, Black people were always presented as loners and never part of the larger community in which they worked, played, and otherwise interacted with their White counterparts (Allen 146).

While Allen and Moore were examining textbooks for bias, Max Rosenberg was also conducting research on minority representations. Rosenberg's research resulted in a "rights-of-the-child" instruction material guideline aimed at eliminating the token representation of minorities in textbooks. Rosenberg suggested children should encounter these:

1. Themselves, equally portrayed by race and sex;

² The use of Black here and African American in other places is indicative of the time period being discussed. Both terms are used when describing Americans of African descent that connects their history to the transatlantic slave trade that brought Africans to the continent of North America.

2. Themselves, with positive role models, in non-stereotyping roles;
3. Themselves and adults of their own race and sex in decision-making and authoritative roles;
4. Themselves, in a variety of socioeconomic backgrounds and settings; national and international stories which represent traditional and contemporary cultures in a variety of settings;
5. Two or more minority groups interacting within a story;
6. Diversity of color within racial groups in the illustrations;
7. Illustrations that reflect the growth patterns of children;
8. More than one language being spoken;
9. A proportionate number of students with handicapping conditions;
10. Accurate, active, and positive portrayals of elderly persons; and, folktales representing ethnic groups. (Giordano 75)

The aim of later research (1970–1980) focused on adding guidelines for the elimination of sexist and anti-Semitic language and for the equitable treatment of other groups such as disabled people, lesbians, and gay men.

The early trends in research regarding bias deal with identifying and eradicating overt racial bias, but they do not address hidden forms of bias. Breaking new ground, David Sadker, one of the leading scholars regarding gender bias and textbooks, notes seven forms of hidden, systematic bias. Sadker's list includes the following:

1. *Invisibility: What You Do Not See Makes a Lasting Impression.* The most fundamental and oldest form of bias in instructional materials is the complete or relative exclusion of a group.
2. *Stereotyping: Shortcuts to Bigotry.* Perhaps the most familiar form of bias is the stereotype, which assigns a rigid set of characteristics to all members of a group, at the cost of individual attributes and differences. While stereotypes can be positive, they are more often negative.
3. *Imbalance and Selectivity: A Tale Half Told.* Curriculum may perpetuate bias by presenting only one interpretation of an issue, situation, or group of people. Such accounts simplify and distort complex issues by omitting different perspectives.
4. *Unreality: Rose-Colored Glasses.* Many researchers have noted the tendency of instructional materials to gloss over unpleasant facts and events in our history. By ignoring prejudice, racism, discrimination, exploitation, oppression, sexism, and

inter-group conflict, we deny students the information they need to recognize, understand, and perhaps someday conquer societal problems.

5. *Fragmentation and Isolation: The Parts Are Less than the Whole.* Did you ever notice a "special" chapter or insert appearing in a text? For example, a chapter on "Bootleggers, Suffragettes, and Other Diversions" or a box describing "Ten Black Achievers in Science." Fragmentation emerges when a group is physically or visually isolated in the text. Often, racial and ethnic group members are depicted as interacting only with persons like themselves, isolated from other cultural communities. While this form of bias may be less damaging than omission or stereotypes, fragmentation and isolation present non-dominant groups as peripheral members of society.

6. *Linguistic Bias: Words Count.* Language can be a powerful conveyor of bias, in both blatant and subtle forms. Linguistic bias can impact race/ethnicity, gender, accents, age, (dis)ability and sexual orientation. Native Americans described as "roaming," "wandering," or "roving" across the land. Such language implicitly justifies the seizure of Native lands by "more goal-directed" white Americans who "traveled" or "settled" their way Westward. Such words as forefathers, mankind, and businessman serve to deny the contributions (even the existence) of females. The bias against non-English speakers.

7. *Cosmetic Bias: "Shiny" Covers.* The relatively new cosmetic bias suggests that a text is bias-free, but beyond the attractive covers, photos, or posters, bias persists. This "illusion of equity" is really a marketing strategy to give a favorable impression to potential purchasers who only flip the pages of books. A science textbook that features a glossy pullout of female scientists but includes precious little narrative of the scientific contributions of women. A music book with an eye-catching, multiethnic cover that projects a world of diverse songs and symphonies belies the traditional white male composers lurking behind the cover. (Sadker.org)

Sadker's research has significant meaning for the field because his research shows how bias is both overt and hidden in spite of what publishers may say or intend.

At the national level, researchers began to focus on understanding how certain types of knowledge became *circulated truths* for a society—things such as literacy, culture, intent, purpose, and narrative became part of the textbook discussion. In an attempt to deal with these pressures, educators and related industries created national conferences to discuss these matters. For example, in May 1979, the Library of Congress' Center for the Book and the U.S. National Institute of Education sponsored the conference "The Textbook in American Education". The conference brought together "educators, publishers, federal officials, teachers, librarians, and authors" to discuss "the creation, publication, use, and role" (Cole, Stich vii) of textbooks in society. The four research topics that emerged from the conference concentrated on textbooks and literacy; textbooks in elementary curriculum; textbooks in middle, secondary, and post-secondary curriculum; and current issues in textbook publishing. Several of the presenters who

later wrote articles for inclusion in the conference's proceedings offered harsh critiques of existing textbooks and scholarship.

1.5 Textbooks and Literacy

Scholars Sylvia Scribner and Daniel Resnick, participants at the 1979 "Textbook in American Education Conference," approach the concept of culture and the textbook from the view of pedagogical application in the classroom. Sylvia Scribner of the U.S. National Institute of Education considers how literacy and culture dictate the use and acceptance of textbooks in a given society. She examines how the Vai of West Africa view textbooks as secondary transmitters of knowledge. Researchers assume that pedagogical practices are the only important factors in the textbook debate; however, Scribner maintains that "the social community is a necessary unit of analysis in studies of textbook use" (6). Scribner further suggests that textbooks cannot be fully understood outside of the system of culture; knowing the "social purposes and educational practices" (Scribner 6) that operate in the background is necessary to understand how textbooks are used in a particular society.

Although Scribner's research centers on textbooks and literacy, she makes a valuable contribution to this discussion by elucidating why and how textbooks became the sole transmitter of legitimate knowledge for a community, namely the Vai. Her emphasis on cultural perception and authority represents a turn in the existing research because she focuses on how educators and communities depend on textbooks to teach students how to think and feel about their identities.

Like Scribner, Daniel Resnick sees the importance of considering culture when assessing student performance, literacy, and text usage. Resnick's research calls attention to the social environments in which "standards for learning have evolved [in the home and the church]" (5). Although his work focuses on the learning environment of students, it is helpful because he

alludes to the cognitive effect textbooks have on children. He encourages educators to think about their pedagogical practices in light of a student's social community. In the past, other researchers focused solely on identifying and eradicating bias; however, the works of Scribner and Resnick challenge others to examine the social purposes, community practices and the cognitive effect of textbooks.

1.6 Current Issues in Textbook Publishing

In the early 1980s, a renewed interest in textbooks became a part of the national discussion due to the publication of Frances G. FitzGerald's book *America Revised* and her short article "Textbooks and the Publisher," which were both published shortly before the 1979 conference "The Textbook in the American Education." When trying to answer the question of how Americans view their society, FitzGerald arrives at the conclusion that United States history books provide an index of popular attitudes about American life. Her research reveals that books present facts about minorities as trivia rather than addressing the conditions that led to minority status. To prove this point she states, "Textbooks do not show why minorities are in fact, minorities—how they get singled out as minorities by the authorities" (FitzGerald 51). Perhaps the most important contribution made to this discussion is her assessment that "textbooks are essentially giving a class perspective" (FitzGerald 51) on how American life should be viewed. She concludes that textbooks provide a middleclass framework on economic matters, and it is this framework that influences "how textbooks get selected and who selects them and for what purposes" (FitzGerald 51). Her research also expands the discussion surrounding intent and purpose. FitzGerald reinforces previous research when she asserts that textbooks are used to teach nationalistic ideology about America's greatness which ultimately serves as a "function of civics" (51).

1.7 Post-Secondary Research

Historically, textbooks have been at the center of various controversies. And, while it is easy to see how cultural changes have affected the fields of education and curriculum development over the last two hundred years, research has typically focused on specific genres (American history and social studies) of secondary education with very little emphasis on post-secondary textbooks. Recently, some post-secondary research has been undertaken in the fields of English, psychology, and mass communication. English has experienced a shift wherein literature anthologies have become more inclusive of ethnic and women writers. Psychology educators have started to explore minority representation in psychology textbooks. Mass communication researchers have started looking at the encoded meaning in content, and technical communicators have focused attention on specific design elements of textbooks. Other research at the post-secondary level has focused on topics such as the economics of production, the problem with the narrative, and the influence of circulated or legitimate knowledge.

1.7.1 The Economics of Textbook Production

In this section, I examine the influence that economics has on textbook production and content. Part of the discussion focuses purely on the bottom line associated with selling books while the other focal point is related to content and how that affects a book's ability to sell which is discussed later in this chapter. The economics of production involve several factors that drive the production process and end costs. Sidney Berger, in his article "Has the Pedagogy of Textbooks Taken a Back Seat to Economics?", identifies two reasons for the expense associated with textbooks: (1) competition between large scale publishing houses and (2) used booksellers. The second reason deals with the cycle of new editions. A publisher's end goal is to create a book that garners "innumerable adoptions and will go into many editions" (Berger 26). Part of

the problem starts with the push for textbook adoption and how publishers go about “encouraging” book adoption. Publishers communicate with authors as a marketing tool to encourage book adoption. While this is typical of the industry, some educators consider these tactics unethical. In addition to marketing tactics, book publishers also use what Berger calls the *subsequent-edition practice* (26). Publishers argue that keeping up with a cycle of new editions helps to keep up with current changes in the field. Berger’s take on this practice is very telling and is worth quoting at length here:

A textbook comes out and is popular for a number of years. The longer it is out, the more copies there are on the second-hand market. The more copies available, the more people will buy used copies, made quite easy with web-distributing booksellers. Every time a used copy is sold, a new copy goes unsold. There is a diminishing return for the publisher. So the publisher asks the author to do a new edition, maybe with only minimal changes in the text or with a new introduction or a better index. It makes no difference for the buyer if the changes are massive or minimal; the result is a new edition, pushed on the professors, and thus forced on the students. Old editions instantly become obsolete; the masses of copies no longer saleable either by the student or by the bookstore. According to Margaret Pressler, the publishing industry claims that “it must keep its material current to win schools’ support,” adding that “texts must be continually modernized if publishers want to keep the attention of today’s college students, who are used to graphics and interactivity of the Internet”(26).

The cycle described by Berger demonstrates that textbooks are part of a financial machine, and the focus is not necessarily on pedagogy and usability but, rather, on marketing and generating a return on investment. Although the production process is key to understanding why

books are created at such a fast pace, publishing house employees also play an important role in the process. There is a great deal of research that examines the culture of publishing houses and textbook adoption policies at both secondary and post-secondary levels; some of the most influential work regarding such policies will be discussed in the next section.

In her article “Considering the Culture of Textbook Publishing,” Robyn Montana Turner approaches the discussion from a different point of view as she unpacks the complex relationships found in publishing culture. Based on Turner’s research, the culture of textbook publishing has four categories of participants: “1) the publisher or the connecting link, 2) the interpreter or the writer, 3) the teacher or the selector of appropriate materials, and 4) the scholar or the generator of new knowledge and theory.” (106). Turner also suggests a fifth category made up of state agencies that work to create curriculum guidelines (106). She defends the textbook industry and its processes when she suggests that the public needs to understand the culture of publishing and the part of the process that involves the personal philosophies and methodologies used by those who are responsible for a book’s content and design. Turner also suggests that the public has several misconceptions about the purposes of the publishing industry (106). She notes that the public really does not understand the role of publishers. She also argues for a greater understanding of the financial commitment that publishers make when deciding to create a textbook and argues that the publishing industry is not a public service field; at times, critics confuse this with their true intent because they print books for students and educators.

Turner’s final assessment of textbook critics is that they do not understand the culture of publishing (107) well enough to realize that most “editors desire to produce textbooks that students can use and enjoy,” and that physical constraints and time restrictions are barriers in the communication process between publishers and educational entities. She suggests a dialog that

engages not only the publisher but other stakeholders such as state textbooks agencies, educators, and publishers whose interaction directly influences the process of textbook development (Turner 107).

In addition to Turner's discussion, another controversial issue has been the question of money and its influence on the content and production process of textbooks at the post-secondary level. Former acquiring book editor Naomi Silverman discusses the monetary gains and culture of publishing in her article "From the Ivory Tower to the Bottom Line." Silverman identifies textbook publishers as "society's institutional gatekeepers of knowledge" (163). While these gatekeepers churn out book after book, the impact of profit and loss on this multibillion dollar industry cannot be understated. Silverman's article openly discusses the challenge of finding a balance between the needs of a for-profit industry and the needs of students, teachers, and curriculum committees. Silverman contends that within the complex process of publishing lies a tension amid the requirements and constraints of commerce and the responsibilities of individuals who create and sell the profitmaking products (Silverman 164).

Silverman's valuable insight about the industry's employee structure describes the hierarchy of power. Her use of the term product developer (Silverman 164) is revealing because it indicates that the publishing industry's focus is to make a product—and products are typically made to meet the demand of consumers. That demand is, of course, dictated by school boards and curriculum committees. Silverman explains:

College textbook publishing is differentiated from other sectors of the publishing industry by a set of defining characteristics. First, the publisher targets specific markets, the size of which can be fairly accurately determined from available demographic and course enrollment data. Second, books produced to fit into the targeted market slots are

promoted mainly through direct mail advertising, personal calls by sales representatives to professors who teach the course for which a given book is intended, and, in some companies, by telemarketers. (164)

Her assessment also underscores the difficulty that authors and publishers encounter when trying to balance the needs and expectations of students with the needs of a for-profit business.

A key to understanding textbook content decisions starts with the employee structure and how decisions are made. Silverman raises questions about content when she asks “who decides what books will be published and what content they will contain, what actually guides these decisions and what constrains them and what are the effects and consequences of these decisions” (165). These questions are the starting points for understanding how textbooks help to “translate knowing into telling” (White, *The Content of the Form* 1). By examining the employee structure in publishing, it becomes evident that the directive for content is not just an author’s decision but a collective decision made by a team of individuals.

The process starts with the *acquiring editor* whom Silverman likens to a product developer who is responsible for overseeing the process of development and production and working with the marketing team to devise a strategy for sales and promotion. Part of the acquiring editor’s job is to find authors “who will write textbooks that fit into the company’s publishing plan and will make a profit” (Silverman 165). An integral part of the process is the *publishing plan* which Silverman describes as a publishing house’s long- and short-term goals as they relate to target market, range of product, and potential sales. Ultimately, the publishing plan is based on past publishing experience and the ability to match books with the needs of the current market; yet, it still gives the acquiring editor some level of autonomy to make decisions as to which projects are priorities (Silverman 167).

The most telling point from Silverman's description of an acquiring editor's job responsibilities is the fact that he or she approaches authors with a particular narrative in mind. That narrative, although yet to be written, has guidelines that are controlled by a company's publishing plan. The publishing plan, which is developed by high-level executives, provides editors with a company's goals and economic rationale (Silverman 166). These goals specifically outline the "type and range of products that will be offered, and specifies how the company wants to position its products within the textbook market" (Silverman 166).

The lengthy process of development is guided by the acquiring editor's ability to solicit authors whose book ideas fit the publishing plan created by upper management. Once the acquiring editor finds an author and book proposal that fit the organization's publishing plan and operating budget, the pre-contract stage has ended. At this point, in order for the acquiring editor to offer a binding contract, "a committee of executives has to approve the decision" (Silverman 173). While the editor is waiting for initial approval, a profitability analysis (Silverman 173) is conducted to determine the book's bottom line, preliminary contract negotiations with the author starts, and a formal publishing plan is sent out for final approval.

According to Silverman, all these things are happening at the same time and ultimately lead to a contract being released. "By the time the project reaches this stage, it has been thoroughly reviewed, screened, analyzed, questioned, and debated—by me, by the external reviewers, by the marketing managers, by my supervisor, and, finally, by the vice president of the editorial division—in terms of content, its market position, and its anticipated profitability" (Silverman 173). Silverman describes the process as long and laborious and not always successful unless certain financial gains appear evident to the executive committee. After the monetary factors have been addressed and a contract has been extended to the author, the

acquiring editor then focuses on working with the author to develop book content while keeping the project on schedule and within budget (Silverman 174).

As the book is being developed, an “in-house development editor begins work on the book’s content by looking at the writing, organization, and other style issues of the book” (Silverman 174). Eventually, a production editor takes over, and a team of people work to move the book from manuscript to textbook. It is during the production process that the art director begins work on interior book and cover designs. The final step in this process deals with the marketing team and their ability to sell the book. Their goal is to “transmit clear and accurate information about the content of the book, its distinguishing features, and its targeted market” (Silverman 176). The constraints placed on publishers and the development of the narrative are best summarized by Harold Beal in *Are American Teachers Free?:*

The position of the honest publisher is difficult. One of the most experienced and best-known men in the textbook business, a former head of a most reputable firm, concluded, after describing the publisher’s dilemma: “He wants to tell the truth, and have his authors do the same. Yet he must sell books.” Therefore, even the most honest publishers must modify books to remove “objectionable” features that will hurt sales, yet at the same time save their own and their author’s consciences, and rationalize their business reasons into scholarly ones and never admit to the public that they change text for the sake of sales. (316–317)

Beal’s early research, along with Silverman’s work as an acquiring editor, underscores the balancing act between a publisher’s directive and those who actually do the work (the writers, editors, artists, and production teams) involved in the publishing process. Although Silverman does not explicitly contextualize her research around the idea of the narrative, her description

highlights just how much those who do the work are influenced by both publisher's goals and the bottom line.

Another researcher who examines the financial influences on post-secondary textbook content is educator Michael W. Apple. Apple, who has written extensively about textbooks and education, extends the discussion started by Silverman when he examines the economic constraints placed on book publishers. In his book chapter "The Culture and Commerce of the Textbook," Apple identifies three types of publishers: (1) trade, (2) text, and (3) scholarly monograph or university press. These labels highlight important differences in how authors and publishers define success and emphasize what Apple describes as the "human relations" aspect of book publishing. The human relations part of publishing is comprised of "editors, authors, agents, and, to a lesser extent, sales and marketing personnel. Digging deeper into them also enables us to understand better the political economy of culture" (Apple 26).

Although this point was made in the previous section it is worth noting again that textbooks are products, and publishers expect a return on their investment. This expectation is not any different with the textbook market—particularly when production costs for the average college-level course is usually between \$100,000 and \$250,000. Companies have to sell at least 100,000 books to break even on a text that may have cost \$500,000 dollars to produce (Apple 30). Apple suggests that publishers end up focusing only on book content that appeals to the bottom line to recoup the costs of developing a book. In the quote below, Apple explains that ideology takes a back seat to economics when he states:

It is not the ideological uniformity or some political agenda that accounts for many of the ideas that are ultimately made or not made available to the larger public. Rather, it is the infamous "bottom line" line that counts. As Coser, Kadushin, and Powell state,

“Ultimately. . . if there is any censorship, it concerns profitability. Books that are not profitable, no matter what their subject, are not viewed favorable. (31)

These points demonstrate that the bottom line is of great importance; however, it does not negate the influence that those in power have when making content choices. If there is any doubt that textbooks have the power to shape knowledge consider that “there are roughly 3,400 postsecondary institutions in the United States today, in which approximately 12,500,000 students are enrolled as undergraduate or graduate full-time or part time students. In almost every course, at least one textbook is assigned” (Silverman 165). Mass communication professor David D. Perlmutter conducted a study that offers an alternative point of view on understanding “how textbook creators attempt to encode certain meaning through images” (70). From 1992–1995, he interviewed 43 media workers directly involved in the “production or marketing of secondary social science textbooks” (Perlmutter 71). His research supports Sadker’s seventh guideline about the use of *shiny covers*. Sadker suggests that shiny covers give the illusion that bias has been eliminated when, in fact, it is only a marketing strategy.

Perlmutter’s research parallels this view by showing how media workers deal with the economic constraints of producing a text. Perlmutter lists three domains of control that affect textbook production: the industrial, commercial, and social. The industrial domain asks how the visual world of a textbook is created, the commercial examines the marketing pressures found in the production process, and the social examines the influence of interest groups on the visual constraints (Perlmutter 68). Perlmutter suggests that textbook content must fit into accepted guidelines in order to make a return on the initial investment try to avoid images that are “unsafe, troublesome, or controversial” (76). “The production of a single full-size textbook may take five years and cost up to two million. . . . Accordingly, the business and marketing component of

textbook production has influenced the form and content of the product” (Perlmutter 70). It is these pressures and norms that control what is ultimately placed in textbooks. Perlmutter’s conclusions echo Beal and Giordano’s research discussing the external pressures facing the industry.

Silverman, Apple, and Perlmutter drive home an important point: In order to fully understand the power structures that affect textbooks, one must look at the both the monetary and cultural constraints that besiege publishers. While this line of inquiry deals specifically with how book publishers influence their staff (authors, designers, and editors) to frame the content in a certain way, other research examines the issues of how the content is then presented to students.

1.7.2 The Problem with Content and the Narrative

One cannot put the importance of finances to the side when discussing textbooks, but an equally important part of the conversation includes an examination of the relationship between the content and the narrative. Because humanities textbooks are largely historical in nature, it is necessary to look at the effects of historical narration on textbook content. Content and narrative are closely connected. However, in the context of this research, content deals with the selection of material for inclusion in a textbook, and narrative focuses with how that content is then framed for students. This distinction is vital because humanities textbooks do two things: (1) they convey general information and knowledge, and (2) they tell stories at the same time.

Narration in general is defined as putting something in story format with a clear beginning, middle, and end so as to let the story tell itself (Levstik 114). However, historical narration, or as Hayden White suggests, historical representation, is somewhat more complex because historians have the option to use non-narrative forms of representation such as meditation, anatomy, and epitome (“The Value of Narrativity” 14). White asserts that historians

can write a “historical discourse that narrates, a discourse that openly adopts a perspective that looks out on the world and reports, or a discourse that feigns to make the world speak itself and speak itself as a story” (“The Value of Narrativity” 2). In using the terms *discourse* and *narrative*, White differentiates between how these two terms operate in historical representation. Discourse, beyond the grammatical features, is about subjectivity when there is a person who maintains the discourse. “By contrast, the objectivity of narrative is defined by the absence of all reference to the narrator. In the narrativizing discourse the events are chronologically recorded as they appear on the horizon of the story. No one speaks. The events seem to tell themselves” (White “The Value of Narrativity” 2).

The dilemma, as White puts it, is that “narrative becomes a problem only when we wish to give real events the form of story. It is because real events do not offer themselves as stories that narrativization is so difficult” (“The Value of Narrativity” 16). In the context of humanities textbooks and bias, the research presents three different discussions on the topic of the narrative: the influence of publishers on the content selection, a focus on the narration of history and/or historical fiction, and the narrative that focuses on whose story is told and the potential for bias in developing the story.

In particular, the researchers examined author perspectives when writing textbooks and the cognitive effects of historical narratives on students. There is also a segment of research that looks at the historical narratives of war in various countries across the world. Educator and author Linda Biemer recalls her experience as she set out to write her first textbook. Her personal thoughts about power and content demonstrate the “knowledge, facts, concepts, values, and attitudes” (Biemer 18) that authors bring with them into the writing process. Biemer states, “Here would be a chance for me to change not only what students learn but also how they learn and for

me to influence attitudes and values so they would be more in accordance with mine” (18). What Biemer ultimately asks herself comes down to a question of knowledge, and her probing demonstrates the powerful position for influence (albeit limited due to publishing directives) that authors have when working on the content and narrative for their texts.

Another researcher who focuses on content and narrative is Sherry Keith. Keith’s work identifies special interest groups, practices of the textbook industry, and curriculum committees’ selection processes as “alternative factors that have major influence on the content of textbooks” (Keith 44). Keith’s work and Biemer’s work reiterate a common theme across the research: Textbook content is influenced by a number of forces, and those forces ultimately dictate how the story is told. In moving away from content choice and to narration of history, researchers in the field of education looked at the cognitive effects of narrative on students.

Linda Levstik conducted a study in which she examined the interactions of student reactions to historical narrative/fiction versus a regular social studies book. Levstik’s research found that students preferred reading historical narratives because it allowed them to feel as if they were part of the story, whereas textbooks only reported the facts. The telling part of this research is that it acknowledges the human need to narrate information—particularly history. Levstik identifies the reasons why narrative is appealing to an audience and asserts that narration is satisfying to read, helps to moralize history, encourages critical thinking and historical judgment, and helps the audience to unpack the complex histories of nations. Based on these researchers’ ideas and theories, textbooks fall into that category of book that narrates. The story part of the book is what helps students contextualize historical facts in a way that is both appealing and easy to digest.

1.7.3 Legitimate Knowledge and Creating Cultural Literacy

A plethora of terms (cultural correctness, cultural practices, cultural authority, cultural artifacts, cultural incorporation, and cultural legitimacy) permeate the research and point to the concepts of legitimate knowledge and power—something that Daniel Boorstin, Michael W. Apple and Linda K. Christian-Smith discuss in their research. Library of Congress librarian Daniel Boorstin starts the conversation in his 1979 introduction to *The Textbook in American Society*. His ideas are useful in defining and understanding how textbooks fit in to the fabric of intellectual life. He defines the textbook as “a standard work for the formal study of a particular subject” that represents composition or something that is woven together (Boorstin ix).

What is important about Boorstin’s work for my study is the idea that a textbook is essentially a compilation of information created by an individual who brings her or his own background, biases, and expectations to the writing process. Boorstin alludes to the importance of point of view and how it affects content. Because textbooks are a vital part of the education system, one cannot downplay the power associated with textbook selection committees. Boorstin goes on to state, “In a free society, textbooks are books chosen for use by somebody else. And that distinguishes the textbook from other kinds of books. . . . This gives another special significance to the textbook in our civilization because, in a free economy, a free society, the textbook is a special text of freedom” (Boorstin x).

Boorstin’s commentary demonstrates that the conversation surrounding textbooks is a broad and complex mix of personal, societal, and economic interests which are usually tied to an individual’s frame of reference. The frame or what Burke called the “terministic screen” (1341) helps people filter the information. For Burke and ultimately students, teachers, and book publishers, the starting point is community. People are bound to communities, and each

community has a culture that dictates who has the power to speak, who is silenced, and what is considered legitimate knowledge.

In their edited collection, *The Politics of the Textbook*, Michael Apple and Linda Christian-Smith further the discussion of legitimate knowledge by asking the questions, “What knowledge is of most worth, and whose knowledge is of most worth?” (1). While much of the dialog relevant to textbooks attempts to identify bias or criticize book publishers, this area of the research examines existing power structures in society. Apple and Christian-Smith’s work extends the conversation by unpacking the ideological influences found in textbooks. This turning point is pertinent because it allows researchers and curriculum boards to see how dominant culture defines what is considered *legitimate knowledge*. It also brings to light the need to examine how students make meaning of the information presented to them in textbooks.

Apple and Christian-Smith define three kinds of responses that a student may have when encountering a textbook: “dominated, negotiated, and oppositional” (14). “In the dominated reading of a text, one accepts the messages at face value. In a negotiated response, the reader may dispute a particular claim, but accepts the overall interpretations of a text. Finally, an oppositional response rejects the dominant tendencies and interpretations” (Apple, Christian-Smith 14). The idea that students arrive with their own tools for unpacking a textbook makes it necessary to think about their cultural notions and what they perceive as legitimate knowledge. Apple and Christian-Smith further suggest that students “do not passively receive texts, but actually read them based on their own class, race, gender/sex, and religious experiences” (Apple, Christian-Smith 14).

Apple’s research looks at the social relations of production, accessibility, and consumption and how these concerns are mediated by the needs and demands of the publishing

industry (Apple, Christian-Smith 22). Borrowing from Raymond Williams, Apple conceptualizes culture as either a way of life or a commodity. The latter places emphasis on how societies commodify, produce, and reproduce culture. His understanding of culture as a commodity focuses on emphasizing “the products of culture, the very thingness of the commodities we produce and consume” (Apple, Christian-Smith 22). Apple’s line of inquiry addresses the often-overlooked questions that surround race, perspective, and history. His most pertinent question asks, “What is the relationship between a cultural product—say, a film or a book—and the social relations of production, accessibility, and consumption?” (Apple, Christian-Smith 23). His discussion attempts to unpack the complex relationship among class, economics, and who gets to define what is considered legitimate knowledge. Apple’s research, along with the others research that has been reviewed here, demonstrates the far-reaching effects textbooks have on circulating legitimate knowledge to large populations of people.

1.8 Chapter Conclusions

Research surrounding textbooks in the last 200 years has looked at the historical forms of bias associated initially with race and gender and eventually with sexual preference, political and social influence on school curriculum, and the production process. Although scholars have created a substantial body of research that addresses the historical, political, and social problems associated with textbook content and production, these lines of inquiry have yet to pay special attention to post-secondary textbooks in the same way that secondary texts have been examined.

It is at this point in the dialog that my research becomes part of the discussion. My research adds to this ongoing discussion by focusing on post-secondary texts, by looking at how textbooks support long-standing colonial attitudes, and by examining the constructed nature of

textbooks in North America and their ability to promote certain ideologies and patterns of behavior via the lens of narrative.

CHAPTER 2: BUILDING CORPUS

The goals of the present study are to explore (1) how knowledge is presented to students in humanities textbooks and (2) how those textbooks reinforce certain ideologies and principles in a given society. In this study, I examine a comprehensive sampling of post-secondary humanities textbooks published between 2001 and 2011. The books were published by Bedford St. Martin, Mayfield, McGraw-Hill, and Prentice Hall/Pearson. For some texts, the corpus includes new editions of the same text and alternative shorter versions of a longer text. Because my primary interest in this dissertation concerns the portrayal of Africa, the books had to include chapters on the birth of civilization and some information regarding African and Egyptian³ civilizations in order to be included in the corpus. Once a set of 12 textbooks was selected, I then looked for the terms *civilization*, *ancient*, *classical*, *eastern*, *western*, and *prehistory* in each book's table of contents. These terms were indicators that a textbook could be counted as a humanities text regardless of the title. A sample of the terms and table of contents' headings found in the corpus include these:

- The Beginnings of Human Society
- Prehistory
- Near Eastern Civilizations
- Aegean Civilizations
- Classical Greek Civilization
- Early Western Civilization
- The Roman Empire, The Ancient World

³ I make the distinction between Egypt and "other" African civilizations because the authors of these textbooks do so. I do not view them as different entities because Egypt is a part of the African continent; however, most publishers and historians have framed them as such.

- The Classical Past: Prehistory to 200 CE

The corpus has a high degree of homogeneity with all 12 books demonstrating the same basic principles of design and content.

Upon further examination, three books were eliminated from the corpus. Roy Matthews and F. Dewitt Platt's two books (two different editions of the same book), *Readings in the Western Humanities*, did not fit into the parameters of the study because they included only literature excerpts and not a complete narrative about the development of civilization. Another text that did not fit into the corpus was *Reality through the Arts* by Dennis J. Sporre. Sporre's book is considered a humanities text because it covers the arts; however, it did not become part of the corpus because it focused solely on art history movements rather than the historical, social, and economic elements that shape a civilization.

The final list of books for the corpus is listed in table 1.

Book Title	Author(s)	Date	Publisher
The Western Humanities 4 th ed.	Roy Matthews & F. DeWitt Platt	2001	Mayfield
Landmarks in the Humanities 1 st ed.	Gloria Fiero	2006	McGraw-Hill
The Humanistic Tradition 5 th ed.	Gloria Fiero	2006	McGraw-Hill
The African American Odyssey 3 rd ed.	Darlene Clark Hine, William C. Hine , and Stanley Harrold	2006	Pearson/Prentice Hall
The Western Humanities 6 th ed.	Roy Matthews & F. DeWitt Platt	2008	McGraw-Hill
The Humanities: Culture, Continuity & Change 1 st ed.	Henry Sayer	2008	Prentice Hall/Pearson
The Making of the West Peoples and Cultures 3 rd ed.	Lynn Hunt, Thomas R. Martin, Barbara H. Rosenwein, R. Po-chia Hsia, and Bonnie G. Smith	2009	Bedford St. Martin
Discovering the Humanities 1 st ed.	Henry Sayer	2010	Prentice Hall/Pearson
Adventures in the Human Spirit 6 th ed.	Philip E. Bishop	2011	Prentice Hall

Table 1: The Final Corpus

2.1 Conventions of the Humanities Textbook Genre

In order to understand how conventions make meaning for readers, I examine both the design and visual⁴ conventions associated with the humanities textbook genre. Design conventions focus on the physical structure and page layout of the textbooks, and visual conventions focus on the standard photographs used to illustrate Egyptian and African antiquities.

2.1.1 Physical Design Conventions

All the textbooks follow the same design conventions. Each book is 8 ½ x 11 inches in size with the average full-volume text of 600–700 pages. Most of the books can be purchased as a smaller volume of 150–200 pages. Additionally, all include as a teaching aid either a CD-ROM or an interactive web site for both instructors and students to access outside resources.

2.1.2 Visual Design Conventions

In addition to the physical design conventions in the books, there are basic visual conventions evident in the corpus. Every book includes a large amount of visual information in the form of maps, timelines, and pictures of antiquities from various cultures. Each book also utilizes standard images or what I call “visual canons.” These visual canons are comprised of images that have become the standard for inclusion in the genre of humanities textbooks. There are several visual canons associated with a number of cultures in the average humanities textbook, but this research focuses on two: the visual canon of Egyptian antiquity, and the visual canon of African antiquity.

⁴ For this research the term “visual” is defined as graphics, photographs, and maps that are either drawn or captured in a video meant to convey information to an audience (Dobrin, Keller, Weisser 166).

To gather the visual data, each image in each book was counted, cataloged, and checked against the a master list to identify which pictures appear across the corpus and which pictures are only in a particular book. The pictures listed below appear in each book in the corpus and therefore are part of the canon of Egyptian antiquities. See appendix 1 to review all the images included in visual canon of Egyptian antiquities. The most popular images from the canon include the following:

- The Great Pyramids at Giza: Menkaure, Khafre, and Khufu
- Images of Queen Nefertiti: Limestone Bust Pair Statue of King Mycerinus (Menkaure) and Queen Khamerernebtj
- Images of King Tutankhamen: His funeral sarcophagus
- The Great Sphinx
- Family Scene of Pharaoh Akhenaten, Queen Nefertiti and their 3 daughters
- The Palette of King Narmer
- Scene of Fowling Tomb of Nebamon at Thebes
- Hpostyle hall from the Great Temple of Amon-Ra: Karnak
- Nebamun Hunting Birds from tomb of Nebamun
- Hatshepsut's Temple
- Opening of the Mouth Funeral Papyrus
- Selket

When the discussion turned to other African civilization(s), most of the books also show the same pictures; however, there were not as many images. These four of the nine corpus textbooks do not include any important information about African antiquities:

- *The Western Humanities*, fourth edition
- *The Western Humanities*, sixth edition
- *The Makings of the West*
- *The African-American Odyssey*

Also, out of the four texts that do not cover African civilizations at length, two (both editions of *The Western Humanities*) were written by Roy Matthews & F. DeWitt Platt. The books *Discovering the Humanities* and *The Humanities* were both written by Henry Sayer, and the books *The Humanistic Tradition* and *Landmarks in the Humanities* were both written by Gloria K. Fiero. The most popular pictures used for the visual canon of African antiquities include the following:

- Nok Head ca. 500 BCE
- Portuguese Warrior surrounded by Manillas: Court of Benin, Nigeria
- Kuba Stool with Caryatid from Zaire
- The Oba(ruler) of Ife wearing a bead crown and plume from Benin
- Ivory Mask, Court of Benin, Nigeria
- Congo Nail Fetish

For a complete list of the visual canon of African antiquities see appendix 2.

The fourth and sixth editions of *The Western Humanities*, along with *The Making of the West: Peoples and Culture* and *The African American Odyssey*, do not include any images that could be counted as part of the visual canon of African antiquities. The book *Adventures in the Human Spirit* includes three images that were “African-related.” For example, a photograph of Judith Jamison and a picture of Romare Bearden’s famous portrait “Baptism” are included.

However, these pictures do not count as antiquities from ancient African civilization. They simply represent pictures by or of African Americans.

2.1.3 Textbook Cover Art Conventions

Another visual convention deals with the books' cover art. All the textbooks are highly visual in design, and they have a singular image or a collection of images from various civilizations on the cover. The pictures typically change across the volumes and editions, and many of the books' covers have images from various civilizations or pieces of art representing a particular culture. For example, the fourth edition of *The Western Humanities* by Matthews and Platt includes cover art showing the Etruscan Funeral Dance, from a tomb at Ruvo, ca 350 BCE. The sixth edition features a different picture; however, it is still representative of European/Western civilizations. *Discovering the Humanities* includes an image of a woman by artist Erich Lessing of New York and, in the extended version of the textbook, *The Humanities*, the cover has images from civilizations associated with a particular theme. For example, book 1, which focuses on the ancient world and the classical past, shows cover art from the Funerary Mask of Tutankhamen of Egyptian civilization. Book 2, which focuses on medieval Europe, shows cover art depicting Empress Theodora and her attendants in 547 CE. Book 3, which focuses on the Renaissance, has cover art of DaVinci's Mona Lisa. *The African-American Odyssey* has cover art that is more contemporary; it is a nineteenth century photograph of an African American mother and daughter reading in Mt. Meigs, Alabama circa 1890. The book *Adventures in the Human Spirit* has cover art of Marie-Elisabeth-Louis Vigee-Lebrun. The most diverse of the corpora are *The Humanistic Tradition* and *Landmarks in the Humanities* by Gloria Fiero. Fiero's series includes cover art from several civilizations.

2.2 The Communicative Purposes of a Preface

After cataloging the images, I began by exploring each textbook's preface in order to understand the author's intent and overall communicative purpose of the book and to determine what role, if any, the preface plays in setting the context for exclusion and or inclusion of African civilizations in the humanities discussion. Marie Luzon's concept of primary and secondary genres is helpful in assessing the duality found in textbook prefaces. Luzon asserts that the "the university textbook is a heterogeneous text" that has two different genres (Saaid, Ahmad 5). The primary genre is the book's actual content and the secondary genre is the preface and table of contents. Luzon's research identifies eight points (listed below) that an author may communicate to a reader via the preface:

1. Stating the purpose and the intended scope
2. Describing and justifying the elements included in the text
3. Explaining the terms and conventions used in the book
4. Describing the audience
5. Stating the origins of the book and providing a justification for writing the book
6. Instructing readers on how to use the book
7. Describing chapter content
8. Providing an acknowledgements section (414)

In addition to this list, Luzon's work discusses the competing meta-discourses at work within a textbook that help direct rather than inform the audience. Luzon considers the preface to be part of the text, but not part of its contents; therefore, it is necessary to consider the intent of the authors in order to understand how their personal attitudes and beliefs potentially affect the

development of the text (Saaid, Ahmad 5). Shahnil Saaid and Zaiha Ahmad build upon the research of Mare Luzon by creating a chart that addresses the communicative purposes of a book's preface. By using their framework that was adapted from Luzon's work, topical themes become evident across the corpus. Saaid and Ahmad's research highlights sixteen communicative purposes (listed below in table 2) which they grouped into three categories.

Stating the purpose of the intended scope of the textbook
1. Stating a general introduction related to the topic but not dealing with the topic
2. Stating a general topic or subject of the book
3. Stating the specific topics covered in the book
4. Explicit statements to signal information that will occur later in the book
5. Informing the authors' intention when writing the book
6. Mentioning the reader as part of the book's objectives
7. Making comparison with previous textbooks
Informing how to use the book
8. Explicitly informing the reader that some materials are important or no (can be skipped)
9. Mentioning the level of knowledge the students have or intend to get
10. Commenting on reading procedures
Justifying the elements included in the textbook
11. Explaining the specific features or sections with a clear typographical mark
12. Describing exercises and were to find solutions
13. Identifying some of the important features
14. Explaining the use of typographical conventions
15. Explaining a detailed description of the content of each chapter
16. Stating clearly to whom the book is intended

Table 2: The Original Communicative Purposes of Prefaces Chart

2.2.1 The Results of Using the 16 Communicative Purposes Chart

Table 3, which is based on Saaid and Ahmed’s original communicative purposes chart, details the 16 communicative purposes that can be found in textbook prefaces. For the purposes of this inquiry, specific language has been added to the chart to reflect the purposes of the research. For example, because this study examines how African and Egyptian civilizations are treated in relation to the idea of Western humanities as topics in the text, the terms “Western, West, humanities, and civilizations” were inserted into the chart. The yellow rows indicate the additions made to the original table. Table 3 summarizes all 16 characteristics identified in the corpus. Each book is reviewed against this list and receives a check if the text presents the characteristic.

	Western Humanities 4 th Edition	Western Humanities 6 th Edition	Landmarks In the Humanities	The Humanistic Tradition	AA Odyssey	Makings of West	The Humanities	Discovering Humanities	Adventures in Human Spirit
Stating the purpose or the intended scope of the textbook									
1. Stating a general introduction related to the topic but not dealing with the topic	X		X	X					
2. Stating a general topic or subject of the book	X		X	X		X	X	X	X
3. Stating the Western Humanities will be covered.	X	X		X		X			X
4. Explicit statements to signal information that will occur later on in the book	X		X			X			X
5. Informing the authors' intention when writing the book	X		X	X		X			
6. Mentioning the reader as part of the book's objectives	X		X			X			
7. Making comparison with previous	X					X	X	X	X

textbooks editions or other texts by different authors.									
Informing how to use the book									
	Western Humanities 4 th Edition	Western Humanities 6 th Edition	Landmarks In the Humanities	The Humanistic Tradition	AA Odyssey	Makings of West	The Humanities	Discovering Humanities	Adventures in Human Spirit
8. Explicitly informing the reader that some materials are important or not (can be skipped)				X					
9. Mentioning the level of knowledge the students have or intend to get						X		x	
10. Commenting on reading procedures				X		X			
Justifying the elements included in the textbook									
	Western Humanities 4 th Edition	Western Humanities 6 th Edition	Landmarks In the Humanities	The Humanistic Tradition	AA Odyssey	Makings of West	The Humanities	Discovering Humanities	Adventures in Human Spirit
11. Describing exercises and where to find solutions			X	X		X		X	X
12. Identifying some of the important features	X		X			X		X	X
13. Explaining the use of typographical conventions	X		X	X				X	
14. Explaining a detailed description of the content of each chapter	X		X	X					
15. Stating clearly to whom the book is intended	X		X	X				X	
16. Giving a reason as to why certain civilizations are included or excluded	X		X	X		X			

Table 3: The Updated Communicative Purposes of Prefaces Chart

2.2.2 Stating the Purpose or the Intended Scope

From the 16 characteristics outlined in section 2.2.1, I concentrate on evaluating how the authors use the preface to direct the text rather than to inform. Some of the terms and phrases are applicable in more than one category. Out of Saaid and Ahmad's three categories, I begin with how the authors went about "stating the purpose or the intended scope of the book." The chart

reveals that most of the books did state the purpose or intended scope by starting with a whimsical quote or a general comment which served as an introduction to the book's topic before stating specifically that the general topic of the books were the humanities. Here are examples:

- *The Western Humanities*, fourth edition:
 - When we sat down to write the first edition of *The Western Humanities*, we feared that the world of the late twentieth century was in danger of being engulfed by present-minded thinking. Now, we believe this fear is even more real. As historians, we know that history has always had its naysayers, but it seems to us that a historical view is even more prevalent today. (Matthews, Platt iv)
 - Our intention is to demystify the cultural record by showing that literature and the arts do not spring forth spontaneously and independently of each other but reflect specific historical circumstances. (Matthews, Platt iv)
- *Landmarks in the Humanities*:
 - A *landmark* is a prominent or distinguishing feature, object, or event—a guidepost that marks a boundary of provides direction. Accordingly, the landmarks in humanities are those notable works of literature, philosophy, and the arts and those seminal events in history and technology that have influenced the course and character of world culture. (Fiero xiii)

- *Landmarks in the Humanities* offers a chronological and selective overview of cultural history. (Fiero xiii)

- *The Humanistic Tradition:*
 - “It’s the most curious thing I ever saw in all my life!” exclaimed Lewis Carroll’s Alice in Wonderland, as she watched the Cheshire Cat slowly disappear, leaving only the outline of a broad smile. “I’ve often seen a cat without a grin, but a grin without a cat!” A student who encounters an ancient Greek epic, Yoruba mask, or a Mozart opera—lacking any context for these works—might be equally baffled. It may be helpful, therefore, to begin by explaining how the artifacts (the “grin”) of the humanistic tradition relate to the larger and more elusive phenomenon (the “cat”) of human culture. (Fiero ix)

 - In its broadest sense, the term humanistic tradition refers to humankind’s cultural legacy—the sum total of the significant ideas and achievements handed down from generation to generation. (Fiero ix)

In addition to introducing the topic, four of the texts also mentioned the reader as part of the book’s objectives. This was typically signaled by an author’s use of phrases such as “the aim is,” “the goals of the book are,” “the book intended to,” and “the focus of the book is” (Saaid, Ahmad 7).

Sometimes, these phrases are also coupled with language that includes the audience as part of these goals:

- *The Western Humanities*, fourth and sixth editions:
 - Our intention is to demystify the cultural record by showing that literature and the arts do not spring forth spontaneously and independently of each other, but reflect a set of specific historical circumstances. (Matthews, Platt iv)
 - We also aim to help students prepare themselves for the uncertainties of the future. When they examine the past and learn how earlier generations confronted and overcame crisis—and managed to leave enduring legacies—students will discover that the human spirit is irrepressible. (Matthews, Platt vi)
- *The Western Humanities*, fourth edition:
 - Our goal in writing this book was to balance and integrate these two elements—that is, to provide an analysis and an appreciation of cultural expression and artifacts within an interpretive historical framework. (Matthews, Platt vi)
- *Makings of the West*:
 - From the start, our goal has been to create a text that demonstrates that the history of the West is an ongoing process, not a finished result with one fixed meaning. (Hunt et al. v)
 - Our aim has been to convey the relevance of Western history throughout the book as essential background to today's events, from debate over European Union membership to conflict in the Middle East. (Hunt et al v)

- *Discovering the Humanities:*
 - My goal in this book is to help you take the same journey of discovery. (Sayer xiii)

- *The Humanistic Tradition:*

This book therefore focuses on the creative legacy referred to collectively as the humanities: literature, philosophy, history, (in its literal dimension), architecture, the visual arts (including photography and film), music, and dance. Selected examples from each of these disciplines constitute our *primary* sources. (Fiero ix)

Once the general topic was introduced, some of the books purposely state that Western humanities were the focus. Five out of the nine books use the term *West* or *Western* when talking about the topic(s) of the text:

- *The Western Humanities*, fourth edition:

In the first edition, we placed Western cultural achievements within their historical context. In the second and especially the third editions, we expanded coverage of the contributions of women and other artists outside the traditional canon. And, in this edition, we are adding a multicultural dimension, with the expectation that students will gain a greater appreciation of world cultures beyond the Western tradition. (Matthews, Platt ii)

- *The Western Humanities*, sixth edition:

With this sixth edition, we continue in the same spirit with which we first approached our subject. In the first edition, we placed Western cultural achievements within their historical context. In the second and especially the third editions, we expanded coverage

of the contributions of women and other artists outside the traditional canon. And, in this edition, we are adding a multicultural dimension, with the expectation that students will gain a greater appreciation of world cultures beyond the Western tradition. In the fifth edition, we expanded our coverage of Islamic civilization, as a way of helping students to better grasp contemporary political and cultural issues. For the sixth edition, we have made the most extensive revision yet, increasing the coverage of philosophy, science, music, and religions, broadening the definition of creativity to embrace advances in technology, and enhancing our treatment of the history of film and photography. It is our hope that the sixth edition of the Western Humanities will continue to assist instructors in meeting today's challenges, as well as help the next generation of students understand and claim their cultural heritage. (Matthews, Platt iii)

- *The Humanistic Tradition*

- The humanistic tradition is not the exclusive achievement of any one geographic region, race, or class. For that reason, this text assumes a global and multicultural rather than exclusively Western perspective. At the same time, Western contributions are emphasized, first, because the audience for these books is predominantly Western, but also because in recent centuries the West has exercised a dominant influence on the course and character of global history. Since, the humanistic tradition belongs to all of humankind, the best way to understand the Western contribution to that tradition is to examine it in the arena of world culture. (Fiero ix)

- Some aspects of culture that received extended examination in traditional Western humanities surveys have been pared down to make room for the too-often neglected contributions of Islam, Africa, and Asia. This book is necessarily selective; it omits many major figures and treats other only briefly. (Fiero ix)

- *The Makings of the West:*
 - Instructors who have read and used our book confirmed that the new synthesis we offered in the first and second editions enabled them to bring the most current conceptualizations of the West into their classroom. From the start, our goal has been to create a text that demonstrates that the history of the West is the story of an ongoing process, not a finished result with only one fixed meaning. We wanted also to make clear that there is no one Western people or culture that has existed from the beginning until now. Instead, the history of the West includes many different peoples and cultures. To convey these ideas, we have written a sustained story of the West's development in a broad, global context that reveals the cross-cultural interactions fundamental to the shaping of Western politics, societies, cultures, and economies. In this conversation, we emphasize our theme of cultural borrowing between the peoples of Europe and their neighbors that has characterized Western civilization from the beginning. Continuing this approach in subsequent chapters, we have insisted on an expanded vision of the West that includes the United States and fully incorporates Eastern Europe and Scandinavia. (Hunt et al. v)

- Our aim has been to convey the relevance of Western history throughout the book as essential background to today's events, from debate over European Union membership to conflict in the Middle East. Instructors have found this synthesis essential for helping students understand the West in today's ever-globalizing world. (Hunt et al. v)

- *Adventures in the Human Spirit:*

It is a pleasure to offer readers the sixth edition of *Adventures in the Human Spirit* as an invitation to a life-long conversation with the Western humanities. With some seventy-five new or improved illustrations, most of them in color, the sixth edition of *Adventures in the Human Spirit* offers a fresh look at the human endeavor. This concise and focused history of the Western arts, religion, philosophy, and science aspires to be the most readable single-volume overview of the humanities available. (Bishop i)

Finally, many of the textbooks make comparisons to other textbooks in the same genre or cite earlier editions of the same textbook. This is necessary for justifying the need for a new textbook. As Luzon states, "The comparison with other textbooks aims at showing that the current textbook remedies the deficiencies of previous textbooks in the field and meets the student audience's needs" (416). This is evident in the selections listed below:

- *Adventures in the Human Spirit:*

With some seventy-five new or improved illustrations, most of them in color, the sixth edition of *Adventures in the Human Spirit* offers a fresh look at the human endeavor

(Bishop i).

- New to the sixth edition. The most important changes involve new icons for arts, illustrated in color and accompanied by revised textual commentary. (Bishop i)
- New or revised text: In addition to the text for new illustrations, this edition contains new or revised material regarding the first humans, megalithic sites, writing in Mesopotamia, sacred kingship, and the classical ideal. (Bishop i)
- *The Makings of the West:*
 - In the third edition, we have included new and updated discussions of topics such as demography of the later Roman republic and its effect on social change, the social and political causes of the Great Famine of the early fourteenth century, the emergency of the plague in Europe, the development of new slave-trading routes in the seventeenth and eighteenth centuries, the refugee crisis following World War II, and the enlargement of the European Union, among others. (Hunt et al. vi)
 - This third edition incorporates more aids to help students sort out what is most important to learn while they read. (Hunt et al. vi)
- *The Western Humanities*, fourth edition:

The major change to this fourth edition of *The Western Humanities* is the “Windows on the World” feature—timelines that outline the most important events in Africa, the

Americas, and Asia. (Matthews, Platt vii)

- *The Western Humanities*, sixth edition:

In our eyes, the existing books failed in one of two ways: They either ignored material developments or focused exclusively on cultural artifacts without context or perspective, or they stressed political, social, and economic history with too little or too disjointed a discussion of literature and the arts. (Matthews, Platt iii)

2.2.3 Instructions for How to Use the Text

Category 2 from Saaid and Ahmed's work examines how authors use their book's preface to inform readers on how to use the textbook. This is accomplished by either instructing students how to read the text, openly stating that some material could be skipped, or by talking about the level of knowledge that students will gain from the text:

- *The Humanistic Tradition*:

The book offers only small, enticing samples from an enormous cultural buffet. To dine more fully, students are encouraged to go beyond the sampling presented at this table; and for the most sumptuous feasting; nothing can substitute for first-hand experience. Students, therefore, should make every effort to supplement this book with visits to art museums and galleries, concert halls, theaters, and libraries. *The Humanistic Tradition* is designed for students who may or may not be able to read music, but who surely are able to cultivate and appreciate a musical performance. (Fiero x)

- There are no shortcuts to the study of the humanistic tradition, but there are some techniques that may be helpful. It is useful, for instance, to approach each primary source from the triple perspective of its, text, its context, and its subtext. (Fiero x)

- *Makings of the West:*
 The third edition incorporates more aids to help student sort out what is most important to learn while they read. (Hunt et al. vi)

- *Discovering the Humanities:*
 My goal in this book is to help you take the same journey of discovery. Exploring the humanities will help you develop your abilities to look, listen, and read closely; and to analyze, connect, and question. In the end, this will help you navigate your world and come to a better understanding of your place in it. (Sayer xiii)

- *The Western Humanities*, sixth edition:
 When they examine the past and learn how earlier generations confronted and overcame crisis—and managed to leave enduring legacies—students will discover that the human spirit is irrepressible. (Matthews, Platt iv)

2.2.4 Description and Justification of the Elements Included in the Textbook

The last of the three categories focuses on how authors use prefaces to justify content choices. This “conversation” with the audience is where the author shares their justifications as to why and how content decisions are made. Most of the books in the corpus include some form

of justification that manifests as descriptions explaining special features, assessment tools, and chapter summaries:

- *The Western Humanities*, fourth edition:

In the first edition, we placed Western cultural achievements within their historical context. In the second and especially the third editions, we expanded coverage of the contributions of women and other artists outside the traditional canon. And, in this edition, we are adding a multicultural dimension, with the expectation that students will gain a greater appreciation of world cultures beyond the Western tradition. (Matthews, Platt iv)

- *The Western Humanities*, sixth edition:

With this sixth edition, we continue in the same spirit with which we first approached our subject. In the first edition, we placed Western cultural achievements within their historical context. In the second and especially the third editions, we expanded coverage of the contributions of women and other artists outside the traditional canon. And, in this edition, we are adding a multicultural dimension, with the expectation that students will gain a greater appreciation of world cultures beyond the Western tradition. In the fifth edition, we expanded our coverage of Islamic civilization, as a way of helping students to better grasp contemporary political and cultural issues. For the sixth edition, we have made the most extensive revision yet, increasing the coverage of philosophy, science, music, and religions, broadening the definition of creativity to embrace advances in technology, and enhancing our treatment of the history of film and

photography. It is our hope that the sixth edition of the Western Humanities will continue to assist instructors in meeting today's challenges, as well as help the next generation of students understand and claim their cultural heritage.

(Matthews, Platt iii)

- *Landmarks in the Humanities:*
 - *Landmarks* offers a chronological and selective overview of cultural history. Just as a landmark keeps us from getting lost in a thicket of details, so this survey avoids the exhaustive compilations of facts that can characterize humanities textbooks. Here, some landmarks are chosen for their universality, others for their beauty, and yet others for their iconic (or symbolic) value. Certain landmarks—the Statue of Liberty, the Mona Lisa, and the sonnets of Shakespeare—fulfill more than one of these criteria (Fiero xiii).
 - In its selectivity, this book may not include all of those notable events and monuments that others consider essential; indeed, the author's selection of landmarks is likely to differ from that of many readers (Fiero xiii).
- *The Humanistic Tradition:*
 - This book therefore focuses on the creative legacy referred to collectively as the humanities: literature, philosophy, history, (in its literal dimension), architecture, the visual arts (including photography and film), music, and

dance. Selected examples from each of these disciplines constitute our *primary* sources (Fiero ix).

- The humanistic tradition is not the exclusive achievement of any one geographic region, race, or class. For that reason, this text assumes a global and multicultural rather than exclusively Western perspective. At the same time, Western contributions are emphasized, first, because the audience for these books is predominantly Western, but also because in recent centuries the West has exercised a dominant influence on the course and character of global history. Since, the humanistic tradition belongs to all of humankind, the best way to understand the Western contribution to that tradition is to examine it in the arena of world culture (Fiero ix).
- Some aspects of culture that received extended examination in traditional Western humanities surveys have been pared down to make room for the too often neglected contributions of Islam, Africa, and Asia. This book is necessarily—selective it omits many major figures and treats other only briefly. Primary sources are arranged, and for the most part, chronically, but they are presented as manifestations of the informing ideas of the age in which they were produced (Fiero ix).
- *The Makings of the West:*

In this conversation, we emphasize our theme of cultural borrowing between the peoples of Europe and their neighbors that has characterized Western civilization

from the beginning. Continuing this approach in subsequent chapters, we have insisted on an expanded vision of the West that includes the United States and fully incorporates eastern Europe and Scandinavia (Hunt et al. v).

This inquiry into textbook prefaces demonstrates, as the visual assessment does, that prefaces in the corpus more or less follow the same format. The preface states the scope of the book and goals for students, justifies inclusion and exclusion of topics, prepares readers for using the textbook, and in some instances justifies reasons why the book has a Western focus.

The preface is also dual in nature. First, authors use prefaces as a means for communicating specific ideas with the intended audience, and second, the authors use the preface as a marketing tool that promotes the text as something better than what is already in use, thus telling faculty and students why they should buy the book. The preface also introduces the reader to specific topics in the text (Saaid, Ahmad 11). While Luzon, Saaid, and Ahmad focus solely on the communicative purposes of a book's preface, it is still necessary to look at the communicative purposes of the whole textbook, and this is where Leo Lentz and Henk Pander Maat's functional analysis theory enters the conversation.

2.3 The Results of Using Functional Analysis

Functional analysis is a methodology that can be applied to a variety of disciplines. Much like the term discourse, functional analysis can mean different things to researchers from different disciplines. For example, in mathematics, functional analysis refers to a branch of mathematical analysis. In psychology it examines changes in behaviors related to conditioning and stimuli. In mass communication, it means looking at the "consequences of social phenomena which affect the normal operation, adaptation, or adjustment of a given system: individuals,

subgroups, social and cultural systems” (Wright 606). In the field of technical communication, functional analysis is a conceptual tool used in the first stage of document design and focuses on the combined communicative intent of various stakeholders involved in the production process.

Leo Lentz and Henk Pander Maat use functional analysis as a tool for asking critical questions about the consequences of combining different communicative purposes and different audiences with other points such as financial and legal needs (Lentz, Pander Maat 388). Looking at the needs of various stakeholders is important to this research because books are written to be sold; thus, the publishers and authors not only intend to inform and teach, but to make money as well.

Lentz and Pander Maat’s theory separates the communicative purpose of a document from the organizational goals of the producer. They state, “It should be clear why the combination of communicative effect+ topics(s) + target group helps to achieve the organization’s goal” (Lentz, Pander Matt 391). In functional analysis, the communicative purpose of a document is analyzed in four parts: 1) the intended communicative effect as a cognitive result, 2) the topics of the document, 3) the target groups of the document, and 4) the organizational goals as a social result.

2.3.1 Point 1: The Intended Communicative Effect as a Cognitive Result

The intended communicative effect produces six kinds of cognitive results in a reading audience:

- Informative: Factual knowledge (know that. . .)
- Supporting assessment: Knowledge needed to make an assessment (being able to decide)
- Instructive: Knowledge about actions (knowing what to do and how)
- Motivational: Intentions (intend to, be willing to)
- Persuasive: Attitudes (believing that. . . , evaluating *x* as. . .)

- Affective: Feelings (for example, feeling concerned, amused, offended)

(Lentz, Pander Maat 389)

The corpus articulates a combination of informative, motivational, persuasive, and affective cognitive effects. The textbooks help students “come to know or learn something, have a particular attitude about, or have feelings about” (Lentz, Pander Maat 389) world humanities, the West, and minority civilizations.

The most basic belief regarding textbooks is that they present factual knowledge, so the first cognitive effect is informative (having factual knowledge). In many textbooks, just like the ones reviewed here, there is not an explicit statement of “knowing” per se, but the general idea is that the intended communicative cognitive effect of knowing should be the end result. One reason for this quiet assumption is that textbooks promote factual knowledge, and so all the books in the corpus are informative by the sheer fact that they are textbooks.

The other cognitive effects (motivation, persuasion, and affective emotion) are harder to identify and measure because they are intangible. Five of the books in the corpus try to motivate students toward a deeper understanding of the world around them. For example, in *The Humanities: Culture, Continuity and Change* and *Discovering the Humanities*, Henry Sayer writes an open letter that speaks to the desire for students to find motivation about their world via learning about the past:

You might be asking yourself, ‘Why should I be interested in the humanities? Why do I care about ancient Egypt, medieval France, or the Qing Dynasty of China?’ I asked myself the same questions when I was a sophomore in college. I was required to take a yearlong survey of the humanities, and I soon realized that I was beginning an extraordinary journey. That course taught me where it was that I stood in the world, and

why and how I had come to find myself there. My goal in this book is to help you take the same journey of discovery. Exploring the humanities will help you develop your abilities to look, listen, and read closely; and to analyze, connect, and question. In the end, this will help you navigate your world and come to a better understanding of your place in it. What we see reflected in different cultures is something of ourselves, the objects of beauty and delight, the weapons and wars, the melodies and harmonies, the sometimes troubling but always penetrating thought from which we spring. To explore the humanities is to explore ourselves, to understand how and why we have changed over time, even as we have, in so many ways, remained the same. (Sayer vii)

Matthews and Platt also create a sense of motivation with their preface. The sixth edition to *The Western Humanities* shows similarities and differences from the fourth edition. While the fourth edition's aim is to address links "between cultural expression and historical conditions" (Matthews, Platt *The Western Humanities* 6th ed iv), the sixth edition's aim is to "help students prepare themselves for the uncertainties of the future by examining their past and learning how earlier generations confronted and overcame crisis—and managed to leave enduring legacies" (Matthews, Platt *The Western Humanities* 6th ed iv). The book still maintains its communicative purpose is to know the achievements of humanity—specifically Western achievement—and also motivate students for participation in a broader cultural world. Hunt, Martin, Rosenweing, Hsia, and Smith also address the motivational approach when they state:

Our aim has been to convey the relevance of Western history throughout the book as essential background to today's events, from debate over European Union membership to conflict in the Middle East. Instructors have found this synthesis essential for helping

students understand the West in today's ever-globalizing world. Instructors have found this synthesis essential for helping students understand the West in today's ever-globalizing world. (v)

These prefaces demonstrate that students and professors are encouraged to participate in the world community by examining historical moments from the past.

I contend that students are persuaded from an early age to think about the history of their world in a particular way, even if the history in their textbooks contradicts what they experience in their daily lives. Because education and textbooks socialize students for entry into the broader society in which they live, the textbooks presented to them in college-level humanities courses pick up where their secondary history and civics classes leave off. This is evident when reviewing the corpus because the authors specifically state their intended topics. Stating the topic of a book is nothing out of the ordinary; however, when looking at the vast contributions of diverse civilizations to world humanities, what stands out is the emphasis that textbooks place on the terms *West* and *Western*.

2.3.2 Point 2: *The Topics of the Textbook*

Point 2 of functional analysis theory examines how one goes about determining the information needs of the audience. Point 2 also examines what topics should be covered in order to encourage the audience to act. Part of acting on the information means studying and engaging with the material for tests and class discussions, but the greater act is tied to making decisions about how this information will be used in broader life experiences. Because this was already discussed at great length in the preceding section where I talk about the communicative purposes of prefaces, I will not go into detail here except to state that the preface helps set the tone for the entire book. However, I will restate that five out of the nine books in the corpus used the term

West or *Western* when talking about the topic(s) of the text. I have made note of those explicitly referenced below in order to better connect the communicative purposes to the organizational goals of publishers.

In their preface, Matthews and Platt further define the purpose of their textbook by discussing the boundaries of the West and their reasoning behind the selection of “cultural works” (*The Western Humanities 6th ed* xviii). For this textbook, the Western tradition includes Europe and contributions from a variety of civilizations—either because they “were forerunners of the West” or because “they were part of the West for a period of time, such as those who lived in the North African and Near Eastern lands bordering the Mediterranean sea during the Roman and early Christian eras” (Matthews, Platt *The Western Humanities 6th ed* xviii). Their selection for cultural works is based on their choice as seen in the quote below:

The Western cultural heritage is vast, and any selection of works for a survey text reflects choices made by the authors. All the works we chose to include have had a significant impact on Western culture, but for different reasons. We chose some because they blazed a new trail. . . . Other works were included because they seemed to embody a style to perfections. . . . On occasion, we choose works on a particular topic. . . . Finally, we included some works, especially paintings, simply because of their great beauty. . .

(Matthews, Platt *The Western Humanities 6th ed* xxi)

The introduction suggests that the book is written to highlight Western humanities, and any inclusion of non-Western cultures is solely tied to their colonized relationship with a European power rather than their own achievements.

Again, the book’s topic of discussion pays attention to Western achievements. As in the fourth edition, the authors still maintain: “The underlying premise of this book is that some basic

knowledge of the Western cultural heritage is necessary for those who want to become educated human beings in charge of their own destinies” (Matthews, Platt *The Western Humanities 6th ed* xvii). The sixth edition focuses on increasing global emphasis, reorganizing, and expanding coverage of topics to give more prominence to the discussion of science, philosophy, medicine, and religion across cultures. It also boasts enhanced “slices of life features,” art programs, and “increased coverage of women and people of diverse origins” (Matthews, Platt *The Western Humanities 6th ed* vi).

The next two books, *Landmarks in the Humanities* and *The Humanistic Tradition*, were both written by Gloria K. Fiero. The *Landmarks in the Humanities* preface is part the table of contents and did not make any announcements about the intended audience or purpose of the book. However, in Fiero’s text *The Humanistic Tradition*, the preface discusses how she selects the book’s content. This is discussed at length in chapter 3 of this dissertation because Fiero’s text *The Humanistic Tradition* is used as the main corpus for the remainder of this study. While most of the books in the corpus frame their discussion from the point of view of the West, one book, *The African-American Odyssey*, uses a different approach.

The African-American Odyssey focuses on becoming African-American. The biggest difference between this text and the others in the corpus is the way the authors handle the topics of Egypt and Africa. They are combined together in the same chapter and discussed as related civilizations. The most noticeable indication of this alternative organization is the headings that credit the origins of humanity to the continent of Africa. The table of contents demonstrates this:

- A Huge and Diverse Land
- The Birthplace of Humanity
- Ancient Civilizations and Old Arguments

- Egyptian Civilization
- Kush, Meroe and Axum
- West Africa
 - Ancient Ghana
 - The Empire of Mail
 - The Empire of Songhai 1464-1592
- The West African forest
- West African Society & Culture

The authors also discuss the controversy that surrounds the role of Egypt as an African civilization.

Henry Sayer takes a less direct approach. Unlike some of the other texts in the corpus, Sayer does not talk about why he chose which civilizations to include as topics. Because of this, the context of his text is not set as Western-oriented; rather, Sayer's preface discusses the design features in the textbook. For example, Sayer talks about how "full-page essays at the end of each chapter illustrate the influence of one culture upon another and show cultural changes over time" (ix). In the extended book, *The Humanities*, he uses the preface to define terms. Sayer defines civilization and culture in the first pages preceding the start of book 1, and perhaps this is done to help contextualize his topical choices in a less conspicuous way. Like his textbook *The Humanities*, Sayer's textbook *Discovering the Humanities* uses the preface to talk about the design features associated with the book's content.

The textbook *The Makings of the West: Peoples and Cultures* returns to the formula. The authors share in the preface that their main goal is to spotlight the contributions of the West by using the themes of cultural borrowing. For example, the authors state:

From the start, our goal has been to create a text that demonstrates that the history of the West is the story of an ongoing process, not a finished result with only one fixed meaning. We also wanted to make clear that there is no one Western people or culture that has existed from the beginning until now. Instead, the history of the West included many different people and cultures. To convey these ideas, we have written a sustained story of the West's development in a broad, global context that reveals the cross-cultural interactions fundamental to the shaping of Western politics, societies, cultures, and economies. (Hunt et al. v)

The excerpt above demonstrates how the authors frame the book's content by sharing with students the political, social, and cultural histories of people who influenced Western culture. While the topic is important to how authors and publishers shape a textbook's content, the importance of audience needs and expectations is equally important because their needs also affect the choices of publishing houses and authors.

2.3.3 Point 3: The Target Group(s) of the Textbook

Point 3 focuses on how documents are designed with a particular audience in mind. Lentz and Pander Maat suggest looking closely at demographic variables such as age, profession, religion, sex, or country of origin in addition to communicative predispositions such as reading experience and involvement with the topic (Lentz, Pander Maat 390). The age demographic is broad because college courses have both traditional and nontraditional students. Most of the students in these courses are from North America with the exception of international students. Like age, pinpointing the sex, profession, and reading experience is also difficult because students come from diverse backgrounds. Lentz and Pander Maat focus on the initial audience with their work, but with textbooks there are two audiences: the students who use the book, and

the teachers who teach from the book. Because of this duality textbooks must appeal to both audiences.

Based on the content, the author's prefaces, and the design elements, I have determined that the typical audience for post-secondary humanities textbooks is students enrolled in a community college, a junior college, or a four-year university where they are taking general education courses as part of their curriculum. These general education humanities courses are normally taken during the second year of their education, and the course is normally a degree requirement. The variable that is most important is country of origin. Because these books are used and marketed in North America, most students from an early age have already developed a predisposition to learning American history and the general history of the West in a certain way.

Point 3 also discusses the *situational use* of a book which elaborates on the audience's willingness to spend time using the document. Lentz and Pander Maat ask: "Will readers have enough time to read the document, and will they be willing to spend time using the document? Will there be other people who might influence the reading process? And what are the physical conditions like when the document is used?" (Lentz, Pander Maat 391). These questions highlight the dependent nature that develops between students and professors. In general, publishers and authors assume students will have enough time to read the book, but the more important question is "are they willing to?" In most instances, students will read the book to some extent because their performance on quizzes and tests may be exclusively tied to the content of the textbooks. "Acting on the information" means studying and engaging with the material for tests and class discussions, but the other part of the "acting and engaging" also deals with the professors' use of the text. As a result of the various assumptions that accompany

student usage, many publishers include many ancillary items either as part of the textbook package or as additional materials.

2.3.4 Point 4: The Organizational Goal as a Social Result

In point 4, Lentz and Pander Maat question the organizational goals of a document by focusing on cognition and influence. Organizational goals tell us what we would like to happen after the document has accomplished its communicative purposes (Lentz, Pander Maat 391). A lot about author intent can be gleaned from a textbook's preface, but the preface only tells part of the story. It is also important to look at the intent of publishers. With the exception of two books, Pearson and McGraw-Hill are responsible for publishing all the textbooks in this corpus, and one of the two remaining books was folded into McGraw-Hill when Mayfield Publishing was acquired by McGraw-Hill in 2000. In the context of this study, organization is inclusive of both authors and publishing houses. Textbooks are written with a dual goal in mind: First, authors must write books that are adopted at universities, and second, the books must make money for the publisher.

What is not always apparent is that publishers are typically part of larger companies with diverse business interests. For example, a review of Pearson reveals that the company has four units that concentrate on the needs of different learning institutions: secondary schools, colleges and universities, professional training associated with career development, and global education facilities. Additionally, Pearson has six brands that service post-secondary education: Prentice Hall, Longman, Allyn & Bacon, Addison-Wesley, Benjamin Cummings, and Merrill. Like Pearson, McGraw-Hill is also a diverse publishing house with several business ventures in related fields. McGraw-Hill will not be discussed at length in this chapter because it is covered in full in chapter 3 when the main corpus, *The Humanistic Tradition* by Gloria Fiero, is discussed.

2.4 Conclusion

The first phase for this research included twelve textbooks. Three books were removed from the corpus because they did not fit the definition of a humanities textbook as defined by this study. This left a corpus of nine books for review. The study starts with an examination of the design conventions found in the humanities textbook genre and reveals that all the books are 8 ½ x 11 inches in size and, on average, 600–700 pages long. The data reveal that each book includes visuals in the form of maps, timelines, and pictures of antiquities. Additionally, all the books share the same images of Egyptian and African antiquities. Finally, all the books either feature one singular image or a collage of images from various civilizations on the books' front covers.

An assessment of the conventions associated with the corpus, along with a review of the textbook prefaces, helps identify authorial intent. This reveals that authors use the preface of their textbooks to communicate purpose and intended scope to students. It also shows that within textbooks lie a number of competing discourses at work. As Luzon states, textbooks have two metadiscourses: The preface presents its own discourse, and the content (the rest of the book) of the text is another discourse that functions differently. The preface communicates authorial intent, personal attitudes, and belief while the content communicates knowledge to the reader.

Once the communicative purposes of the prefaces were analyzed, I then reviewed their communicative effects using functional analysis. This analysis reveals that the financial goals of publishers could not be overlooked when examining their role and influence on educating students. Even though they are silent partners in the educational process, their goals can have far-reaching effects on what is written and how students come to make meaning of the world around them. Examining the communicative purposes of textbooks places these findings in context when considering all the people involved in the process of creating a textbook. The work

discussed thus far also establishes the need for conducting a textual analysis at the lexical level in order to see how specific instances of language support marginalization. This is prosecuted in chapter 3 and chapter 4 which look respectively at the visual and textual elements in *The Humanistic Tradition* by Gloria K. Fiero. Together, these two chapters attempt to uncover how the individual parts of a book work together to construct realities and teach students about their surroundings.

CHAPTER 3: THE HUMANISTIC TRADITION: VISUAL CONVENTIONS

Humanities textbooks are meant to provide readers with an overview of civilization's achievements. These texts reproduce a culture's belief system, determine who has access to literacy and power, and set the tone for what is considered common knowledge for a group of people. Textbooks also shape how people come to know and understand their own worldview. An important way to ascertain what is being communicated to students—particularly in a culture such as the present-day USA that is dominated by visual imagery—is by examining the images used in textbooks. The visual conventions associated with Fiero's text “supply the thread that weaves together perceptual experiences” for student; thus, the conventions “create the underlying structure that makes design a coherent language and prevents it from dissolving into a rhetorical anarchy” (Kostelnick, Hassett 2). Unbeknownst to many readers, what emerges is a way for students to make meaning of what they see.

After completing an analysis of the nine books in the corpus wherein each book's preface was examined, I chose *The Humanistic Tradition* (fifth edition) by Gloria K. Fiero for further analysis. Fiero's text was chosen because it is representative of a typical humanities textbook sold to college students in North America. The text was first published in 1996 and at present is in its sixth edition. The fifth edition was chosen because humanities teachers at North Carolina Agricultural and Technical State University suggested it as a starting point. Additionally, its lengthy history and popularity of use in post-secondary humanities courses also made it a good choice for the visual and textual analysis. *The Humanistic Tradition* was also a good choice because the images provide the most variety. Narrowing the corpus down to one book allows me to examine in greater detail the visual conventions and the language in the text as it applies

specifically to the representation of Egyptian and African societies. This chapter discusses the data collection and presents an analysis of the visual elements using Ben and Marthalee Barton's denaturalization theory as the framework for analysis. The Bartons' theory also aids in answering the following research questions:

1. What visual messages, if any, do humanities textbooks communicate?
2. Do visuals promote and or support patterns of bias in textbooks?

In their article "Ideology and the Map," Barton and Barton discuss denaturalization of the natural to suggest broader implications for mapmaking. Their analytical method is applicable to the discussion of textbook content because the same patterns of exclusion and repression are found in the visual images chosen for textbooks.

3.1 Visual Conventions in the Fiero Text

Presently it is in its sixth edition, and, at the time this study began, the fifth edition was the current edition. The *Humanistic Tradition* is divided into three books: *The First Civilizations and the Classical Legacy* (book 1); *Medieval Europe and the World Beyond* (book 2); and *The European Renaissance, the Reformation and Global Encounter* (book 3). Each book is subdivided into two or three parts, and each part features a timeline followed by individual chapters. Only books 1 and 3 from the series are used for the analysis in this dissertation because book 1 covers Egyptian civilization and book 3 covers African civilization. The history, popularity and lengthy use in post-secondary humanities courses also made it a good choice for the additional visual and textual analysis.

Fiero's text is one of the few in the corpus that includes a substantial number of pictures illustrating both Egyptian and non-Egyptian African antiquities. On average, the nine books in the corpus have at least four images from Egyptian life. Fiero's text has a total of 18 Egyptian

images; this was the second-highest number in the entire corpus. (Henry Sayer's text has a total of 23 images depicting Egyptian life.) The 18 images listed in Fiero's text are below:

1. Palette of King Narmer ca. 3100 BCE
2. Amon receives Sesostris, White chapel Karnak
3. Pair statue of Mycernisu and Queen Kha-merer-nebty II, Giza
4. Great Pyramids at Gizeh
5. Stepped Pyramid of King Zoser, Saqqara
6. Egyptian Coffin of Tutankhamen
7. Egyptian mummy and coffin
8. Scene of fowling tomb of Neb-Amon at Thebes
9. Girl carrying meat in a box
10. Throne with Tutankhamen and Queen ca. 1360
11. Scene from a funeral Papyrus: Book of the Dead
12. Illustration of Spell 110 from Book of Dead
13. Royal Family Under the "Aten with Rays"
14. King Shabago from area of Ancient Kush
15. Portrait head of Queen Nefertiti
16. Procession of female musicians with instruments
17. Craftsmen in royal workshop
18. Hypostyle hall, Great Temple of Amon-Ra: Karnak

Fiero's text also ranks high in terms of images from African antiquity. Her book leads the list with a total of 11 images which are listed below:

1. Head, Nok Culture ca. 500–200 BCE
2. Prostrate Muslims in front of a Mosque in San, Mali
3. Edo Head of a Queen Mother from Benin
4. The Oba (ruler) of Ife wearing a bead crown and plume from Benin
5. Bambara Ritual Chi Wara Dance, Mali
6. Kota Reliquary Figure from Gabon
7. Congo Nail Fetish 1875–1900
8. Bambara Antelope headpiece
9. Kuba Stool with Caryatid from Zaire
10. Songe Mask, Zaire
11. Benin Plaque showing a Portuguese Warrior surrounded by Manilas from Nigeria

Thus, Fiero's text compares favorably to the other books in the corpus, providing more visual images of Egyptian and non-Egyptian African antiquities. Nevertheless, the number of images of Western antiquities far exceeds those of African/Egyptian antiquities in all texts in the corpus. When one considers the visual content of the Fiero text and the intended purpose, which is to teach Western humanities, it makes sense that the books would include a smaller number of pictures covering African societies. Africa is not part of the West. However, upon closer inspection, the limited number of images underscores the unspoken nature of bias. These books do not look biased, but it becomes evident that the visual content supports a type of bias that Ben and Marthlee Barton describe as privileging.

3.2 The Cover Art

The cover choices for the various editions of Fiero's text exhibit the most diversity in comparison to the other books in the corpus. Volume 1 and volume 2 in the series are both 8 ½ x 11 inches in size and include one large image surrounded by four smaller images. Figure 1 shows that the central image on the cover measures 6 x 5 ½ inches, and the smaller images at the bottom of the page each measure 2 x 2 inches. The title of the book measures 6 x 3 ½ inches and is prominently displayed on the cover.

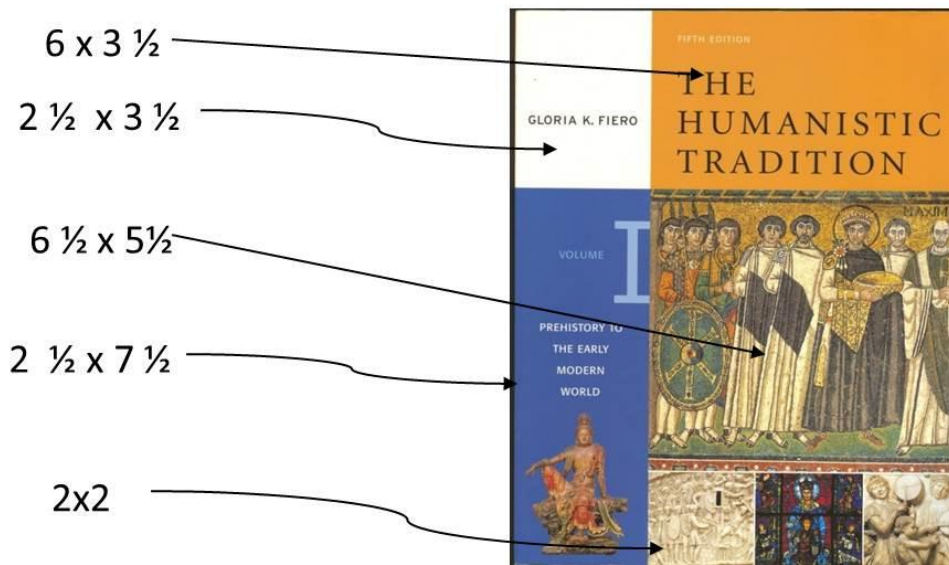


Figure 1: Cover Art Layout

Volume 1 and Volume 2 from the fifth edition demonstrate this layout, as seen below in figure 2.

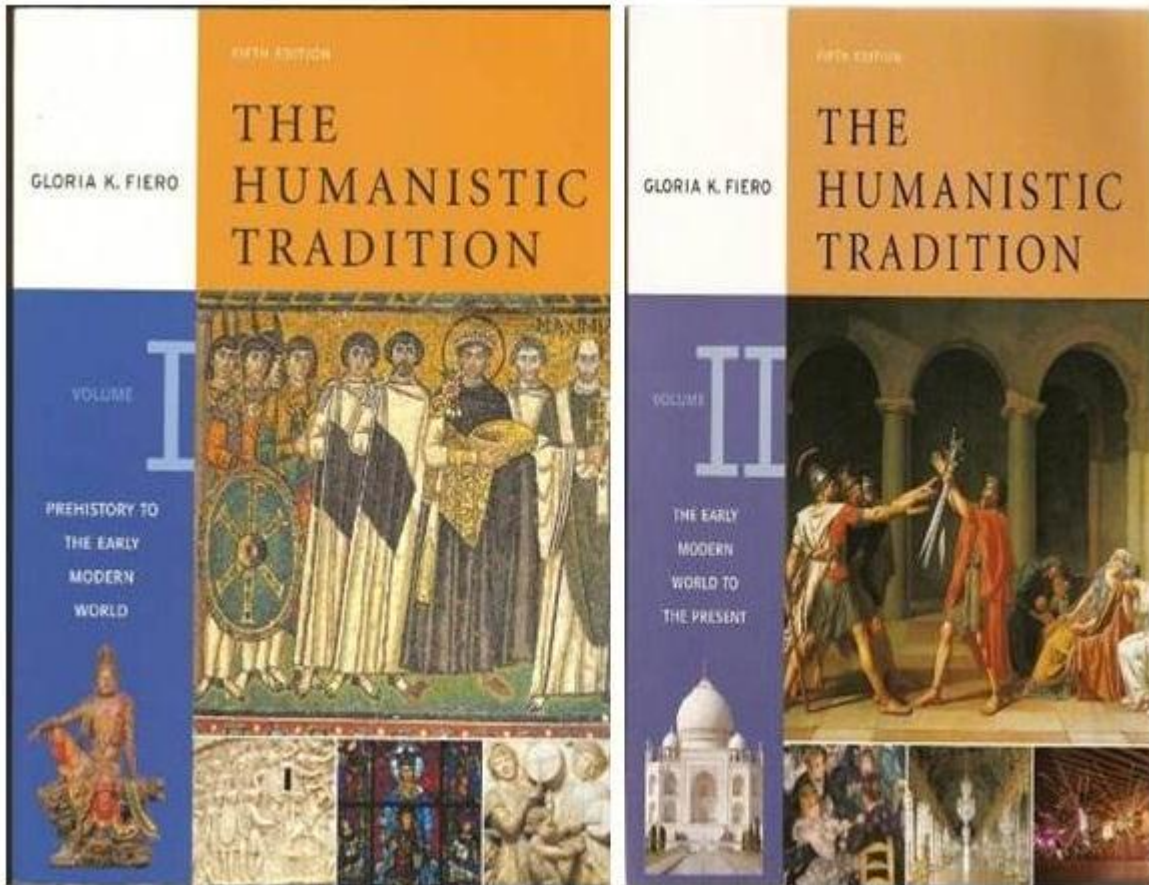


Figure 2: Cover Art for Volumes I and II of The Humanistic Tradition 5th edition

In addition to the two larger volumes, the series offers smaller volumes (called *books*) that have between 150-200 pages. The covers of these books follow the same visual layout except that they include one smaller 2 x 2 inch image rather than four (listed below in figure 3).

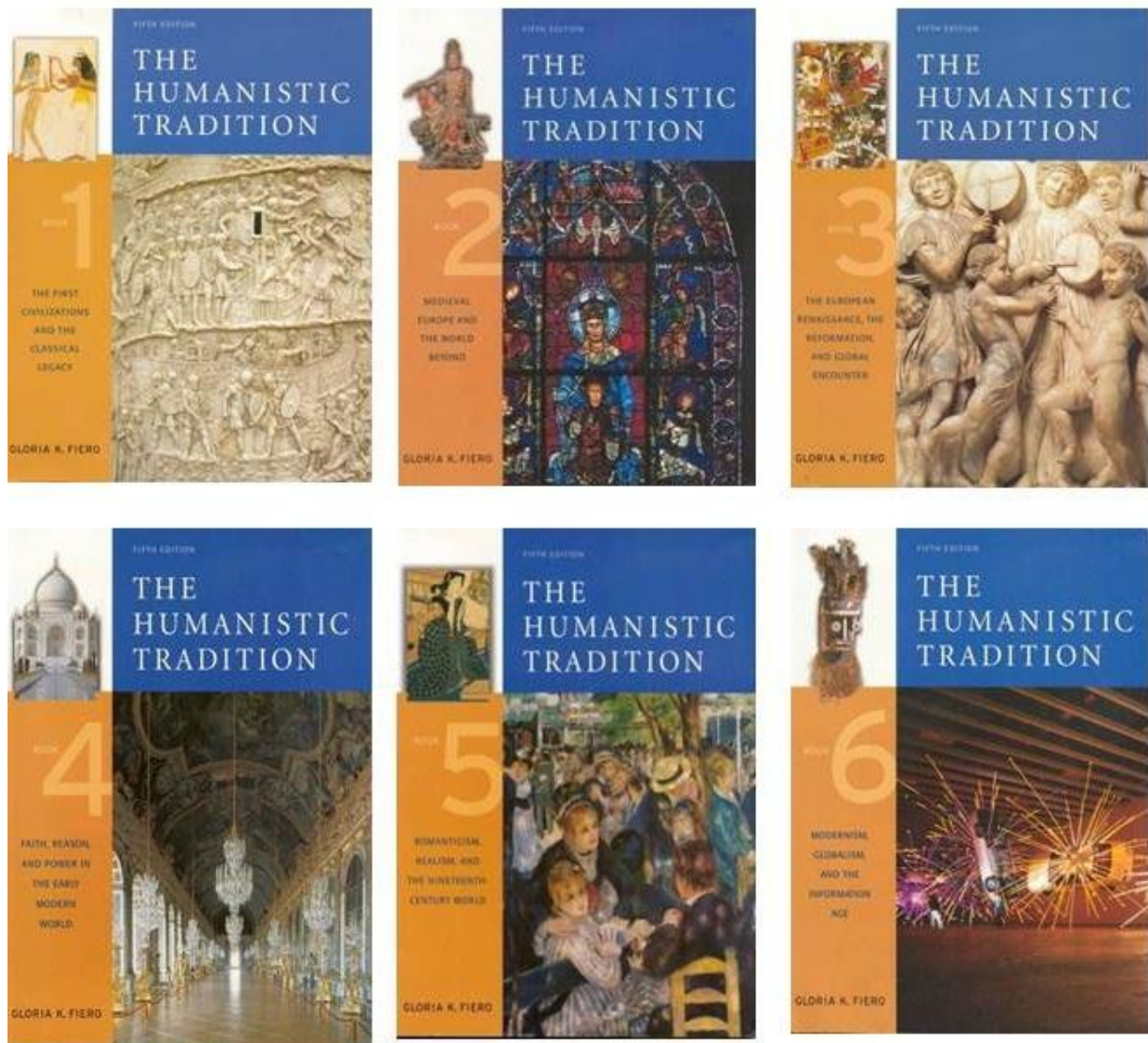


Figure 3: Cover Art for the 5th Editions Smaller Volume Series

The pictures on the cover and the pictures of antiquities on the inside demonstrate what Barton and Barton call the “rules of inclusion and exclusion” (Barton, Barton 236) which are discussed at length in the next section. In section 3.3, I employ Ben and Marthlee Barton’s theory of denaturalization of the natural and Toni Morrison’s theory regarding whiteness to analyze the meaning behind image size, placement, and order.

3.3 Analysis of the Visual Conventions in the Fiero Text

Charles Kostelnick and Michael Hassett suggest that visual language must embody codes that normalize its practices among both the designers who deploy it and the readers who interpret (Kostelnick, Hassett 1). These views affect how a person creates meaning out of the things he or she sees, and, if this meaning never goes unchallenged, certain attitudes and assumptions are continuously reproduced as societal norms. The connections between written text and visuals are important to this research because people see the world through images and signs and use both elements to understand what is being communicated to them. For example, students might not question the lack of information about African contributions because they have been conditioned by the visual convention associated with humanities textbooks to believe that what is in their book is the only information to be found about African cultures. Because the meaning and conventions behind the content appear natural, students rarely question the assumptions they attach to the content.

3.3.1 *The Initial Visual Hypothesis*

The visual conventions in the data suggest that the lack of pictures depicting African life help students arrive at the assumption that African contributions in the humanities are limited. Barton and Barton's theory regarding the rules of inclusion (233) uncover a pattern of bias that is seemingly invisible. Although their research initially deals with mapmaking, their discussion is applicable because they discuss how “visual signification serves to sustain power relations of domination” (Barton, Barton 233). Barton and Barton start with the Marxist notion of hegemony to establish patterns that exist between power and ideology. In their article they state:

In the hegemonic process, certain meanings and practices are chosen for emphasis, certain *Other* meanings and practices are neglected and excluded. . . reinterpreted, diluted or, put

into forms which support or at least do not contradict Other elements within the effective dominant culture. . . . Hence we look first at what is emphasized and then what is excluded or repressed, at what we will term the rules of inclusion and then at the rules of exclusion underlying the dual mode in which ideology operates. Rules of inclusion determine whether something is mapped, what aspects of a thing are mapped, and what representational strategies and devices are used to map those aspects. Rules of inclusion determine, moreover, not only what phenomena are mapped but also which aspects of the included phenomena are represented. (236–252)

In their theory Barton and Barton also refer to *Othering* and describe it as a process by which those who are in the dominant position in society exclude groups of people by focusing on the concept of privileging (252). The "rules for inclusion" decide what cultures are represented in the humanities discussion, and, in this instance, inclusion of certain civilizations supports the age old behavior of Othering. They maintain that, "because space is perceived anisotropically⁵, the placement of visual elements becomes a way of imparting privilege. Privilege by way of positioning is achieved three ways: privileging through centering, privileging through placement on top, and privileging through ordering" (Barton, Barton 237).

The images chosen for the cover and the maps used in the section discussing Egypt impart privilege to Western culture through centering, placement, and order. In figure 4, the pictures for both volumes 1 and 2 of the fifth edition include images from Western civilizations. In figure 5, of the five images selected for the cover, none represent African civilizations (Egyptian or otherwise). Asian civilization is represented with the image of a Buddhist statue. The book's subtitle is *Prehistory to the Early Modern World*, yet none of the pictures shown

⁵ According to Merriam-Webster Dictionary, *anisotropically* is defined as "having different physical properties when measured in different directions."

represent prehistory. The biggest image on both covers is from Roman society. In addition to Barton and Barton's list, I add that privileging is achieved by size. Privilege is imparted to Western culture by the size of pictures that appear on the cover. For example, the smaller books include pictures from various cultures, but only the pictures of Western/European cultures rotate to become larger images on the volume covers.

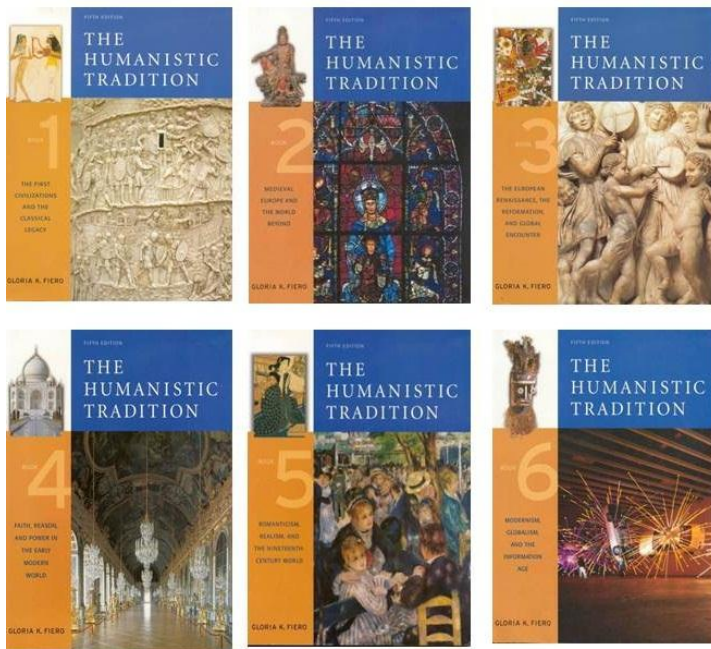


Figure 4: Cover Art for 5th Edition Smaller Book Series

The smaller European images at the bottom of each cover on volume 1 and 2 eventually rotate to occupy a large cover image on one of the six smaller book covers. However, the pictures that represent *minority* civilizations never rotate to become the large, center image for any cover in the fifth edition which is seen below in figure 5.

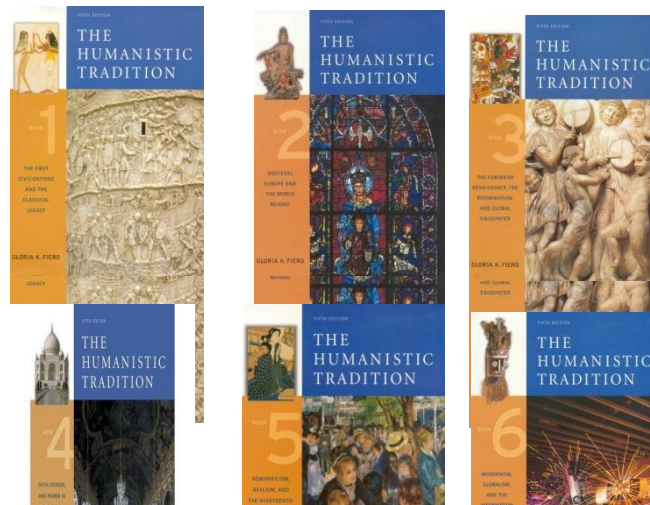
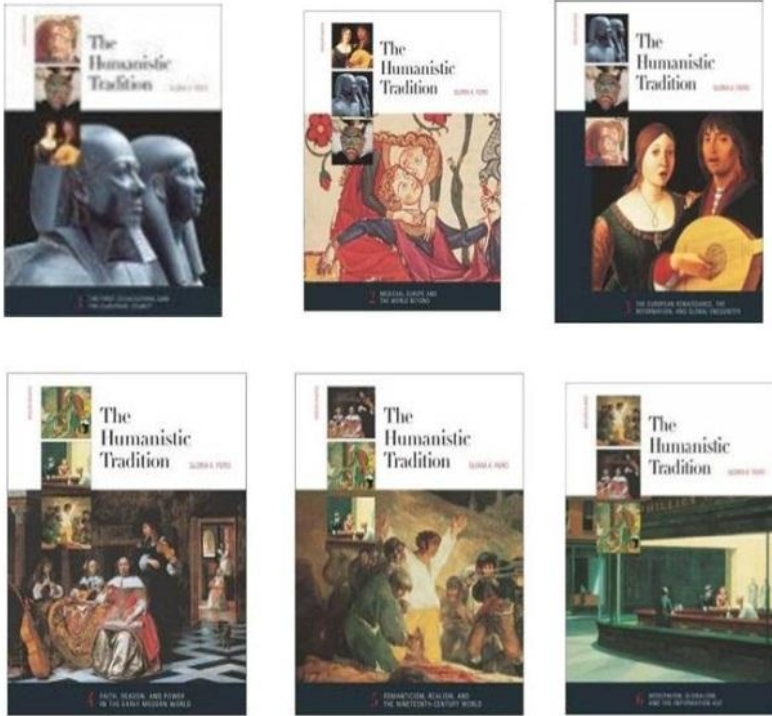


Figure 5: Cover Art for 5th Edition Volume 1, Volume 2, and Books 1-6

Additionally, with the exception for the Buddhist statue, the smaller 2 x 2 inch civilization images that represent other marginalized cultures never appear anywhere on the covers of volumes 1 and 2.

In spite of the Egyptian image that rotates to become large, the central images in figure 6 (below) show the same practice of privileging in the fourth edition (previous) of the same text. All the smaller books include pictures from various cultures, but only the pictures of Europeans rotate to become large, center images on the covers with the exception of the Egyptian photo.

Figure 6: Cover Art from The Humanistic Tradition 4th edition



These examples raise concerns that minority civilizations are pushed to the background in order to highlight Western societies visually. These examples also demonstrate that minority civilizations can only exist in the presence of the West—something that is conveyed over and over again. Fiero provides reasoning as to why some cultures are positioned in a particular way in relation to the West. In the preface, Fiero states, “when a culture is no longer associated with Western traditions either from colonization or trade, then they are generally no longer included in Western cultural history” (*The Humanistic Tradition* ix). The notion that a culture can only be included in a text because of its association with Western colonization/trade is problematic. Ultimately, this means that a culture’s right to exist or its validity in history is based on being

subjugated by Western pens. One other visual element worth mentioning is the maps that address the development of Egyptian civilization in book 1. The maps used also support Barton and Barton's ideas about exclusion and repression. Most scholars agree that Africa and Asia are home to ancient civilizations; however, the maps used in the text do not adequately reflect this historical detail when Egypt is presented. The maps in the text visually support the dominant narrative that ancient Egypt is not really an African civilization and that Egyptian civilization did not actually descend from an older African society. By studying Egyptian civilization apart from an African connection, students begin to disassociate Egypt from the continent of Africa altogether. Figure 7, taken from *The Humanistic Tradition*, shows that ancient Egyptian civilization began on the Nile coast along the continent of Africa. However, the language used to describe the map does not mention the continent of Africa or any African connection.

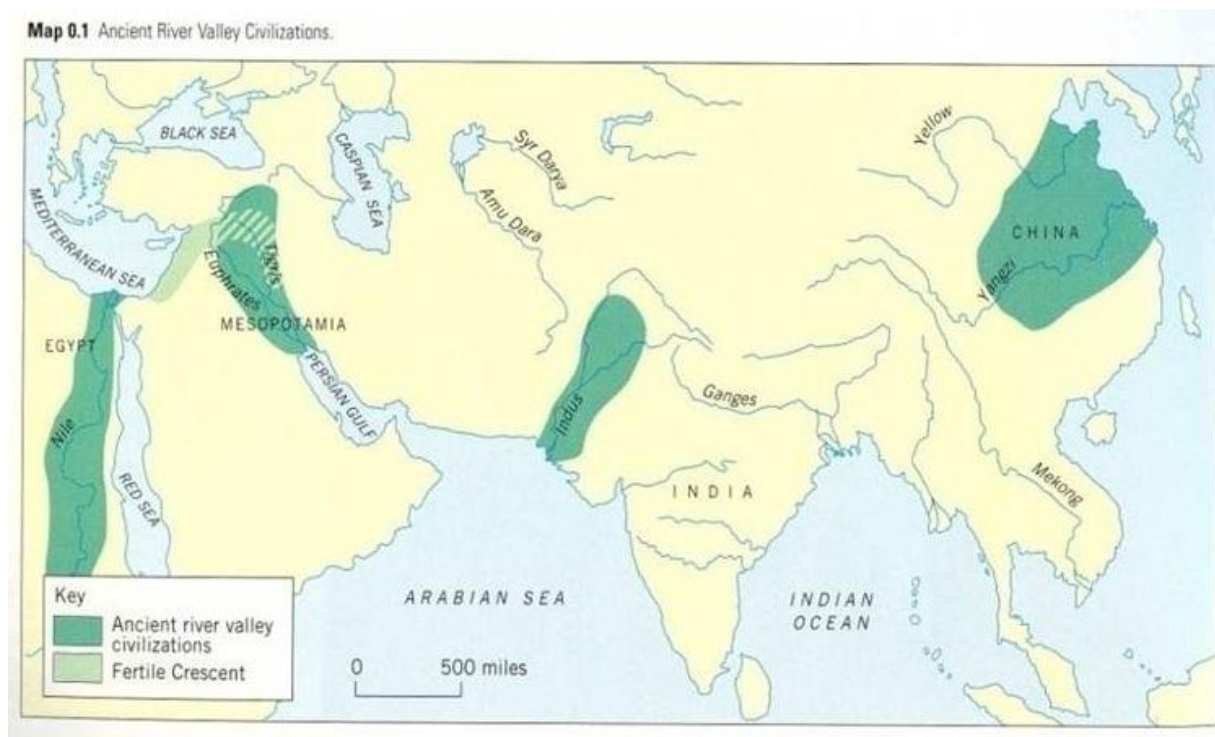


Figure 7: Ancient River Valley Civilizations

Fiero's commentary accompanying this map states:

Along the river, agricultural villages thrived, coming under the rule of a sole ruler around 3150 BCE. Surrounded by sea and desert, Egypt was relatively invulnerable to foreign invasion (Map 1.1), a condition that lent stability to Egyptian history. Unlike Mesopotamia, home to many different civilizations, ancient Egypt enjoyed a fairly uniformed religious, political, and cultural life that lasted for almost 3,000 years. Its population shared a common language and a common world view. Although emerging slightly later than the first civilization in Mesopotamia, ancient Egypt thus provides a more accessible model for our understanding of the dynamics of the first civilizations. (*The Humanistic Tradition* 21)

What Fiero leaves out is the history of Ethiopia which predates the existence of Egypt. This is something not adequately covered in *The Humanistic Tradition* or in other humanities textbooks.

A counter narrative to Fiero's textbook is found in *The Destruction of Black Civilization* by historian Chancellor Williams. While Fiero contends that "Egypt enjoyed a fairly uniform, religious, political, and cultural life" (*Humanistic Tradition* 21), she does not make room for what happened leading up to 3150 BCE. Williams states that his research starts "where the history of blacks begins, Egypt (Northern Ethiopia and the Sudan (Southern Ethiopia))" (35). Williams chronicles the history of the eastern tip of Africa (what is known today as Egypt, Ethiopia, and the Sudan).

Williams' assertion is just one of many voices that provide a counter narrative chronicling the rise and fall of African empires predating "African-neutral Egypt" (Williams 14). Williams starts with the assertion that Egypt is the daughter of Ethiopia and that Egyptian society

was, in fact, an African society because early Africans settled and inhabited the Nile Delta region. These people are not the fair-skinned individuals that come to mind in present-day humanities text books. Figure 8, below, shows the six regions that make up the ancient Ethiopian empire prior to it being split into present-day Egypt, Sudan, and Ethiopia.

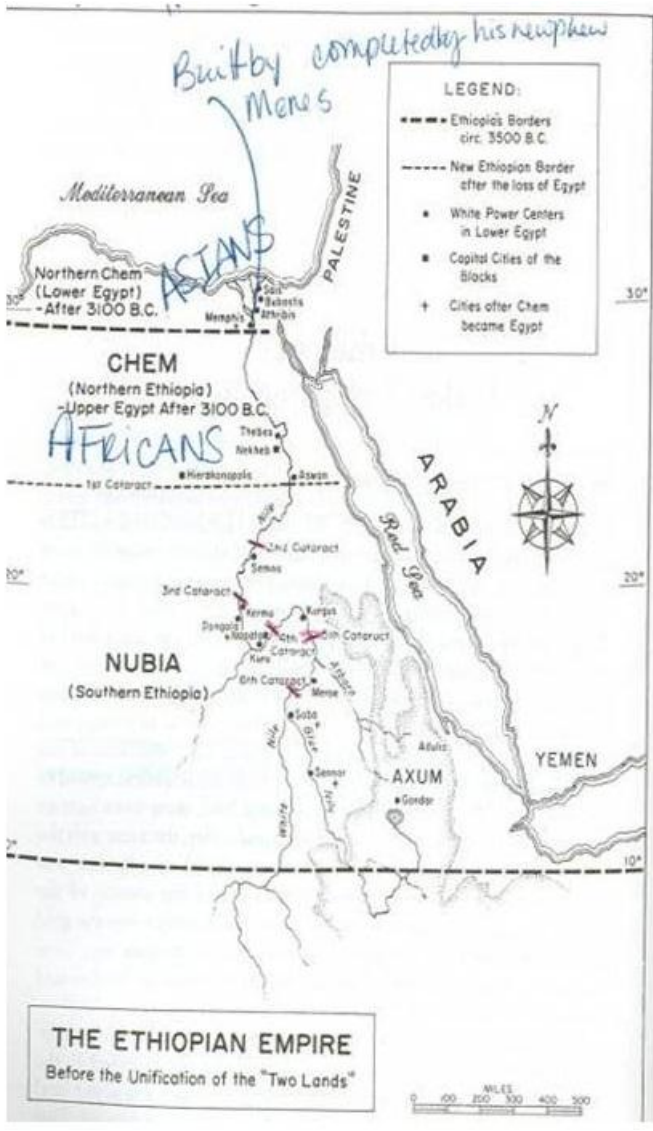


Figure 8: Ancient River Valley Civilizations

It is important to note that many scholars of African history agree with Williams' counter narrative and suggest, "This northern sector of the Ethiopian empire had been the object of world attention from the earliest times. The fact was that it was in the center of the crossroads from all

directions leading into Africa from Asia and Europe” (Williams 59). While Fiero does not negate the importance of Egyptian culture, she also does not connect its origins back to African culture. In both the textual and visual representations, Egyptian civilization is positioned as being independent of African society. This is visible below in figure 9.

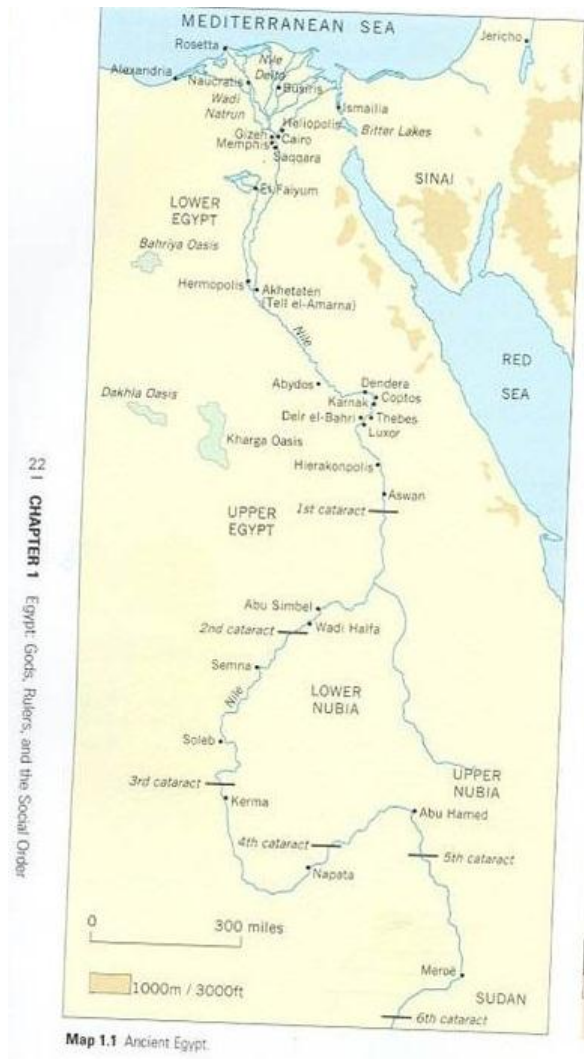


Figure 9: The 6 Cataracts of Ancient Egypt

Rather than positioning this map as a means for talking about the history of the Nile Delta region in general, Fiero describes the map as an inset in the Egyptian hymn, “The Hymn to the

Anten.” The map is made distinctly Egyptian rather than African, in spite of the fact that it visually represents the eastern tip of the continent of Africa. What is also interesting to note is how Williams calls the map *The Ethiopian Empire* and Fiero calls the map *Ancient Egypt*. When placed side-by-side as in figure 10, the maps show the development of the same six cataracts while giving different historical perspectives about them.

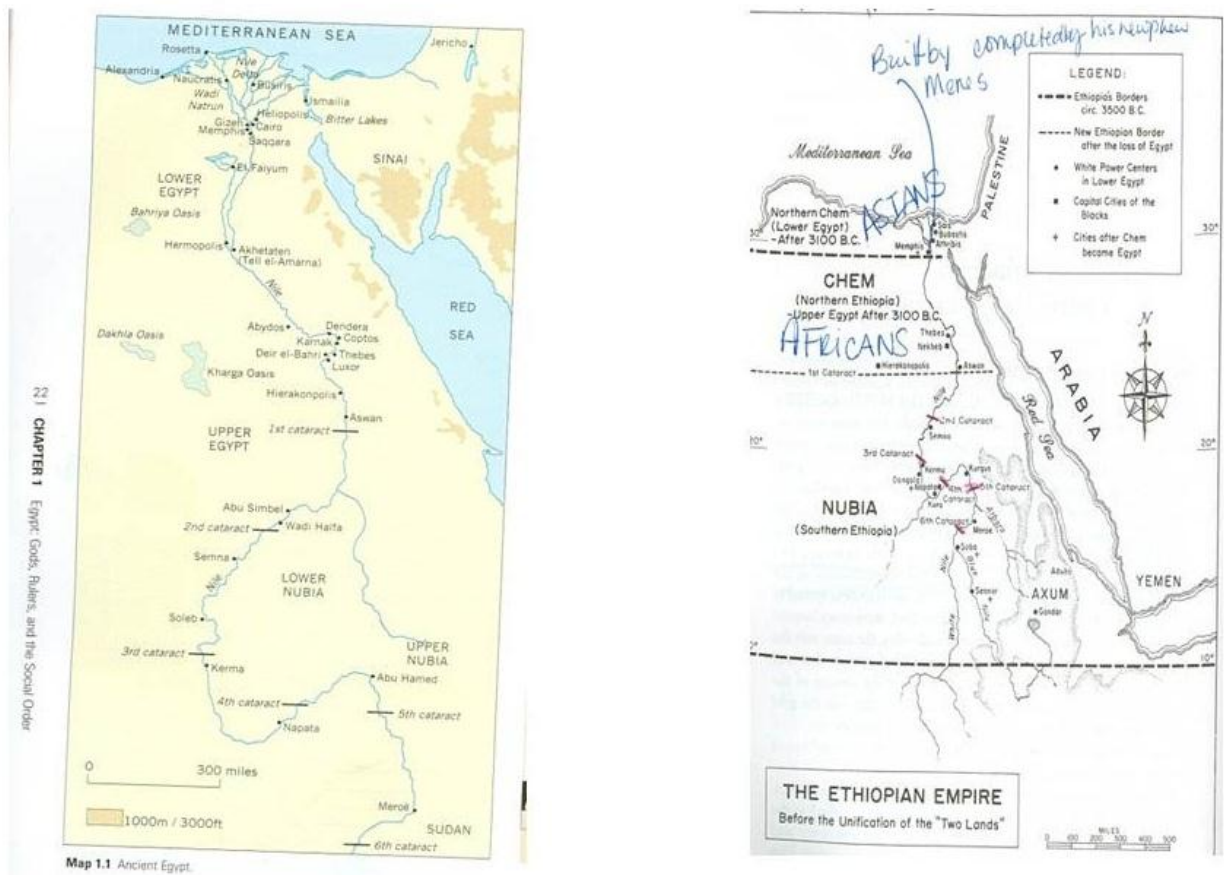


Figure 10: Comparison of Both Maps Together

Fiero’s map on the left side of figure 10 does not mention the Ethiopian empire that encompassed all six cataracts, and it does not make mention of how King Menes defeated Asian conquerors to unite all of Egypt under African rule in the fourth millennium BCE (Williams 63). The section on Egypt also leaves out information regarding the construction of Memphis, the epicenter of African civilization (Williams 63).

Since Fiero's book presumes to cover "prehistory to the early modern world" (*The Humanistic Tradition* 3), a question arises about how the term prehistory is defined. In Fiero's introduction, prehistory is defined as "the study of history before the appearance of written records. . ." (*The Humanistic Tradition* 3). By the book's own admission, the continent of Africa holds important information about the history of civilization, yet Egypt is the only African society discussed with any real prominence. It is constantly disassociated from the term Africa and the African continent. This kind of marginalization is an indication of the relation that exists between colonial *Othering* and Western ideology found in society. Now that scholars from historically colonized cultures are gaining a more public voice in the West, the ability to reassess the circulated narrative has changed oft-repeated research conclusions. These scholars contradict early Western (European) notions that Africa had a minimal impact on the development of world humanities or that Egyptian contributions lacked an African influence. In support of this claim, world history scholar and African studies pioneer Dr. John Henrik Clarke states:

The civilization of Egypt and of Africa in general is the most written about and the least understood of all known subjects. This is not an accident or an error in understanding the available information. Except for Egypt, African people have been programmed out of the respectable commentary of history. Europeans have claimed a non-African creation of Egypt in order to downgrade the position of African people in world history. . . . When we speak of Nile Valley civilization and its contributions, it must be considered that we are not talking about Egypt alone. We are referring to a strip of geography that extends over 4,000 miles into the body of Africa and that touches on a multiplicity of civilizations in Africa. It was indeed the last great civilization in Africa. (qtd. in Browder 9)

What *The Humanistic Tradition* does with its inclusion of very little African culture is perpetuate the notion that African culture does not have great hallmarks of history to add to the canon of the humanities and arts. The cover design, the pictures inside the book, and the selected maps of Egypt create what Toni Morrison defines as a “fabricated African presence” (4) that is uninformed of the “highly racialized” society in which we live and operate (4). In her book *Playing in the Dark Whiteness and the Literary Imagination*, Morrison describes how fabricated African presences (4) provide readers with inaccurate cultural assumptions regarding race and literature. At the nucleus of Morrison’s idea is the notion that many American authors and literary critics operate in a vacuum that does not acknowledge the role racism—particularly against Africans/African Americans—plays in their texts. Morrison states:

For some time now, I have been thinking about the validity or vulnerability of a certain set of assumptions conventionally accepted among literary historical and critics circulated as “knowledge.” This knowledge holds that traditional, canonical American literature is free of, uninformed about, and unshaped by the four-hundred-year-old presence of, first, Africans, and then African-Americans in the United States. It assumes that this presence—which shaped the body politic, the Constitution, and the entire history of the culture—has had no significant place or consequence in the origin and development of that culture’s literature. Moreover, such knowledge assumes that the characteristics of our national literature emanate from a particular “Americanness” that is too separate from and unaccountable to this presence. (4-5)

Like the American literature that Morrison discusses in her book and the literature’s role in creating circulated truths about a “particular Americanness” (5), humanities textbooks also have the power to produce and reproduce a certain kind of world perspective that emanates from a

colonial framework. What these books and the authors do in concert is perpetuate an invented Africa that serves the circulated narrative that puts emphasis on Western contributions while pushing the historical importance of the effects of colonization on Africa to the background. The visual language in conjunction with the written text provides a profound yet subtle snub of African contributions to world history.

3.4 Chapter Conclusions

The analysis in this chapter is a review of the cover images, pictures of antiquities, and maps inside the text. The data derived from the Fiero text demonstrate that humanities textbooks use pictures in ways that marginalize African society, and the paucity of images also support patterns of hidden bias described by David Sadker in his research on textbook bias. Sadker identifies seven forms of hidden bias of which two, cosmetic bias and invisibility, are pertinent to the present analysis of the visual data. Sadker describes cosmetic bias as using shiny covers and photos to create the illusion that a book is bias-free. For example, the images on the cover initially demonstrate a range of diversity due to the smaller images that can be connected to “ethnic” or minority cultures; however, when a person looks at all the covers in the series or when the book is opened, very little information is provided about these cultures. The lack of African images, in stark contrast to the number of images from Western antiquities (Greek and Roman society), makes African contributions and other minority civilizations seem small in comparison. The book also demonstrates the invisibility which Sadker defines as “the most fundamental and oldest form of bias in instructional materials. Invisibility is the complete or relative exclusion of a group” (Sadker.org). Collectively, these images work with the written text to create profound meaning for students by hiding and highlighting certain information, thereby conveying an almost subliminal message about the value of Africa and African civilizations.

CHAPTER 4: THE HUMANISTIC TRADITION: TEXTUAL FEATURES

This chapter builds on the analysis described in chapter 3 in that it examines the written content of the textbook in light of the terms *ideology* and *Western ideology*, which both are central to the research hypothesis. The linguistic software T-Lab (version 7.1) was used for the data collection, and a multidisciplinary framework is used to analyze the material. The works of Norman Fairclough, Teun van Dijk, Homi Bhaba, Kenneth Burke, George Lakoff, and Mark Johnson provide a foundation for understanding the data from the study. Fairclough's and van Dijk's theories help unpack the complex nexus of ideology. Homi Bhaba's and Kenneth Burke's theories shed light on how people create communities based on associations with nations. Finally, Lakoff and Johnson's theories discuss the power behind the seemingly invisible metaphors that shape society.

4.1 Ideology and Society

The term ideology, like many terms in academic usage, means somewhat different things to different disciplines. Teun van Dijk suggests that ideologies are not the beliefs of single individuals and that they are also not what some may call a false consciousness; rather, ideologies are a more complex nexus of cognitive practices (117). Ideologies are defined as socially shared belief systems by groups of people that are reproduced by oral and written communication (van Dijk 116). Both van Dijk and Fairclough connect ideology to the cognitive functions in groups of people.

Fairclough frames his discussion from a *common sense* perspective when he states, "The common sense of discourse is a salient part of this picture. And the effectiveness of ideology

depends to a considerable degree on it being merged with this common-sense background to discourse and other forms of social action” (64). This approach opens the discussion to examining how ideologies are embedded into what people perceive as common sense and suggests that the invisible workings of ideologies help make them appear to be natural thought processes. What both Fairclough and van Dijk ultimately speak to is the power that ideologies have on the development of discourse in a given society. This power hinges on a given ideology becoming a generally accepted belief for an entire community of people (van Dijk 117). And, while it seems odd to think about ideologies having the power to influence discourse in a society, it is this oddness which makes the ideology so subtle and almost invisible to the people who are affected by its presence.

Van Dijk asserts that ideologies have several social functions that organize and provide a foundation for common beliefs shared by members of a given community. Ideologies form the foundation for discourses and social practices for group members (van Dijk 117). For example, the ideology associated with the USA provides American citizens with a framework for understanding the concepts of freedom and democracy. Thus, an American ideology may control attitudes about freedom, voting, and government. Any member seeking to be a part of a discussion regarding American politics would be likely to use texts such as the Declaration of Independence, the Constitution’s Bill of Rights, and other related documents to support the political practices of Americans. Van Dijk also suggests that ideologies “allow members to organize and coordinate (joint) actions and interactions in view of the goals and interests of the group as a whole” (117). For example, members in the same political party use ideology to create campaigns and raise funds to promote their agenda to members and those they hope to persuade.

Finally, some ideologies are used to balance the power struggle between domination and resistance between groups of people (117).

These questions remain: What exactly does an ideology look like, and how can one identify an ideology? Van Dijk struggles with these questions as he further defines ideology. He questions whether ideologies should be confined to *foundational group beliefs* or if they should have a broader appeal that includes *specific group knowledge and attitudes* (van Dijk 118). Either way, ideologies set the stage for how people function and see the world. It is this shared social structure (supported by ideology and discourse) that shapes attitudes and motivations of societies. Ideologies are shared common beliefs that have the power to control the goals and interests of a group of people.

4.1.1 Western Ideology Defined

Before defining the terms *Western* and *Western ideology*, it is necessary to define the word *humanities*. Fiero defines the humanities as “the legacy of a given culture’s values, ambitions, and beliefs” (*The Humanistic Tradition* xi). From this definition, the terms cultural values, ambitions, and beliefs serve as the basis for defining Western ideology. Although it is hard to pinpoint exactly what embodies Western ideology and the people who adhere to it, the textbooks in this study collectively consider politics, economics, and social events as part of the Western tradition. The books also consider the ancient civilizations of Greece and Rome as the precursors to Western civilization. For example, in *The Western Humanities* by Matthews and Platt they state:

Although Mesopotamia and Egypt offer successful models of civilization, the tradition of Greece is often the first in which Westerners feel they can recognize themselves. . . . From the Greeks, the Western tradition has inherited many of its political forms and

practices, its views on human behavior, its insistence on philosophical rigor, and its approach to scientific inquiry. In essence, through their human-centered consciousness and their cultural achievements, the Greeks laid the foundation of Western civilization.

(31)

The book goes on to discuss the important role Roman civilization played in Western traditions:

Roman civilization is as ancient as Greek civilization, but it reached its peak later. From its legendary founding in 753 BC, Rome grew steadily from a tiny city-state ruled by kings to a powerful republic, constantly adjusting to internal and external forces, and ultimately to a vast empire that controlled the known Western world. . . . Roman civilization has a profound and lasting impact on life in the West. (Matthews, Platt 109)

The books also include Judaism and Christianity as part of Western tradition:

The great civilizations discussed so far—Mesopotamian, Egyptian, Greek, and Roman—were all wealthy, powerful, and culturally dynamic, and they contributed enormously to the Western heritage. Yet an even greater contribution, one that cannot be measured in buildings or governments, came from a politically insignificant people who lived in a tiny corner of the eastern Mediterranean during ancient times—the Jews. This people created a religion that helped to shape the character of the civilizations of the Western world.

Through the Hebrew Bible—the Old Testament to Christians—Judaic beliefs were passed on into both Christianity and Islam and spread around the world. In addition, the fruitful interaction of the Judeo-Christian heritage with the Greco-Roman classical ideals enriched and transformed the Western humanities. (Matthews, Platt 145)

In her text *Landmarks in the Humanities*, Gloria Fiero echoes Matthews and Platt's ideas regarding Grecian and Roman influences on the West when she states:

The civilizations of ancient Greece and Rome provided enduring authoritative models for the arts and ideas of the West. . . . The word “empire” derives from the Latin *imperium*, the absolute authority held by rulers of ancient Rome. These rulers who, by sheer military force, created the largest and longest-lasting ancient world empire in the West: a state consisting of many different territories and people united by military force and governed by a single, sovereign power. . . . The Roman contribution is imprinted on the language, laws, and architecture of the West. By its preservations and transmission of the classical legacy, Rome’s influence on Western culture was felt long after Roman glory and might had faded. (*Landmarks in the Humanities* 65)

These passages and others indicate that the humanities textbook genre has a specific way of defining the foundations of Western culture. Based on the collective humanities textbook corpus discussed in chapter 3, I define *Western*⁶ as a cultural tradition borne of Grecian and Roman empires with an emphasis on the political, social, and economic factors of society. Western cultural tradition is heavily influenced by a Judeo-Christian religious historical background and is synonymous with the terms European and or Europe. The final part of defining the word Western deals with colonization. Many of the early European nations played a huge role in colonizing Africa and Asia. As a result of these colonized relationships, a divide in which the colonizer used language to justify the poor treatment of colonized people developed between East and West.

The term Western is just one part of the definition Western ideology. In addition to knowing the origins, it is necessary to discuss who subscribes to a Western ideology. This task is complicated because it is hard to locate a group of people who would identify themselves as

⁶ The terms Western and European are used interchangeably since they are both part of the Western ideology described in this research.

conscious participants or followers of Western ideology (since most people are not conscious at all of the ideologies to which they subscribe). Van Dijk's ideas regarding *social groups* and *cultural communities* are helpful in naming participants in Western ideology. Van Dijk sees social groups and cultural communities as two separate entities. Social groups have "ideologies related to their goals and interests in relation to other groups," and cultural communities "have other general beliefs, such as knowledge, norms, and values—which need not be related to those of other cultural communities" (van Dijk 120). This further complicates the discussion because one can argue that certain ideologies are invisible and therefore that "cultural communities" (van Dijk 120) do not always know they are promoting an ideology. Van Dijk's concept of *ideological group* and Fairclough's understanding of common sense, with some minor modifications, are the starting points for defining Western ideology. Van Dijk defines an ideological group as a "collectivity of people defined primarily by their shared ideology and social practices based on them, whether or not these are organized or institutionalized" (120).

Western ideology can be understood as a group of beliefs that have historical ties to Greco and Roman civilizations and Judeo-Christian religions. It is heavily influenced by colonization, and, as a result, has longstanding shared social beliefs about former colonized nations of people and specific kinds of social groups. These beliefs embed themselves in society by being mistaken for "common sense assumptions" (Fairclough 64) and by embedding themselves in discourses and social practices that sustain the existing power relations found in European societies. The individuals that deal with Western ideology may or may not be conscious of the ideology that controls their society, and they may or may not willingly accept the ideology. The ideological group associated with Western ideology is comprised of a diverse group of people from all over the world. This world group has members from colonizing nations

and, of course, those who were once colonized. This definition informs the analysis of the data. Equally important to the framework of the analysis are colonialism and ideas that come from the post-colonial theory of Othering discussed in section 4.2.

4.2 Conducting the Textual Analysis

The textual analysis examines specific instances of languages used to describe Egyptian and African civilizations, comparing them to parallel language used in the text to describe European and or Western civilizations. I have placed the civilizations in groups called collective cultural terms based on their historical associations from the textbook. The European/Western groupings include the following:

- Rome/Roman
- Greece/Greek
- The Americas
- Spain/Spanish
- Europe/European
- West/Western

The other groupings include the following:

- India/Indian
- Arabia/Arab/Arabic
- China/Chinese
- Asia/Asian
- Southwest Asia

The goal of this analysis is to reveal whether the language offers a particular view of Egyptian and African civilizations. The initial research asks these questions:

1. What *value judgments* are expressed in these books?
2. Are those value judgments related to colonial attitudes that developed as a result of contact between indigenous people and European colonies?
3. To what ideologies are these value judgments linked?

In this context, value judgments are defined as subjective statements that imply a rightness or wrongness about a group of people or culture, and colonial attitudes (JanMohammed 23) refer to the ways in which colonized people and their lands are described by language that denigrates them and portrays them as an Other (Mills 95). For example, the use of denigrating language in colonial texts (terms such as dark continent, savage, noble savage, native, and exotic) helps articulate and justify the colonizer's moral authority which ultimately made the colonized an Other (JanMohammed 23).

This phase of the research starts with scanning and saving books 1 and 3 from the series as a Microsoft Word file. Because book 1 classifies Egypt as a "first civilization," the entire book is scanned so that the chapter could be reviewed in its proper context. The same is done for book 3, which houses the chapter on Africa. All items such as maps, pictures of art, glossaries, timelines, figure descriptions, and reading selections from the text are removed before a concordance of the two books is created using the linguistic and statistical software T-LAB7.1.

4.3 Creating a Lemma List Using T-Lab Software

After creating a concordance of the books using T-Lab, the raw text is searched for word associations, sequencing associations, and thematic clusters. Word association in T-Lab starts

with lexical units that are comprised of words and multi-words. The software searches on the headword, which is listed as it appears in the corpus. Then a lemmatization list based on David Pratt's Evaluation Coefficient Analysis (ECO) is created. Pratt's ECO is a starting point for the lemma list because it provides specific terms that researchers use to make negative or positive value judgments about groups of people. For example, the terms *daring*, *courageous*, or *ambitious* are all considered terms that have a favorable connotation, and the terms *corrupt*, *barbarian*, or *bloodthirsty* are considered terms with a negative connotation. Finally a group of power headwords that have a positive connotation is put together. In addition to Pratt's list, terms also associated with colonization and *Othering* typically found in colonial literature are added to the list (see appendix 6 for a complete list). The lemma list was used to conduct analyses in word association, sequence, and theme on the content of books 1 and 3.

Word association analysis shows the proximity of positive and or negative terms to the headwords in the study, and conducting a sequence analysis shows what words precede or succeed those power headwords. The thematic analysis identifies what themes are present in the text by looking at the entire concordance. Together, these three types of analysis provide a fuller picture of how specific language in Fiero's book constructs a particular view of Egyptian and African civilizations.

4.4 T-Lab Word Associations

The number of times a headword appears in the corpus is counted, and then any lemma attributed to the term is recorded. Specifically, notations of power headwords are recorded because these words carry within the context of the humanities genre connotations of power, superiority, and positivity when mentioned alongside a group. These terms are descriptive fixtures in the humanities dialog when describing past civilizations:

- Ancient/Ancients
- Civilization/Civilizations
- Empire/Empires

The text from the concordance is examined to see how many collective cultural terms and/or geographic regions are associated with the power headwords listed above.

4.4.1 Ancient: Book 1

In book 1, the term *ancient* occurs 166 times, and shares co-occurrences with the following words: *gods, Greece, Chinese, Egypt, civilization, Greek, Egyptian, and Mesopotamia* as seen in figure 11.

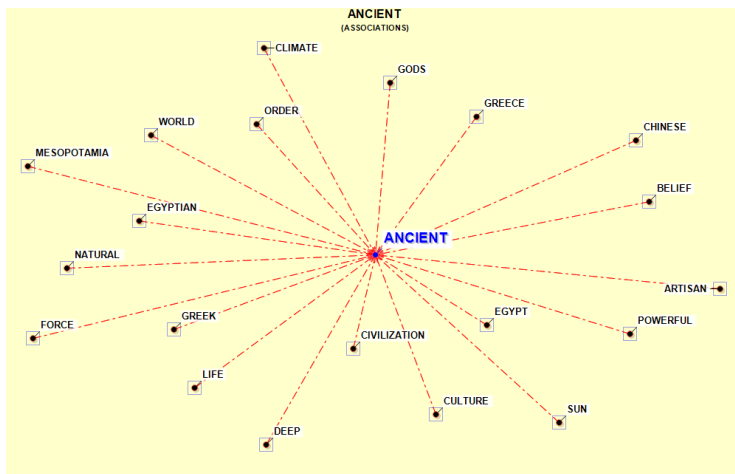


Figure 11: Book 1 Ancient Co-Occurrence

4.4.2 Ancient: Book 3

In book 3 the headword *ancient* appears 40 times, and the lemma *ancients* appears once. The headword shares co-occurrences with the words *African, Meso-America, Greek, Greco-Roman, Pueblo, Yucatan, Roman, and African* as seen (clockwise) in figure 12.

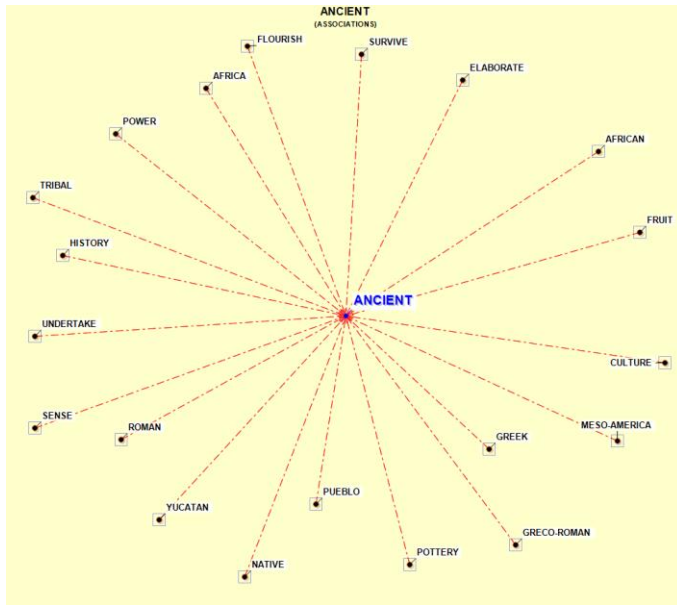


Figure 12: Book 3 Ancient Co-Occurrence

4.4.3 Civilization: Book 1

In book 1 the headword *civilization* occurs 36 times, and the lemma *civilizations* appears 40 times. As seen in figure 13, the headword shares co-occurrences with the words *Egypt*, *India*, *Crete*, *Indus*, *Mesopotamia*, and *Aegean*. The words *Africa* and *African* do not share a co-occurrence with either the headword or the lemma.

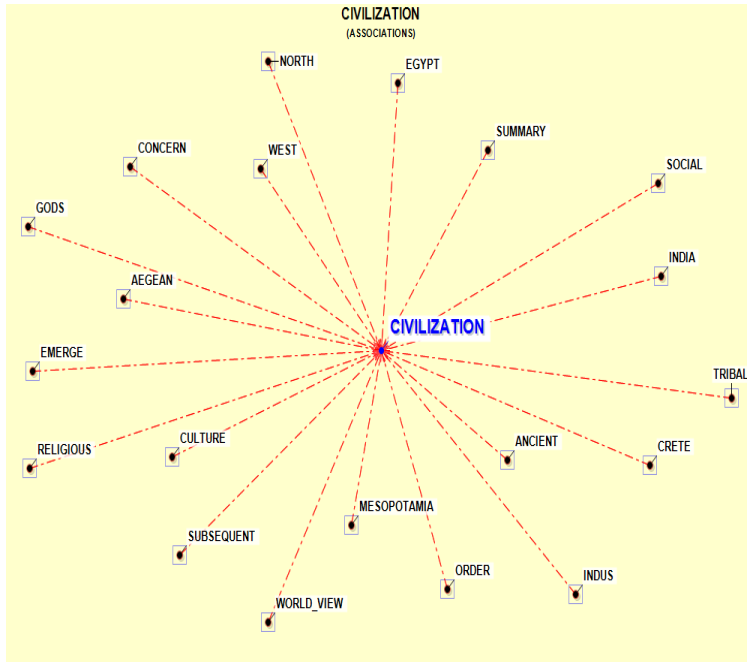


Figure 13: Book 1 Civilizations Co-Occurrence

4.4.4 Civilization: Book 3

In book 3 the headword *civilization* appears six times, and the lemma *civilizations* appears seven times. The word associations in figure 14 for the headword include *Inka*, *Olmec*, *America*, *European*, *Maya*, *Asia*, and *Aztec*. The words *Africa* and *African* do not have any associations with the headword or the lemma.

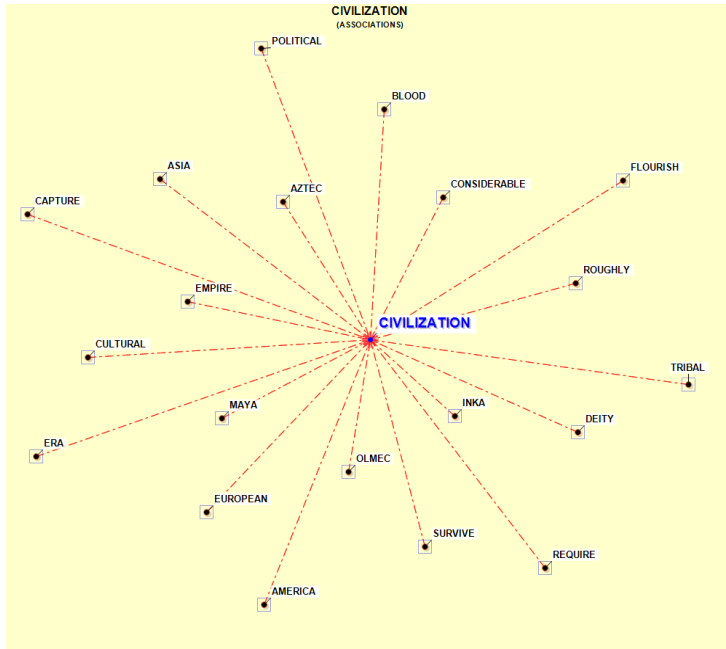


Figure 14: Book 3 terms Civilization

4.4.5 Empire: Book 1

In book 1 the headword *empire* appears 61 times, and the lemma *empires* appears seven times. The headword shares co-occurrences in figure 15 with the terms *Qin*, *Alexander*, *Julius*, *Roman*, *Eastern*, *Roman*, and *Han*. Again, the terms *Africa* and *African* are not associated with the term *empire* in book 1.

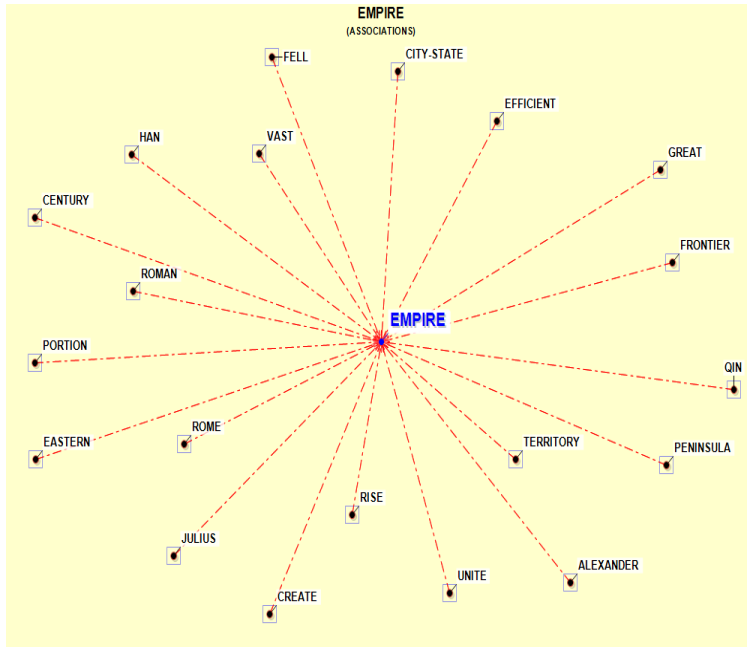


Figure 15: Book 1 Empire Word Associations

4.4.6 Empire: Book 3

In book 3 the headword *empire* appears ten times, and the lemma *empires* appears six times. Words associated with the headword in figure 16 include *Mali, Inka, Sundiata, America, Mexico, Aztecs, and Meso-America*. In this instance, *empire* does have a positive association with the word *Sundiata*, which is the name of an African folk hero and king.

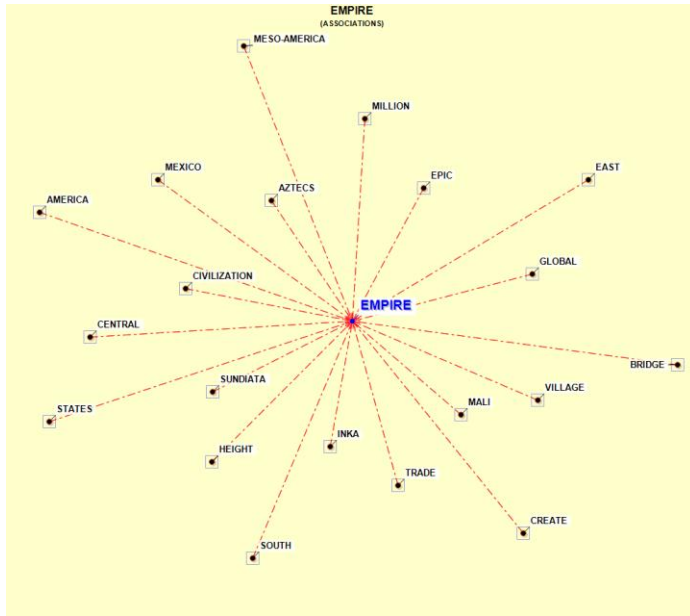


Figure 16: Book 11 Empire Word Associations

The power headwords *ancient*, *civilization*, and *empire* in book 1 do not have any co-occurrences with *Africa* or *African*. However, book 1 has co-occurrences with *Egypt* and *Egyptian*—specifically the terms *ancient* and *civilization*. The headword *empire* has co-occurrences with African-related entities. For example, the headword *empire* is associated with *Mali* and *Sundiata*. Book 3 includes the largest number of word associations for *Africa/African*, but this is not unexpected, because book 3 focuses on African contributions. After examining the word associations found in the text, an examination of associations with collective cultural terms is conducted.

4.4.7 Collective Cultural Terms & Word Associations

Because the crux of this argument hinges on the treatment of African civilizations in textbooks, it is necessary to examine the descriptive words (adjectives and adverbs) associated with *collective cultural terms* used to define the following groups of people:

- Roman

- Greek
- Egypt/Egyptian
- Africa/African
- Chinese/China
- Asia
- Southwest Asia
- The Americas
- Spanish
- Europe
- India/Indian
- Arab/Arabic

Any word associated with the collective cultural terms is placed in one of three groups: potentially positive, potentially negative, or potentially neutral terms. These groupings are used to determine if the word gives the group a particular value judgment. Table 4 shows the words and associations found in book 1, and table 5 shows the words and associations found in book 3.

Collective Civilization Term	Total appearances	Potentially Positive Terms	Potentially Negative Terms	Neutral Terms
Roman (169) Romans (40)	209	Fi ne, Contribution, Wealthy, Empire, Triumphal, Stoicism, Practical	Conquest	Fine, Contribution, Wealthy, Empire, Triumphal, Stoicism, Practical,

Greek (175) Greeks (51)	226	Fine, Contribution, Wealthy, Empire, Triumphal, Stoicism, Practical,		Art, proportion, realism, human, Persian, nude, City-state, coast, age, game, figure, Athens, drama, game, figure,
Egypt	83	Civilization, Ancient, Kingdom Dynasty, Pharaoh,	Invasion	Mesopotamia, Syria, Sun, Old, Climate, Africa, Nile, Emerge, Deity, Share, River, Ruler, Egyptian, Nubia,
Egyptian (59) Egyptians (16)	75	Ancient, God, Queen, Pharaoh, Builder, Kingdom		Nile, Sense, Sun, Set, Aten, Egypt, Isis, Promise, Tombs, Solar, Daily, Visual , Hymn,
Africa	12	Poise, Skills, Efficient	Rivalry	Flow, North, Fragment, Numerous, Hot, Egypt, Asia, Library, Mediterranean, Phoenician, Pergamon, Commerical, River, Peninsula, Egyptian, Aten
African	0			
Arab				
Arabic				
China	75	Legacy, Learning, Kings, Imperial, Dynasty, Era, Ruler		Silk, Sima, Qin, Zhou, Confucius, Court, Mandate, Jing, Chinese, Imperial, Endure, Han
Chinese	71	Write, Notable, Ancient		Jade, Circle, Cosmic, Yang, Daoism, Yin, Han, Li, Order, Basis, China,

				Spirits, Heaven, Vital, Energy, Confucian, Natural
Asia	25	Learning, Legacy, Artistic		India, Hittites, Nomadic, Syria, Trade, Confront, West, Minor, Coast, Pre- Socratics, Africa, Mainland, Greece, Persia, Alexander, East, Fourth
Asian (10) Asians (1)	11	Vast, Scientific,		English, Formulations, Account, Fundamental, Chin, Stretch, World- View, Commission, African, Border, Exchanges, Differ, Persist, Western, Hindu, Repeat, Qin, Nomadic
America	N/A			
Americas	N/A			
American	N/A			
Spain	N/A			
Spanish	N/A			
Europe	N/A			
European	N/A			
India				
Indian				

Table 4: Collective Cultural Terms and Associations

Collective Civilization Term	Total	Potentially Positive Terms	Potentially Negative Terms	Neutral Terms
Roman (32) Romans (6)	38	Admiration, Antique, Ancient, Antiquity		Maria, Greek, Santa, Roads, Masaccio, Stand, Fruit, Catholic, Borrow, Revive, Tax, City-State, Reveal, Verrocchio, Embrace, Execute
Greek (31) Greeks (1)	32	Antiquity, Ancient, Classic, Classical		Learn, Text, Greco-Roman, Latin, Correct, Translation, Manuscript, Roman, Recover, Humanist, Humanism, Ficino, Philosopher, Erasmus
Egypt	NA			
Egyptian Egyptians	NA			
Africa	43		Tribal, Native, Control, Slave, Dominant,	Exploration, India, Sail, Niger, Trade, African, Tradition, China, Portuguese, Encounter, Region, Course, West, America, Century
African (84) Africans (19)	103	Ancestor, Tradition, Literature, Proverb	Native	North, Share, Arabic, Africa, Local, Benin, West, Ritual, Poetry, Channel, Supernatural, Muslim, Characteristic, Ivory, Culture
China	13			Exchange, Asia, Portuguese, Indian, India, Seek, Journey, Mongol, Course, Crosscultural, Sail,

				Spain, Africa, Columbus, Belief, Encounter, Ocean, East
Chinese	6	Legendary		Sail, Phrase, Satiric, Eleventh Century, Oba, Poetry, Cervantes, Novel, Mail, Reproduce, Ocean, Indian, Vessel, Repetition, Conversation, Rhythmic, Response, Quixote, Coast, Sail, Phrase
Asia	9	Vast	Dominant	Trade, Visit, Spread, China, Tribe, Encounter, Journey, Expansion, Merchant, East, Jewel, India, Constantinople, Crosscultural, Main, Foot, Mongol, Islands
Asian Asians	NA			
America	15	Culture, Flourish	Native	People, Coast, Generation, Enjoy, Inka, South, Solider, Central, Meso, American, Olmec, Require, North, Columbian, Cliff, Americas, Islands
Americas	21	Flourish	Native, Tribal, So-called	Map, America, Future, Spanish, Population, European, Westerner, Encounter, People, Columbus, , Campaign, African, Coast, American, Crosscultural, Exploration
American (16) Americans (6)	22	Culture	Native, Tribal	Remain, North, Americas, Meso, Wheel, Ceramic, South, Fashion, Pueblo, People, Infuse, SouthWest, America, Pottery, Night, Heal, Bowl,
Arab (8)	9	Vast	Foreign	Gold, Investigation, Confirm, Mongol,

Arabs (1)				Constantinople, Ocean, Sail, Contribution, Nineteenth-Century, Science, Eleventh-Century, Arabic, Sea, Terracotta, Stretch Formulate, Travel, Crusade
Arabic	8	Contribution	Native	Undertake, Plato, Battua, African, Kings, Hebrew, Eleventh-Century, Ghana, Ficino, Investigation, Arab, Mosque, Pico, Muslim, Nineteenth-Century, Area, Language, Site
Spain	11	Hero, Ally (?)	Attack	Route, Letter, India, Ally, Course, Cervantes, Atlantic, Greece, Quixote, Baslica, Foot, Novel, Sail, Columbus ,China, Contend, East, Eleventh-Century
Spanish	18	Victory,	Conquest, Native	Aztecs, Americas, China, Report, Exploration, Tenochtitlan, Encounter, Islands, Debate, Indian, Quixote, Mexico, Columbus, Turn, People
Europe	47		Dominant, Disease, Plague	China, , Columbian, Protestant, Cause, Develop, Western, Demand, , Spread, Year, Exchanges, Northern, Medieval, Population, Attract, Expansion, Germany, Asian,
European (37) Europeans (16)	53	Cultural, Civilization	Disease, Native, Destroy,	World, India, Everyday, Expansion, Social, Sixteenth-Century, Advance, Product, Population, Rivalry, Print, Nation-State, Western, Americas, Change

India				
Indian				

Table 5: Book 3 Collective Terms and Associations

There are no word associations for *Africa* in book 1. The word associations for African culture in book 3 are neutral with the exception of the term *native*. This word has the potential for being construed as negative, but in the context of the book it is not.

4.5 Sequencing Analysis

After looking at the word associations, a sequencing analysis is conducted; the predecessors and successors of collective cultural terms are recorded. At this point in the study, only African, Egyptian, and European cultures are included in the sequence analysis. The cultural terms for China, Chinese, Asia, the Americas, and America are omitted from the analysis.

4.5.1 Book 1: Predecessors & Successors

Book 1			
Term	Predecessors	Successors	Comments
African	N/A for Book 1		
Africa	East, Civilization, Heart, Appear, North	Central, Lead, Asia, Heart, Bring, Fill	
Egypt	Earth, Greece, Deity, Govern, Civilization, Ancient, Minor, Year, Tomb, Gods	Mesopotamia, Local, Rule, Ancient, History, Tomb, Gods, Climate, Pharaoh, Ruler,	
Egyptian	Contrast, Gods, According to, Goddess, Early, Greek, Ancient, Reality, Freedom, General	Music, Pantheon, Culture, Hymn, Pyramid, Artist, History, Temple, Life, Mesopotamian	
West	Architecture, Rome, Idea, Art, Civilization, East, Century, History, Figure, Destiny	Confucius, Exercise, China, Classical, Greco-Roman, Ancient, Call, Han, Aristotle, Asian	
Western	Book, Beauty, History, Century, Eastern, Influence, Empire, Conquer, Emerge, Dominant	World, Artist, Art, Think, Asian, Contribution, Religious, Philosophic, Culture, Portion,	

Europe	N/A for this book		
European	N/A for this book		
Roman	Empire, Survive, Territory, Figure, Hellenistic, Greek, Rome, Educate, Portrait, Evidence	State, Time, Empire, Republic, Copy, Emperor, Portrait, Imperialism, Law, Contributions	
Rome	Collapse, Empire, Ideal, History, City, Greece, Imperial, Satire, Life, Historian	Rise, Roman, Great, Original, Ruler, Early, Military, West, Enjoy, Establish	
Greek	Figure, Age, Imitate, Life, Early, Ancient, Culture, Emerge, Classical, Derive	Sculpture, Culture, City-State, Temple, Epic, Roman, Golden, Word, Art, Gods	
Greece	Civilization, Age, World, Classical, Mainland, Ancient, Legacy, Northern, Name, Model	Civilization, Consist, City, Continue, Figure, Rome, Derive, Ancient, Appear	
Greco- Roman	Monument, Legacy, Parallel, Contrast, Share, CA, West	Tradition, World, History, Civilization, Harmony, Culture, Era	
Spain	N/A for this book		
Spanish	N/A for this book		

Table 6: Book 1 Predecessor and Successors

4.5.2 Book 3: Predecessors and Successors

Book 3			
Term	Predecessors	Successors	Comments
African	Characteristic, America, Number, Figure, Ancient, West, North, Know, Native, Music	History, Ritual, Music, Art, Society, Poetry, Literature, States, Sculpture, Culture	
Africa	Art, Century, History, Black, Ancient, West, Central, Comparison, Civilizations, China,	Enjoy, Establish, Americas, Continue, European, South, Consist, Place, Asia, China,	
Egypt	N/A for this book		
Egyptian	N/A for this book		
West	Life, European, East, Produce, Dominant, Era, Asia, Culture, Christian, Battuta	Africa, Africa, Florentine, Fourteenth Century, Brave, Fundamental, Black, Year, Appear, Arab	
Western	Bring, Aspect, Islamic, Development, Modern, Gunpowder, Early, America, Generation, East	Europe, Scholars Advance, Art, Literary Architect, History, Christina European, Christendom	
Europe	Introduce, Medieval, Circulate, Renaissance, Northern, Western, Century, Asia, Carry, Bring	Century, Commercial, Italy, Cause, Decline, Luther, Avignon, Destroy, Americas, Assume	
European	Influence, Encourage, Period, Western, Idea, Europe, Renaissance, Northern,	Christendom, City, Expansion, Writer, Commercial, Community, West, Nation-	

	Fourteenth-Century, Folly	State, Native, Idea	
Roman	Case, Writing, Inspire, Day, Ancient, Greek, Faith, Decline, Disappear, Demand	Architecture, Aztecs, Catholic, Writer, Antiquity, Cal, Tax, History, Copy Statue	
Rome	Fall, City, Work, Papacy, Cathedral, Church, Library, Avignon, Human, Break	Consist, Devastate, Figure, City, Pope, Early, Church, Illustrate, Avignon, Call	
Greek	Body, According to, Major, Copy, Latin, Ancient, Knowledge, Discover, Heir , Draw	Latin, Poet, Practice, Roman, Native, Sculpture, Manuscript, Humanist, Word, Hero,	
Spain	Venice, Employ, Criticism, Cervantes	Cervantes, Michelangelo, Scene, Papacy, Rabelais	
Spanish	Encounter, Debate, History, Aztecs, Sixteenth Century, Americas	Solider, Treatment, Americas, Seek, Turn, Community, Master, Destruction, Hero	

Table 7: Book 3 Predecessors & Successors

4.6 Thematic Clusters: Modeling of Emerging Themes

The last part of the T-Lab textual analysis focuses on identifying emerging themes. T-Lab defines themes as clusters of context units characterized by the same patterns of keywords. The software allows for a search of up to 50 themes. The software determines a ranking based on the number of times a token (word) appears in the selected theme, the total number of times a token (word) appears within the elementary context, a percentage value of each word within the theme, and whether the word is shared with other themes or is specific to a single theme. The context unit can be one of three items: (1) primary documents that correspond with subdivisions defined

by the user, (2) elementary contexts that correspond to the sequential relationship of units of text (chunks sentences, paragraphs), and (3) corpus subsets which correspond to groups associated with a cluster of primary documents. I choose to look at the elementary contexts of chunks because unformatted, plain text file of the content of the books made it hard for the software to determine paragraphs breaks. The themes in book 1 and book 3 are respectively listed below in table 8 and table 9.

Theme	Ranking	IN THEME	TOT
Roman	1	189	209
Egypt	3	83	75
Athens	13	43	44
Greek	14	162	226
Hindu	15	23	23
Hebrew	17	67	67
Chinese	22	71	71
China	35	74	75
Greece	42	32	41

Table 8: Book 1 Emerging Themes

Theme	Ranking	IN THEME	TOT
African	5	102	103
Christian	11	62	77
Europe	18	39	47
European	19	44	53
French		34	35

Roman	40	38	38
Western		26	44
Italian	28	35	37

Table 9: Book 3 Emerging Themes

Out of the cultural collective terms found in book 1, the most popular theme is *Roman*, and it has the most shared words and the highest numbers of tokens. *Egypt* is the second-most popular theme of book 1. *Africa* does not rank as a theme even though it is mentioned 12 times in the text. Out of the specific cultural terms, *Africa* tops the list; however, the terms *humanist*, *Leonardo*, *portrait*, and *space* all rank above the theme *Africa*. These findings help provide a better understanding of how the written text in textbooks works in concert with visual language to create meaning.

4.7 Analysis of the Data

Research that examines the human condition is always complicated by race, gender, equality, class, perceptions of political correctness, rightness, wrongness, and a host of other issues; this same research is further complicated by the need to justify and give purpose to the histories that people encounter on a daily basis. The histories that students confront in school provide a basic foundation for understanding the world they live in; therefore, textbooks play a huge role in socializing students. The role of textbooks in education has far-reaching effects for students and the societies in which they will eventually function as adults. Because textbooks and institutions of education teach children norms and social customs, it is important to

deconstruct the ways in which power is maintained and circulated in Western societies via textbooks.

With this research, I suggest that Western ideologies in textbooks maintain the power structures of colonization and Othering—both of which support the marginalization of African cultures in humanities textbooks. I further suggest that by *not* discussing *how* Western ideology influences the master narrative the focus remains on telling and retelling the Western narrative and not on analyzing how it is circulated and protected as a hegemonic discourse. This research works through the complicated nexus mentioned above by looking at how the concepts of ideology, visual design, and narrative influence cultural biases about African history in textbooks.

Section 4.7.1 employs post-colonial theory to understand the effects of colonialism on the textbook narrative for understanding how the post-colonial Other is constructed for humanities textbooks. Section 4.7.2 uses critical discourse analysis as a theory to demonstrate how ideological social practices are tied to a text, how images represent, and how the distribution of power affects large scale systems of societal beliefs. Norman Fairclough's analytical framework for assessing how power is enacted in texts is used—specifically his concepts regarding the *power in discourse* and the *power behind discourse* (Fairclough 49). Finally, the analysis concludes by using the works of Homi Bhabha, Kenneth Burke, and Toni Morrison to provide a foundation for understanding the data from the study in the context of ideology, nation-building, identity, and power.

4.7.1 Post Colonial Othering

A recurring theme in post-colonial theory is how colonial texts paint negative images of colonized countries in order to paint a positive image of the colonizer. Edward Said argues that

“these colonized countries were described in ways which denigrated them, which represented them negatively, as an Other, in order to produce a positive, civilized image of British society” (qtd. in Mills 96). The longstanding effects of colonialism on power structures perpetuate colonial *Othering* in written text and continuously remove minority achievements from the narrative. In the past, *Othering* was achieved by using language that belittled colonized people. At present, *Othering* uses a tactic I describe as *disassociation*. Disassociation is achieved when a civilization’s accomplishments are mentioned but are disassociated at the same time. This is evident in the following excerpt from *The Humanistic Tradition* by Fiero:

Like most African rulers, the obas of Benin regarded themselves as descendant gods. Craftspeople specially trained in the techniques of lost-wax bronze and copper casting—a process probably begun in Mesopotamia—immortalized the oba and their queens in magnificent portraits that capture their dignity and authority. (Fiero 436)

In this quotation, credit is given to the Obas of Benin for being trained in copper wax casting, but the text also insinuates that it is a craft that probably began in Mesopotamia—implying that the Obas did not originate the technique but probably borrowed this skill from another civilization. The belief that communities of people shared ideas is a reasonable explanation for how people learned different trades and skills, but the problem lies within the positioning of African achievements. Positioning like this continues to imply a colonial attitude of African inferiority. It also implies that African achievements were learned or borrowed from other cultures. The excerpt demonstrates how African achievements are mentioned while simultaneously giving credit to another culture—hence disassociating the achievement from the oba.

In another example, this type of disassociation is demonstrated by the use of language that implies that African contributions were not entirely the efforts of Africans. For example, consider the following passage about the African Kingdom of Mali and the University of Timbuktu:

The wealth and influence of the Mali Empire, which reached its zenith in the early fourteenth century, derived its control from northern trade routes. On one of these routes lay the prosperous city of Timbuktu (see Map 18.2), the greatest of early African trading centers and the site of a flourishing Islamic University. In Mali, as in many of the African states, the rulers were converts to Islam; they employed Muslim scribes and jurists and used Arabic as the language of administration. The hallmarks of Islamic culture—its great mosques and libraries and the Arabic language itself—did not penetrate deeply in the vast interior of Africa, however, where native African traditions dominated everyday life. (Fiero, *The Humanistic Tradition* 435)

Fiero credits the Kingdom of Mali as being one of Africa's greatest kingdoms and then discusses the greatness of Timbuktu; however, she marginalizes the Africanness of their advancements and contributions by describing them as Islamic by the end of the quote. After the city of Timbuktu is mentioned, the university is called Islamic and not African. The text goes on to state that many of the rulers were converts to Islam who employed Muslim scribes. Perhaps, the scribes were Africans who also converted to Islam and learned Arabic. Their religion or African heritage does not negate their ability to read, write, or run one of the world's most famous universities. One could argue that they just happened to be Muslims—African Muslims. The positioning of the language does not make room for that fairly reasonable assumption. As many in the Islamic world know, the legacy of Timbuktu is African and not Arab, and the

practice of Islam on the continent, particularly in West Africa, developed into a unique African Muslim tradition that maintained the cultural foundations while honoring the religious teachings of Islam.

The excerpt goes on to state, “The hallmarks of great Islamic culture can be seen in the great mosques and libraries” (Fiero, *The Humanistic Tradition* 435). Again, the use of *Islamic* and not *African* takes away from the achievements of Africans and/or African Muslims. Current research has found that, in addition to Islamic book production that took place during Timbuktu’s greatness, there were many “rare African manuscripts that show the cultural blend of African and Islamic heritage” (Muslimmuseum.org). As a result of these achievements being called *Islamic* in Fiero’s text, the African is disassociated from the ability to read, write, and administer rulings in his kingdom. While the language is not as overt as it may have been in the early nineteenth century, it is a subtle form of Othering.

The notions of power and authority cannot be overlooked when examining texts like this. Sara Mills alludes to the power to write and create history when she states, “Colonial power enables the production of knowledge, and it also maps out powerful positions from which to speak” (Mills 103). Colonial power and its far-reaching legacy are woven throughout Fiero’s text, and the legacy does not stop with the preface’s content which is addressed in the next section. It is also evident in the power relations enacted in the text—something that Norman Fairclough’s and Ben and Marthalee Barton’s analytical framework helps to clarify later in this chapter.

4.7.2 *Critical Discourse Analysis as a Theory*

The current analysis starts with the hypothesis that the written and visual languages in humanities textbooks marginalize African culture(s) through the promotion and maintenance of

Western ideology and power structures. I use critical discourse analysis (CDA) to uncover hidden structures that produce and maintain power. CDA is a textual analysis that identifies hegemonic discourses and points out aspects of a text that produce and reproduce discrimination. In this dissertation, CDA theory is used to explain how competing discourses in humanities textbooks construct realities and sustain power relations associated with Western ideologies. To see how marginalization is used as a place where power is enacted, Norman Fairclough's CDA analytical framework is applied to the data. Fairclough asserts that discourse is a social act and represents part of the physical world with alternative and competing discourses (17). His approach examines ideology within a capitalistic society where power circulates through society and discourse serves as a means for socializing people for participation in class structures based on their members' resources and subject position. Two elements from Fairclough's analytical framework, power in discourse and power behind discourse, (17) are used to analyze the data.

4.7.3 The Power in Discourse

Fairclough defines the power in discourse (Fairclough 40) as a place where relations of power are enacted. He identifies three scenes where power is enacted: (1) in spoken discourse where people are bound by the power constraints of their subject position and members' resources, (2) in cross-cultural discourse where certain cultures (people) become gatekeepers of what is considered true for the dominant culture, and (3) in multimedia discourse that carries hidden powers. Since my study deals with written texts, face-to-face interaction is not applicable to this study; however, the categories of cross-cultural discourse and the hidden powers of multimedia discourse are applicable.

4.7.4 Cross-cultural Discourse

In *Language and Power*, Fairclough describes cross-cultural discourse as “unequal encounters where the non-powerful people have cultural and linguistic backgrounds different from those of the powerful people” (40). A key element to cross-cultural discourse is one group’s ability to control the discourse(s) that circulate in a given society by using “cultural gatekeepers” (Fairclough 40). Cultural gatekeepers are usually from the dominant cultural grouping, have a vested interest in the “domination of minorities by the white middle class” (Fairclough 40), and work to constrain the discourses available to society at large. The data identify two cultural gatekeepers: publishing houses and authors.

The publishing houses are invisible gatekeepers because their power to constrain textbook content is not always evident. Textbook authors, who make up the second group, also shape the narrative of textbooks; however, their power to constrain is overtly seen in textbook prefaces. The prefaces across the corpus provide the best example of authors’ gatekeeping because they demonstrate the authors’ rationale for choosing a Western point of view for content. Five out of the nine prefaces in the corpus use the term Western when describing the topics of the text. The books and their prefaces are listed below in table 10.

Corpus Prefaces	
Name of Text	Preface
<i>The Western Humanities 4th ed.</i>	In the first edition, we placed Western cultural achievements within their historical context. In the second and especially the third editions, we expanded coverage of the contributions of women and other artists outside the traditional canon. And, in this edition, we are adding a multicultural dimension, with the expectation that students will gain a greater appreciation of world cultures beyond the Western tradition.
<i>The Western Humanities 6th</i>	With this sixth edition, we continue in the same spirit with which we first approached our subject. In the first edition, we placed Western cultural achievements within their historical context. In the second and especially the

<p>ed.</p>	<p>third editions, we expanded coverage of the contributions of women and other artists outside the traditional canon. And, in this edition, we are adding a multicultural dimension, with the expectation that students will gain a greater appreciation of world cultures beyond the Western tradition. In the fifth edition, we expanded our coverage of Islamic civilization, as a way of helping students to better grasp contemporary political and cultural issues. For the sixth edition, we have made the most extensive revision yet, increasing the coverage of philosophy, science, music, and religions, broadening the definition of creativity to embrace advances in technology, and enhancing our treatment of the history of film and photography. It is our hope that the sixth edition of the Western Humanities will continue to assist instructors in meeting today's challenges, as well as help the next generation of students understand and claim their cultural heritage.</p>
<p><i>The Humanistic Tradition</i></p>	<p>The humanistic tradition is not the exclusive achievement of any one geographic region, race, or class. For that reason, this text assumes a global and multicultural rather than exclusively Western perspective. At the same time, Western contributions are emphasized, first, because the audience for these books is predominantly Western, but also because in recent centuries the West has exercised a dominant influence on the course and character of global history. Since, the humanistic tradition belongs to all of humankind, the best way to understand the Western contribution to that tradition is to examine it in the arena of world culture.</p> <p>Some aspects of culture that received extended examination in traditional Western humanities surveys have been pared down to make room for the too often neglected contributions of Islam, Africa, and Asia. This book is necessarily—selective it omits many major figures and treats other only briefly.</p>
<p><i>The Makings of the West</i></p>	<p>. . . Instructors who have read and used our book confirmed that the new synthesis we offered in the first and second editions enabled them to bring the most current conceptualizations of the West into their classroom.</p> <p>From the start, our goal has been to create a text that demonstrates that the history of the West is the story of an ongoing process, not a finished result with only one fixed meaning. We wanted also to make clear that there is no one Western people or culture that has existed from the beginning until now. Instead, the history of the West includes many different peoples and cultures. To convey these ideas, we have written a sustained story of the West's development in a broad, global context that reveals the crosscultural interactions fundamental to the</p>

	<p>shaping of Western politics, societies, cultures, and economies. In this conversation, we emphasize our theme of cultural borrowing between the peoples of Europe's and their neighbors that has characterized Western civilization from the beginning. Continuing this approach in subsequent chapters, we have insisted on an expanded vision of the West that includes the United States and fully incorporates Eastern Europe and Scandinavia.</p> <p>Our aim has been to convey the relevance of Western history throughout the book as essential background to today's events, from debate over European Union membership to conflict in the Middle East. Instructors have found this synthesis essential for helping students understand the West in today's ever-globalizing world.</p>
<p><i>Adventures in the Human Spirit</i></p>	<p>It is a pleasure to offer readers the sixth edition of <i>Adventures in the Human Spirit</i> as an invitation to a life-long conversation with the Western humanities. With some seven-five new or improved illustrations, most of them in color, the sixth edition of <i>Adventures in the Human Spirit</i> offers a fresh look at the human endeavor. This concise and focused history of the Western arts, religion, philosophy, and science aspires to be the most readable single-volume overview of the humanities available.</p>

Table 10: Corpus Prefaces

The study's main corpus, *The Humanistic Tradition*, along with the other textbooks, identifies the intended audience as Western. The choice of language makes it clear that this text is written for the West because, as Fiero expresses, "the West has exercised a dominant influence on the course and character of global history" (xv). The preface ignores the influence of other cultures in the realm of global history. The language implies that other cultures had a marginal influence on global history when, in fact (by the book's own admission), other cultures were responsible for the invention of the first alphabet, use of stoneware, and other scientific advancements that predate Greek and Roman contributions. What these prefaces subtly place in the mind of students is the notion that historically Western culture is the blueprint for civilized development.

The collective representation of these prefaces alludes to remnants of a colonial tradition and speak to Sara Mills' assertion that "colonial discourse does not therefore simply refer to a body of texts with similar subject-matter, but rather refers to a set of practices and rules which produced those text and the methodological organization underlying them" (95). The "practices and rules" and "methodological organization" (Mills 95) of colonial discourse provide Fiero and other humanities textbook authors with a powerful position from which to speak. Fiero's membership in the dominant culture gives her the power to define history. As Mills states, "The fact of being from a colonial subject, a representative of the colonizing power, enhances one's status as a knowing subject" (103). *The Humanistic Tradition* is a cumulative representation of a colonizing power's ability to define history to serve their purposes.

Also noted in the Fiero's preface is its admission "that some areas have been cut down to make room for other civilizations that have been often overlooked in the past" (Fiero xv). Fiero states, "Some aspects of culture that receive extended examination in traditional Western humanities surveys have been pared down to make room for the all too often neglected contributions of Islam, Africa and Asia" (xv). The irony is that civilization started on the continent of Africa, which Fiero confirms when she states, "Although even the most approximate dates are much disputed. . . it is generally agreed humans first appeared on earth, probably in eastern and southern Africa" (*The Humanistic Tradition* 19). Yet Africa, in particular, ends up sharing half a chapter with "the Americas" out of a book that has a total of 35 chapters. One can argue that African civilization is covered at length because of the book's inclusion of Egyptian civilization, but this is not the case because the book disassociates Egypt from Africa.

Publishers achieve gatekeeping by controlling the way in which authors approach the topic of the humanities, and authors uphold their part by writing a narrative that positions the

West as the backdrop for all things in the humanities. The preface limits or totally excludes content that contradicts the West as influential in the development of world humanities. One may argue that publishers and authors do not set out to control the image of the West for malicious reasons, but that's not what this research suggests. Rather, the data suggest that bias is hard to pin down because of its insidious nature and that because it operates in a seemingly harmless way. The narratives in humanities textbooks are never really checked for fairness. The gatekeepers are never questioned about their role in the process. So, while some cultural achievements from "others" are included, they are positioned in the shadow of Western achievements. This positioning is a phenomenon that also illustrates Fairclough's concept of cross-cultural discourse being used as a means for control in society. Another way that gatekeepers control discourse in textbooks is through acts of repression. Using Ben and Marthalee Barton's theory in conjunction with Fairclough's ideas about cross-cultural discourse uncovers how the "power to name" gives a gatekeeper added authority.

4.7.5 Naming Acts of Repression

The data from the textual analysis demonstrate the naming acts of repression as a "form of repression" (Barton, Barton 239). Barton and Barton define naming acts of repression as a way for dominant groups to remove agency from non-hegemonic groups when they attempt to name and narrate their own cultural experiences. This is evident in the discussion of Egypt and other African societies. The word associations and thematic sequence both demonstrate that the two terms are never associated with each other. In Fiero's textbook, the terms *Egypt* and *Africa* are mutually exclusive of each other. When other African civilizations are mentioned, they are typically grouped in close proximity to the term *Africa* and or *African*. For example, the

following excerpt demonstrates how language is used to name and repress. The quote clearly identifies the Mali Empire as African:

The wealth and influence of the Mali Empire, which reached its zenith in the early fourteenth century, derived its control from northern trade routes. On one of these routes lay the prosperous city of Timbuktu (see Map 18.2), the greatest of early African trading centers and the site of a flourishing Islamic University. In Mali, as in many of the African states in Mali, the rulers were converts to Islam. (Fiero *The European Renaissance, the Reformation, and Global Encounter* 90)

This is one example that shows how the term *African* is used as an adjective to describe certain empires. The only other African empire described at great length in the text is the Kingdom of Benin. Aside from the issue with naming acts of repression (Barton, Barton 239), this is problematic because West Africa has a long, expansive history that includes many, many cultural groups. While the word associations are seemingly bias-free, upon closer inspection of the language, the bias becomes evident at the narrative level. The power to dictate how groups are named ensures that African history stays within the parameters of the approved Western narrative.

The T-Lab data also reveal that naming practices regarding Egypt and Africa were slightly different. The power headwords *ancient/ancients*, *civilization/civilizations*, and *empire/empires* carry connotations of power, superiority, and positivity when mentioned alongside a group. The power headwords *ancient*, *civilization*, and *empire* in book 1 do not have any co-occurrences with *Africa/African*. However, book 1 includes co-occurrences of the terms *ancient* and *civilization* with *Egypt* and *Egyptian*. The headword *empire* has co-occurrences with two African-related entities: Mali and Sundiata. Book 3 includes the largest number of word

associations for *African/Africa*, but this is to be expected because book 3 is the smaller volume that focuses on Africa and the Americas. The T-Lab analysis also reveals an interesting word association. In book 1, the term *Africa* is associated with the term *Egypt*; however, *Egypt* is never mentioned or associated with any term in book 3 (the book that covered African contributions).

These examples of repression demonstrate how the power in discourse—specifically, gatekeeping—works to maintain a particular narrative and makes obvious the power that gatekeepers hold when deciding the content of humanities textbooks. Finally, these examples reinforce Fairclough’s assertion that the “[p]ower in discourse between members of different cultural groupings is in this perspective an element in the domination of, particularly, Black and Asian minorities by the white majority, and of institutionalized racism” (41). The next part of Fairclough’s framework discusses the tendency for mass media discourse to have hidden power relations.

4.7.6 Mass Media Discourse

Fairclough’s theory of power in discourse focuses on the hidden power relations present in mass media discourse. Mass media discourse includes television, radio, film, newspapers, and textbooks; textbooks are added to the list because they, like the other genres listed, are produced for a broad audience. One distinguishing factor between face-to-face discourse and mass media discourse is the inability of producers and interpreters to engage in synchronous communication. This lack of synchronicity is what gives mass media discourse a built-in *subject position*.

The subject position is a role that people play in a communicative event that has specific discourse, power moves, and assumptions that dictate how participants will interact. When a person is in a particular subject position they draw on what Fairclough calls *members’ resources*.

A person's members' resources, similar to Burke's ideas of "terministic screens" (1341) are a system of beliefs that teach people how to interpret written discourse and social scenes where discourses are enacted. For example, in a classroom environment, people playing the role of a student use their members' resources when they raise their hands to speak in a class discussion. They know that this physical act will allow them to speak. They also know that in the classroom communicative environment talking is not permitted during a test or when the teacher is giving notes.

To extend this example of subject position cues to textbooks means that the practices and rules change slightly because the ability to interact and present a counter narrative is removed. Because the subject position is built into the communicative event for the participants (viewers or listeners or readers), they now "have to negotiate a relationship with the ideal subject" (Fairclough 42). This ideal subject is a narrative that removes agency from student participants because they are dealing with a written text that has already determined (by way of publisher directives) what African and Western humanities should look like. Students who find themselves in the subject position respond to the content by using their members' resources, which in large part have a predisposition to a Western ideological orientation.

Publishers have a lot of control over the content in textbooks "in that they have sole producing right and can therefore determine what is included and excluded, how events are represented, and (as we have seen) even the subject positions of their audiences" (Fairclough 42). The publishers provide authors, managing editors, and creative directors with strict content guidelines that fundamentally remove students from the opportunity to create or engage in a counter narrative due to the lack of synchronous communication with the author.

4.7.7 *Standardization and the Power behind Discourse*

The power behind discourse addresses the hidden effects of power on society's social order—specifically, divisions of labor and existing systems of class relations. Fairclough's theories about *standardization*, discourse types as an effect of power, and access all play pivotal roles in power maintenance (Fairclough 46). Standardization is the process “whereby a particular social dialect comes to be elevated into what is often called a standard or even ‘national’ language” (Fairclough 47). Fairclough sees standardization and unification as key components in the commodity production of a capitalistic society. Although he primarily focuses on the use of Standard English, his work is applicable to textbook production because it demonstrates that narratives in textbooks are also products of standardization.

Analogous to the way in which Standard English became the accepted language associated with institutions of power, the Western/European narrative in humanities textbooks became the preferred narrative—the narrative continuously associated with cultural power and used to hold in place structures of power found in education. One way standardization is achieved in textbooks is by the use of design conventions that uphold Western-based power structures put in place by publishing companies.

The data reveal a set of design conventions and standards. As noted in chapter 3, all the books are 8 ½ x 11 inches in size with the average full-volume text ranging from 600 to 700 pages in length. In addition to the physical size, each book includes visuals in the form of maps, timelines, and pictures of antiquities. Finally, each book follows particular visual canons. For a complete list of the images from both books, see appendices 1 and 2.

The visual canons contain images depicting Egyptian and African civilizations and are the same across the corpus; they have thus become the standard images used in the humanities

textbook genre. The repeated use of these eighteen pictures in book after book indicates that content standardization for the humanities textbook genre has settled on a representative set of pictures for Egyptian and African life. The use of these pictures supports the master narrative that gives preference to the Western/European cultural achievements and only highlights certain cultural achievements of African civilizations.

4.7.8 Discourse Types as an Effect of Power

The second part of Fairclough's theory explains discourse as an effect of power. He focuses on the positioning of participants "in relation to the conventions of the discourse type" and "how the positioning can be seen as an effect of power" (Fairclough 49). Publishers, authors, and students participate in a triangular relationship bound by a strict hierarchy that controls the discourse(s) at work in textbooks. Publishers sit at the top of the triangle and have the most power because they have final say over what is published. Their directives provide authors with the parameters into which their content must fit. Once authors have demonstrated (via book proposals and contract negotiations) that their text will fit into a publishers' plan, then authors work on creating textbooks with their student audience in mind. Students and teachers then receive textbooks that (based on the publishers' initial book proposal) position the discourses of Egypt and Africa juxtaposed with the Western discourse. These competing narratives end up supporting the marginalization of the African narrative, a marginalization which is an effect of colonialism.

The relationships between these entities imply a clockwise relationship of power that starts with publishers and flows to authors. Figure 17 demonstrates the flow of power between the stakeholders.

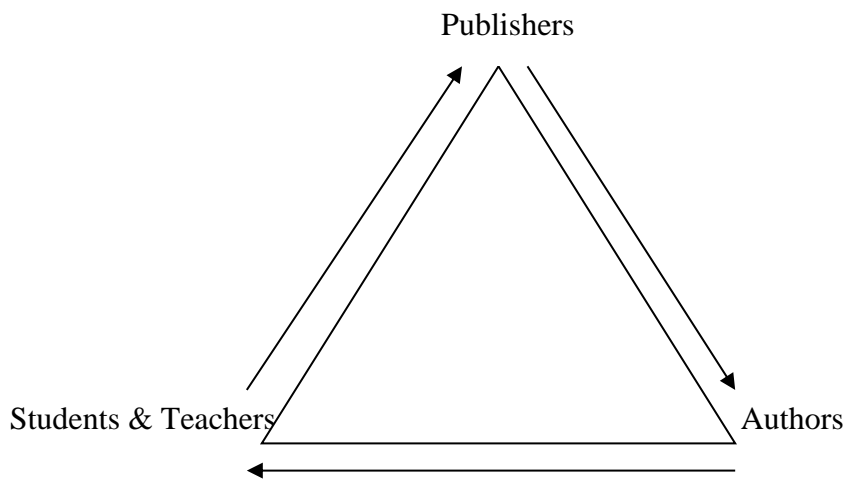


Figure 17: Power Distribution Triangle

The link between publishers, authors, and students also implies a relationship in which the “power behind the conventions of a discourse type belongs not to the institutions of a given university or college but to the power-holder in the institutions” (Fairclough 51). In this case, the power-holders are individuals who knowingly or unknowingly support belief in a Western-oriented narrative for humanities textbooks (Fairclough 51). The retelling of the Western narrative is also helped by the audience’s expectation that doubles as a policing convention (Fairclough 51). This means that publishers take their policing conventions or directives in some part from the cultural tones of society who also act as gatekeepers of the narrative although the publishers themselves sit in the seats of power.

In their role as gatekeepers, publishers and authors enforce “sanctions against those who infringe against the rules of the narrative” (Fairclough 51). The examples from the data reveal that there is a formula writers must follow for a successful humanities textbook for Western students. A book must promote the assumption that the West is at the forefront of civilized accomplishments and living. The images selected must add meaning to this assumption, and only minimal discussion (written content) of “minority” civilizations may be included. This means that Africa, Central and South America, and Asia are sometimes grouped together in one chapter

as they are in the Fiero text. By using the same images from book to book, a standard for the content is created, and the market for humanities textbooks becomes unified around a certain idea or theme. If an author wants to publish a textbook, then he or she must comply with what the gatekeepers have deemed acceptable.

Fairclough focuses his discussion on literacy acquisition as a means of acquiring “socially valued goods” (Fairclough 53). Fairclough argues that literacy provides people with the cultural capital necessary to join and maintain membership in the dominant bloc. While this may not seem directly related to textbooks, the connection between authors and their ability to publish is a reflection of their willingness to construct narratives that provide students with the cultural capital of Western ideology. This impacts both the authors and the students. If authors want to write and publish mainstream humanities textbooks, they must acquire the cultural capital of Western tradition. If they wish to acknowledge the discrepancies with the current narrative, their membership in the dominant bloc might be jeopardized. For students, the consequences are not necessarily the same, but they too must acquire, understand, and apply the Western narrative to their members’ resources in order to have some sort of success within the dominant bloc.

Underneath the fabric of Western society lie two powerful metaphors that also influence the way in which students and the greater society perceive African history. The metaphors attached to the color *black* and the color *white* create great meaning for students living in a Western paradigm.

4.7 Metaphors We Live By

To raise the question of cultural bias in textbooks is to invite reflection on the nature of how power, discourse, and education create cultural coherence for students (Lakoff, Johnson 22). The data reveal that cultural bias in the narrative is not as obvious as one might assume. Rather, cultural bias in textbooks is understated and is connected to a bigger, invisible conceptual system

that influences Western culture. In *Metaphors We Live By*, Lakoff and Johnson suggest that “conceptual systems play a central role in defining everyday realities” (3) and our most ordinary conceptual system is metaphorical in nature (3). Metaphors structure how people come to know, how they experience their lives, and ultimately how they communicate ideas to each other. Lakoff and Johnson define highlighting and hiding each as “a metaphorical concept [that] can keep us from focusing on other aspects of the concepts that are inconsistent with that metaphor” (10). In the case of humanities textbooks, the written text and the visual elements as separate entities do not show overt types of bias; however, when these elements are examined as a whole, a more obvious picture of bias begins to take shape.

In regards to this research, two metaphors create value for students: The color black has a negative connotation and the metaphor that the color white has a positive connotation. In everyday language, these ideas are communicated by language, dress, and ceremony. Although black is associated with power and elegance, such as when judges wear black robes, it is more readily associated with death, evil, unhappiness, and negativity. This negative connotation is communicated in a number of ways. For example, the terms blackballed, blacklist, black humor, black-hearted, black market, blackmail, black hole, black Monday, and black sheep are all used in American language to mean something negative. People wear black to mourn; people shun black cats. In popular movies, the villain is almost always dressed in black. But perhaps the most damning problem with black is the negative association that Black people have endured because of their darker hue.

As a result of colonialism in the continent of Africa and in the United States, those of African descent with darker hues have been considered dirty, evil, and negative. Remarkably, this metaphor extends to a person’s physical being with its own language and phrases. For

example, tar baby, darkie, dark continent, black face, black boy, black girl, blackie, are all expressions used to demean Black people.

The metaphor that black means something terrible is a fundamental value in Western culture, which stands in stark contrast to how the color white is treated in society. The color white is associated with purity, angels, innocence, and cleanliness. White is also associated with faith and perfection. For example in Western culture, brides wear white to indicate purity; white is worn by doctors and nurses and is worn by members of a variety of religions. Muslims on Hajj wear all white and Catholic priests wear white robes. In terms of language use, there are not nearly as many terms with the term *white* in it; and this is an indication of how the discourse has also developed a positive attitude that supports the concept behind the metaphor of white having positive connotations.

The colors black and white represent basic values in Western society and “are coherent with the structures of the most fundamental concepts” about minorities in Western culture (Lakoff, Johnson 22). The suggestions that the West is a global leader, that people of African descent are inferior to people of Western/European descent, and that Africans contributed little to world history are consistent with the power structures of education, government, and business in Western society. These structures of power all operate with the metaphors of black and white as a silent backdrop. In the field of education, these values are manifested through textbook narratives. The data support this, and the disproportionate number of details supporting the Whitening of Black societies (Egypt) in order to be counted as the narrative are also part of the subtle nature of bias. Lakoff and Johnson call this highlighting and hiding.

4.8 Chapter Conclusions

The power of media discourse to “exercise a pervasive and powerful influence in social reproduction” is what holds the narrative of humanities textbooks in place (Fairclough 45). From this place of power are three reoccurring ideas subtly present in the text: (1) the West is at the epicenter of civilized accomplishment, (2) Egypt is not an African civilization but an ancient civilization that stands without a specific continent of origin, and (3) African contributions are only valid if being told from a Western point of view. One book alone seems insignificant, but several books from a diverse group of authors cooperatively work together to validate the narrative being reproduced.

CHAPTER 5: CONCLUSIONS

This dissertation represents a body of work aimed at understanding the complex role textbooks play in education. At the start of this dissertation I ask three questions with the intent of deconstructing how and why African cultures are marginalized in humanities textbooks, and I have answered those questions.

1. How does Western ideology influence the master narrative of textbooks?
2. What structures facilitate the exclusion of African culture and the positive positing of European culture in the humanities and beyond?
3. Do textbooks create and maintain communities and is bias supported in humanities textbooks?

Together these questions represent a complex nucleus of issues that affect textbook content.

Chapter 1 provides a literature review examining the scholarship of secondary and post-secondary research from the fields of psychology, English, and mass communication. Chapter 1 also examines the topics of war as an influence on textbook content, publisher and societal expectations concerning textbook content and form, and college-level curriculum committee selection policies and influences on the adoption of humanities textbooks in particular courses. The research from the field covers a wide range of topics, with race and gender being recurring themes. The existing body of research does not contain a line of inquiry focusing on document design and rhetorical considerations, so my research introduces these areas of research to the discussion.

Chapter 2 introduces the textbooks selected for examination as part of the research corpus and explains the process by which the set of nine textbooks was narrowed down to one representative textbook for a more detailed analysis. All the books in the corpus were subjected

to a review that examined the physical design conventions, the communicative purposes of the prefaces using Marie Luzon's framework, and the communicative purpose of the book using Leo Lentz and Henk Pander Maat's functional analysis theory. The analysis reveals that there are standard design conventions for humanities textbooks. For example, they are all 8 ½ by 11 inches in size, average at least 600 pages in a full volume text, and 150-200 pages for a smaller sized book. They all include ancillary learning aids such as CD-ROMS or companion web sites, The books also include the same visual images regardless of the publisher or publication year, thereby creating a canon of images associated with the humanities textbook genre. Finally, an examination of the prefaces and content suggest that authors utilize standard ways of communicating authorial intent to the user.

Chapters 3 and 4 present a visual and a textual analysis, respectively, of one representative textbook, *The Humanistic Tradition*, by Gloria Fiero. Chapter 3 considers the meaning of the images in the text and draws conclusions about how the visual choices work with the written content to communicate messages about African cultural contributions. The data demonstrate that hidden bias is present in spite of several images of African cultures in the textbook. The book uses standard pictures from the visual canon of Egyptian and African culture. This kind of standardization suggests that authors are provided with a list of stock images that can be used when writing a humanities textbook. So in spite of the photos depicting the countries of Mali and Benin, the books perpetuate hidden bias and do not treat African cultures equitably. For example, Fiero's text has eleven pictures depicting African civilization; however, these images support one kind of narrative about African contributions. By limiting the number of images in the text to a few "select" African civilizations, the book ends up supporting the

narrative that African contributions and great civilizations are limited. The visual language in the textbook along with the written content creates the illusion that the books are bias free.

Chapter 4 presents an examination of the written text, reporting on word analysis, a sequence analysis, and a thematic analysis using the statistical software T-Lab 7.1. The word analysis does not suggest overt bias because there are not any negative modifiers associated with the words *Africa* and *African*, and these power headwords suggest a positive connotation when paired with a cultural grouping. Similarly, the sequencing analysis shows that the text is fair in its treatment of Africa. All the words that are predecessors or successors of the terms *Africa* and *African* are positive and do not indicate a negative value judgment. The thematic analysis also appears neutral because *Africa* and *African* did rank as a theme. Together, the data from chapter 3 and chapter 4 demonstrate how the visual and written content work together to create bias that is undetected. These chapters provide the foundation for some profound conclusions about the initial research questions, the author's intent, the narration of history, and the far-reaching effects of systemic problems in education.

5.1 Question 1: Western Ideology and the Master Narrative

To answer question 1, concerning how Western ideology influences the master narrative and what structures allow for the exclusion of African culture, I start with an examination of colonialism. Colonialism is a system of laws and practices that allows one country to occupy and control a territory and its people. Those in control make divisions in race, language, social customs, cultural values and modes of production. The longstanding effects of colonialism include “articulating and justifying the moral authority of colonizers, controlling the identity of the native,” (Jan Mohammed 18) and using the race, language, social customs, and cultural

values of the native as a means for Othering the native. In regards to this research, the *Other* is the African.

Othering the African provided the European colonizer with a positive self-image that is embedded in government, education, and religious institutions. This master narrative eventually came to mean that “Whiteness was regarded as the highest and most advanced construct to which people of color should aspire” (Gordon 221). The colonial and the post-colonial experience made Western ideology the gauge (Gordon 221) by which all other cultures were measured.

Western ideology was able to grow and flourish without interference from colonized cultures because the identity of the colonized native was restricted by those in control. Because much of colonization is about control, once the natives’ histories became a contested cultural space, the colonizer was able to write a master narrative that reproduced over and over, almost completely unchallenged. Even with the formal end of colonization, the post-colonial period did nothing to repeal the image of former colonized countries. On one hand were the colonizers who became the cultural brokers for the natives, and on the other hand were the natives who adjusted to colonial rule by adjusting to a Western tradition. As a result of the colonial and post-colonial infrastructure, both colonizers and natives learn a new way of “being” that highlights European culture and positions native culture as backward. The second factor in the positive positing of European culture comes from the creation of a distinct Western ideology that celebrates a historical background tied to Greek and Roman contributions and creates a community based on Western ideology.

5.2 Question 2: Creating and Maintaining Community

As a result of growing up with a predominantly Western focus, American students are subject to what Kenneth Burke calls a terministic screen that “directs the intent” (1344) to a

Western ideology. Burke's concept of "terministic screens" (1344) explains how textbooks create commonality, community, and language among groups of people. These screens or filters are based on a person's cultural sensitivities and are purposed to bring individuals into the fold of a community; they thus attach and unite meaning to symbols. The data reveal that the authors in this study write their books with Western students as their main audience, therefore they give their books a Western filter.

Burke further suggests that every epistemology has a *god-term* (1344) that names the fundamental grounds for human interaction according to a particular study of knowledge. In this case, humanities textbook authors do not have god-terms per se; rather, they have *god-concepts* that dictate how African culture is presented in the book's narrative. The god-concepts revealed through my research treat Egypt as a non-African nation, limit the discussion of African Kingdoms to Mali and Benin, and limit the images used for African societies. These god-concepts teach students that Europeans have done everything worthwhile while Africans have done little to add to the fabric of the humanities. Burke's theories about god-terms, terministic screens, and filters suggests that nations of people are bound to specific ideas—something post-colonial theorist Homi Bhabha discusses in his work *Narrating the Nation*.

Bhabha's understanding of nation-building and post-colonial theory are useful in understanding the effect of colonial structures on the development of nations and diasporic identities. His work speaks to the importance of national identity, and in this dissertation I connect his ideas to textbooks and their participation in creating national identities—particularly the identities of Western society. Another concept that is central to the research is how nationalism operates as a competing discourse in textbooks. The overall structure and language in textbooks unify students on the development and participation of the West in world

humanities. Nationalism puts different groups of people together and makes use of the idea that people's history is centered, to some degree, in common experience. The common experience (Bhabha 1) reinforces how a student should view certain topics in order to have membership in a community of people. Bhabha reinforces the importance of nation building and common experience when he states, "The nation emerges as a powerful historical idea in the west. An idea whose cultural compulsion lies in the impossible unity of the nation as a symbolic force" (1).

5.3 Question 3: Reinforcing Bias in Humanities Textbooks

After reviewing both the visual and textual components in Fiero's textbook, the data reveal that bias is quietly reinforced by the use of specific language in conjunction with the images selected for the book. While the language used in the written text is not overtly biased, it is the omission of information from the narrative that suggests bias is beneath the surface. The text alone does not make a strong case for bias; however, when pairing the written content with the visual elements, the two components hide and highlight information in the narrative that, upon closer inspection, reveals an insidious bias that often goes undetected by the untrained reader.

Together, Western ideology, narration of the nation, community-building, and post-colonial Othering create a cultural model that canonizes Western tradition and Whiteness (Gordon 222). The data suggest that the aforementioned elements create a narrative that is marginalized and even excluded African cultures within the broader humanities discussion and places Western nations at the center of the narrative, thereby, creating a master narrative that centers on Western achievements, continues to 'Other' African culture, and encourages authors to reproduce a narrative that tells one side of the story.

5.5 Question 4: Is Bias Supported in Textbooks

5.5 Proposed Solutions

When considering what a balanced and fair humanities textbook would look like, I am not suggesting swapping one narrative of domination for another. That is not a viable solution because the problem with textbook content is systemic in nature and is deeply embedded in personal politics, professional affiliations, monetary considerations, and shared common understandings that span decades. What I suggest is the creation of an interrogative textbook assessment tool that builds upon Paulo Friere's theory about engaging teachers and students in a radical pedagogy.

Friere suggests that there is no such thing as a neutral education and that the purpose of radical pedagogy is to expose social orders and look at the "relationship between cultural domination and education" (qtd in Herndl 223). People are born into a certain social order, and they eventually become aware of that order as they matriculate through institutions of educational. The awareness that grows in young minds does two things. For those outside of the hegemonic group, their voice is silenced, and they learn to become complicit in supporting the master narrative. For those who belong to the hegemonic group they develop an understanding that their group has the ability to control the constructs of political, historical, economic, and material interests.

Freire and Herndl argue that education can create in people a "conscious recognition" (222) of one's place in the social order, thus transforming that relationship. The goal is to allow authors and students to intervene and "initiate real cultural critiques within the research pedagogy and within the classroom" (Herndl 22). The textbook book assessment model to which I refer is a way to address Freire and Herndl's ideas. This proposed assessment instrument provides students and teachers with a starting point critiquing, challenging, and rewriting the

assumptions that are presented as the only narrative available in their humanities books. Herndl's suggestion is an excellent starting point for asking the tough questions and engaging authors, students, communities, and publishers in a much-needed conversation about authorial intent, whose narrative is chosen for mass reproduction and why, and systemic racism that exists in education.

5.4.1 Authorial Intent & the Narrative

Authorial intent is at the foundation of the assessment instrument because it is the authors who have to question their own political and ideological feelings when writing a textbook. It is impossible to suggest that authors do not take on the role of narrator when writing a book. It is hard to say that people can separate themselves from narration because, as Hayden White puts it, "narration is part and parcel for human discourse" (*The Content of the Form* 3). This research does not suggest that authors purposefully set out to write textbooks that tell a single story. Rather, it acknowledges that authors reproduce their education, and oftentimes their education is firmly connected to Western ideology. To some degree, they are only reproducing what they learned, and that is where the challenge presents itself. The assessment tool I propose would give students the language they need to understand that written texts come from living, breathing, people who are working within a frame that can have many associations.

There lies a great danger in telling a single narrative. Culture is not one-dimensional; however, the textbooks in this study represent a single narrative that shows African history as a one-dimensional experience. This one-dimensional approach is a systemic problem in education, especially when one considers the multitude of contributions from minorities. In *The Humanistic Tradition*, Africa, Asia, and Meso-America share one chapter out of thirty-three. That means that

several communities of people are marginalized and pushed into the shadows of history. Moving forward, there needs to be a global focus that addresses the history of other marginalized nations.

In moving forward, one conversation that will help address the problems discussed in this dissertation will be to have students and educators think about the ways in which history can be biased. C. Behan McCullagh discusses the challenges associated with historical writing in his article “Bias in Historical Description, Interpretation, and Explanation.” McCullagh describes four common ways in which historical potentially shows bias.

In point 1, McCullagh suggests that “historians sometimes misinterpret evidence, so that they are not justified in asserting that the inferences they draw about what happened in the past are true” (40). In a classroom setting, point 1 raises questions about an author’s personal history, goals, and politics when writing humanities textbook narratives. Although authors do not set out intentionally to be biased in their writing, bias can happen because of personal interests and motivations that affect their professional work. Because humanities textbook authors (historians) have the agency to establish both “the subject of the narrative and the degree of detail at which they are writing it,” (McCullagh 45) they have the power to shape how certain events are seen.

In point 2, McCullagh states that bias happens “when historians compile an account of a historical subject, be it a person, an institution, or an event, what they say about it might be justified and credible, but the account might omit significant facts about the subject so that it is unbalanced or what I call unfair” (40). This point raises questions about content selection for the narrative. Oftentimes, authors are pressed for space when writing a textbook, so they can not include every detail; however, asking this question pushes students and educators to find out what has been left out of the narrative and why.

Point 3 in McCullagh's research suggests of bias in historical writing happens when "a general description of the past implies facts which, on the evidence available, are known to be false" (40). Again, this point pushes students to question the legitimacy of the narrative being presented to them. It also opens the discussion for providing a counter narrative.

A fourth common form of bias in history occurs in providing causal explanations for historical events when some but not all of the important causes are mentioned so that the reader gets a misleading impression of the process by which the event came about (McCullagh 40). Point 4 is helpful for examining how the colonial experience shaped the history of nations across the globe. Normally, brief snapshots of former colonized cultures are shared in the narrative without a full explanation tied to the causes and effects associated with colonization and imperialism. McCullagh's four points are applicable to textbook content and, if presented in classroom discussions, will help students to look at the content from a different perspective.

5.6 Further Research

I hope that the research I have reported in my dissertation encourages educators to have real conversations about the "histories" that are reproduced in textbooks. Ultimately, this research suggests that authors have a delicate role in creating and maintaining the master narrative that positions Western culture at the epicenter of development while marginalizing African achievements. As I indicated in section 5.5, one of the outcomes of this research is the creation of a textbook assessment tool for students and instructors. Such an assessment tool will help engage educators and students develop in a radical pedagogy that will allow the accomplishments of diverse cultures to enter into the humanities discussion.

It seems that there are those who willingly reproduce the narrative that they have spent time, money, and energy investing in, and there are those who challenge that narrative and

produce counter narratives that bring other cultures into the discussion. The goal is not to replace one narrative with another, but to find a way for them to coexist in a way that supports the contributions of a diverse group of cultures. In his groundbreaking work *The Souls of Black Folks*, educator, activist, and the first Black man to graduate with a PhD from Harvard University, W.E.B. Du Bois eloquently describes the challenge facing post-slavery America when he states:

The history of the American Negro is the history of this strife, this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face.

This, then, is the end of his striving: to be a co-worker in the kingdom of culture, to escape both death and isolation, to husband and use his best powers and his latent genius. These powers of body and mind have in the past been strangely wasted, dispersed, or forgotten. The shadow of a mighty Negro past flits through the tale of Ethiopia the Shadowy and of Egypt the Sphinx. Through history, the powers of single black men flash here and there like falling stars, and die sometimes before the world has rightly gauged their brightness. (9)

Du Bois' ideas about the need for "candid and honest" (47) criticism when discussing the problems of the American Negro speak to the work that must be done when attempting to

dismantle the master narrative. Although he is discussing what the American Negro has to offer the world, his suggestions are applicable to the humanities narratives present in textbooks. I borrow from his framework to restate my point about the coexistence of multiple narratives. I do not wish to Africanize the Western narrative because the Western narrative has too much to offer the world, and I do not wish “bleach” (Du Bois 7) the African narrative so that it may fit neatly into the Western narrative because the African narrative has too much to offer the world. What I offer with this research is a call for publishers, educators, and students to acknowledge the systemic nature of bias and begin discussing the narratives presented to them in humanities textbooks. I argue for a conversation that pushes students to have a “preference for multiple perspectives” (McCullagh 54) when presented with textbooks—one that pushes them away from the comfortable consensus that quiets dissent. The challenge now is for educators to work with students to help them understand the danger of a single narrative. In the end, that is all I can hope for.

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Appendix 1: Visual Canon of Egyptian Antiquity

Discovering the Humanities
Image Name included in the text
Pyramids of Menkaure, Khafre, and Khufu
Menkaure King with his Queen Khamerernebty, Giza C. 2515
Akhenaten and his family
Inner Coffin of Tutankamun's Sarcophagus
Nebamum Huntingbirds from tomb of Nebamum in Thebes
Palette of Narmer
Adventures in the Human Spirit
Image Name included in the text
Pyramids of Mycerinus: Giza, Egypt
Mycerinus (Or Menkaure) and Queen Khamererneby: Giza, Egypt
Painting from the tomb of Queen Nefertari: Thebes, Egypt
Landmarks in the Humanities
Image included in the text
Scene from a Funerary Papyrus: Book of the Dead depicting Princess Entiu-Ny
The Great Pyramic of Khufu: Giza, Egypt
Egyptian Coffin of Tutanhamen
Fowling from the tomb of Neb-Amon: Thebes, Egypt 1400 BCE
Pair statue of Mycerinus and Queen Kha-merer-nebty
Hypostyle Hall, Great Temple of Amon-Ra: Karnak
Figure Head of Queen Nefertiti
The Western Humanities 4th
Image included in the text
Hatshepsut in marble
The Pyramids at Giza

Imhotep Step Pyramid of King Djoser (cut stone)
Senmut. Hatshepsut's Temple Ca. 1490 BCE: Luxor, Egypt
Great Sphinx CA 2560: Giza, Egypt
King Menkure and His Chief Queen
Family Scene of Pharaoh Akhenaten, Queen Nefertiti and their 3 daughters
Nefertiti bust
Opening of the mouth Scene
Banquet Scene,
Goddess Selket discovered in Tutankhamen's tomb
Western Humanities 6th ed.
Images included in the text
Pyramids at Giza
Illustrations of hieroglyphics
Step Pyramids of King Djoser
Hatshepsut in Marble
Nefertiti Limestone bust
Opening of the Mouth Funerary Papyrus of Hunefer
Banquet Scene
Selket
Humanistic Tradition
Images included in the text
Palette of King Narmer Ca 3100 BCE
Amon receives Sesostris, White chapel Karnak
Pair statue of Mycernisu and Queen Kha-merer-nebty II, Giza
Great Pyramids at Gizeh
Stepped Pyramid of King Zoser, Saqqara

Egyptian Coffin of Tutankhamen
Egyptian mummy and coffin
Scene of fowling tomb of Neb-amon at Thebes
Girl carrying meat in a box
Throne with Tutankhamen and Queen CA 1360
Scene from a funeral Papyrus: Book of the Dead
Illustration of Spell 110 from Book of Dead
Royal Family Under the "Aten with Rays"
King Shabago from area of Ancient Kush
Portrait head of Queen Nefertiti
Procession of female musicians with instruments
Craftsmen in royal workshop
Hypostyle hall, Great Temple of Amon-Ra: Karnak
The Making of the West
Images in the text
Egyptian hieroglyphs Chart
The Pyramids: Giza, Egypt
Hatshepsut as Pharaoh offering Maat
The Humanities
Images in the text
Pyramids at Menkaure
Nebamun Hunting birds from the tomb of Nebamun
Reading the Palette of Narmer
Imhotep Stepped Pyramids at Giza (illustration)
Cutaway elevation of the Pyramids Khufu (illustration)
Great Sphinx
Seated statue of Khafre

Menkaure with a Queen
Seated scribe from his mastaba saqqara
Nebhepetre Mentuhotep II from his funerary temple at Deirel-Bhari Western Thebes Dynasty II
Senwosret led by Atum to Amun-Re from the White Chapel: Karnak, thebes
Senemut Funerary temple of Hatshepsut Dier el-Bahri
Mummification illustration
Hypostyle Hall, Great Temple of Amun: Karnak, Thebes
Pylong Gate at Ramses II with obelisk in the foreground :Luxor, Thebes
Female Musicians and dancers entertaining guests at a meal
Akhenaton and his family
Nefertiti from Akhenaton
Inner Coffin of Tutankhamen's sarcophagus (from his tomb)
Back of Tutankhamen's "Golden Throne"
Last judgment of Hunefer by Osiris, from a Book of the Dead in his tomb: Thebes
Mentuemhet:Karnak, Thebes
Ruins at Meroe
The African American Odyssey
Images from the text
The Ruined Pyramids of Meroe

APPENDIX 2: VISUAL CANON OF AFRICAN ANTIQUITIES

Discovering the Humanities		
Image included in the text		
Head of an Oni King, Ife culture Nigeria ca. 13 th century		
Head of an Oba. Nigeria; Edo, Court of Benin ca. 1550		
Helmet mask Elefon, Yoruba, Nigeria		
Adventures in the Human Spirit		
Image included in the text		
Ram Mask, Kwele peoples, Congo 19 th -20 th century. Wood and Pain, ehigh 20 ¾ ins (52.cm).		
Modernist artists look to tribal cultures as an ideal of unbridled erotic freedom and savage energy.		
Romare Bearden, Baptism, 1964 Collage 22x18oms (56x46cm) (this is not African Art, but art done by an African American)		
It should be noted that the book also had two other references to the term "African" in the index, but when I checked there was nothing on those pages.		
Judith Jamison in Cry, 1971 photograph courtesy of American Dance Theater: New York. Again this is not "African"		
Landmarks in the Humanities		
Image included in the text		
Muslims prostrate in front of mosque in town of San Mali		
Bamana ritual Chi Wara Dance, Mali		
Congo Nail Fetish, 1875-1900 Wood with screws, nails, blades, and cowrie shell		
Bamana Antelope Headpiece		
Songe Mask from Zaire		
Kuba Stool with Caryatid from Zaire		
The Western Humanities 4 th		
Image included in the text		

Western Humanities 6 th ed.		
Image included in the text		
Humanistic Tradition		
Image included in the text		
Head, Nok Culture ca. 500-200		
Prostrate Muslims in front of a Mosque San, Mali		
Edo Head of a Queen Mother from Benin		
The Oba (ruler) of Ife wearing a bead crown and plume from Benin		
Bambara Ritual Chi Wara Dance, Mali		
Kota Reliquary Figure from Gabon		
Congo Nail Fetish 1875-1900		
Bambara Antelope headpiece		

Kuba Stool with Caryatid from Zaire		
Songe Mask, Zaire		
Benin Plaque showing a Portuguese Warrior surrounded by Manillas from Nigeria		
The Making of the West		
Image included in the text		
The Humanities		
Image included in the text		
Head, Nok ca. 500- 200 ce in section 4 that focuses on Chin, India , and Africa		
Helmut Mask Elefon, Yoruba, Nigeria		
Ngady a Mwash Mask,Kuba, Congo basin		
Mask of Iyoba (Queen Mother) probably Idia Court of Benin, Nigeria		
Symbol of a coiled mudfish		
Portuguese Warrior surrounded by Manillas, Court of Benin, Nigeria		
Mpungi, an ivory horn from Kongo collected before 1553		
Crucifixion Plaque from Loango area of Point Noire Democratic Republic of the Congo		
Djingareyber Mosque, Timbuktu ca. 1312		
The African American Odyssey		
Image included in the text		

APPENDIX 3: COMMUNICATIVE PURPOSES OF A PREFACE

TABLE

	Western Humanities 4 th Edition	Western Humanities 6 th Edition	Landmarks In the Humanities	The Humanistic Tradition	AA Odyssey	Makings of West	The Humanities	Discovering Humanities	Adventures in Human Spirit
Stating the purpose or the intended scope of the textbook									
1. Stating a general introduction related to the topic but not dealing with the topic	X		X						
2. Stating a general topic or subject of the book	X		X			X	X		X
3. Stating the Western Humanities will be covered.	X	X	X			X			X
4. Explicit statements to signal information that will occur later on in the book	X		X			X			X

5. Informing the authors' intention when writing the book by giving a reason as to why certain civilizations are included or excluded.	X		X			X			
6. Mentioning the reader as part of the book's objectives	X		X			X			
7. Making comparison with previous textbooks editions or other texts by different authors.	X					X	X		X
Informing how to use the book									
	Western Humanities 4 th Edition	Western Humanities 6 th Edition	Landmarks In the Humanities	The Humanistic Tradition	AA Odyssey	Makings of West	The Humanities	Discovering Humanities	Adventures in Human Spirit
8. Explicitly informing the reader that some			X			X			

materials are important or not (can be skipped)									
9. Mentioning the level of knowledge the students have or intend to get						X			
10. Commenting on reading procedures			X			X			
Justifying the elements included in the textbook									
	Western Humanities 4 th Edition	Western Humanities 6 th Edition	Landmarks In the Humanities	The Humanistic Tradition	AA Odyssey	Makings of West	The Humanities	Discovering Humanities	Adventures in Human Spirit
12. Describing exercises and where to find solutions			X			X		X	X
13. Identifying some of the important features	X		X			X		X	X
14. Explaining the use of typographical conventions	X		X					X	
15. Explaining	X		X						

a detailed description of the content of each chapter									
16. Stating clearly to whom the book is intended	X		X					X	

APPENDIX 4: ECO WORD LIST

Note: The rationale for the development of this list is reported in Appendix I. The values are based on judgments by students in Grades 11 and 12 and in a teacher education program. An asterisk beside a word indicates that there was significant disagreement between the two groups regarding the value to be assigned to the word.

		+Admirable	
Able			
Achievement	+		
Advanced			
Adventurous+		Clean	+
Afraid	+	Clever	+
Agile	+	Cold	-
Alert	+	Colorful	+
Amazing	+	Common	0
Ambitious	+	Complex	0
Angry	-	Conscientious	+
Ardent*	0	Conspirator	-
Attractive	+	Corrupt	-
Audacious	0	Courageous	+
		Courteous	+
Backward	-	Coward	-
Bad	-	Crafty	0

Barbarian	-	Criminal	-
Beautiful	+	Cruel	-
Bickering	-	Cultured	+
Bitter	-		
Blind	-	Daring	+
Blood-thirsty	-	Dauntless	+
Boastful	-	Dear	+
Bold	0	Dedicated	+
Brave	+	Delicate	+
Bright	+	Delightful	+
Brilliant	+	Dependent	0
Butcher	-	Deserter	-
		Determined	+
Calm	+	Devoted	+
Capable	+	Devout	+
Careful	+	Dictator	-
Charitable	+	Dirty	-
Charming	+	Disgruntled	-
Cheap	-	Dishonest	-
Chivalrous	+	Disloyal	-
Civilized	+	Distinguished	+
Drunk	-	Gifted	

			Glorious
Eager	+		Good
Elegant	+		Goodwill
Eloquent	+		Gracious
Enduring	+		Grave
Energetic	+		Great
Enthusiastic	+		Greedy
Experienced	+		
Expert	+		Handsome
Extremist	“		Happy
			Hard
Failure	-		Hardworking
Fair	+		Hardy
Faithful	+		Haughty
False	-		Healthy
Famous	+		Heathen
Fat	-		Helpful
Fearful	-		Hero
Fearless	+		Honest
Feeble	-		Honorable
Ferocious	-		Horde
Fierce	-		Horrible
Fiery	0		Hospitable

Fine	+	Hostile	
Foolish	-	Howling	
Foreign	0	Humble	
Free	+		
Friendly	+	Idealistic	
Furious		Idle	
		Ignorant	
Genius	+	Imaginative	
Gende	+	Impatient	
Gentlemen	+	Important	
Independent	+	Moderate*	0
Industrious	+	Modest	+
Inferior	-	Murderer	-
Infidel	-	Mutinous	-
Ingenious	+		
Insane	-	Natural	+
Insolent	-	Nice	+
Inspired	+	Noble	+
Inspiring	+	Normal	+
Intelligent	+	Notable	+
Interesting	+		

Jealous	-	Outrage	-
Just	+	Outstanding	+
		Pagan	
Kind	+	Patient	+
Late	-	Panic-stricken	-
Lazy	-	Peaceful	+
Liar	-	Pillager	-
Lively	+	Pious	0
Lovely	+	Pitiless	-
Loving	+	Pleasant	+
Loyal	+	Pleasurable	+
Lurking	-	Plotting	-
		Plunderer	-
Magnificent	+	Polite	+
Martyr	0	Poor	0
Massacre	-	Popular	+
Mean	-	Primitive	-
Menacing	-	Problem	-
Merciless	-	Promising	+
Mistaken*	0	Proper*	0
Mob	-	Proud	+

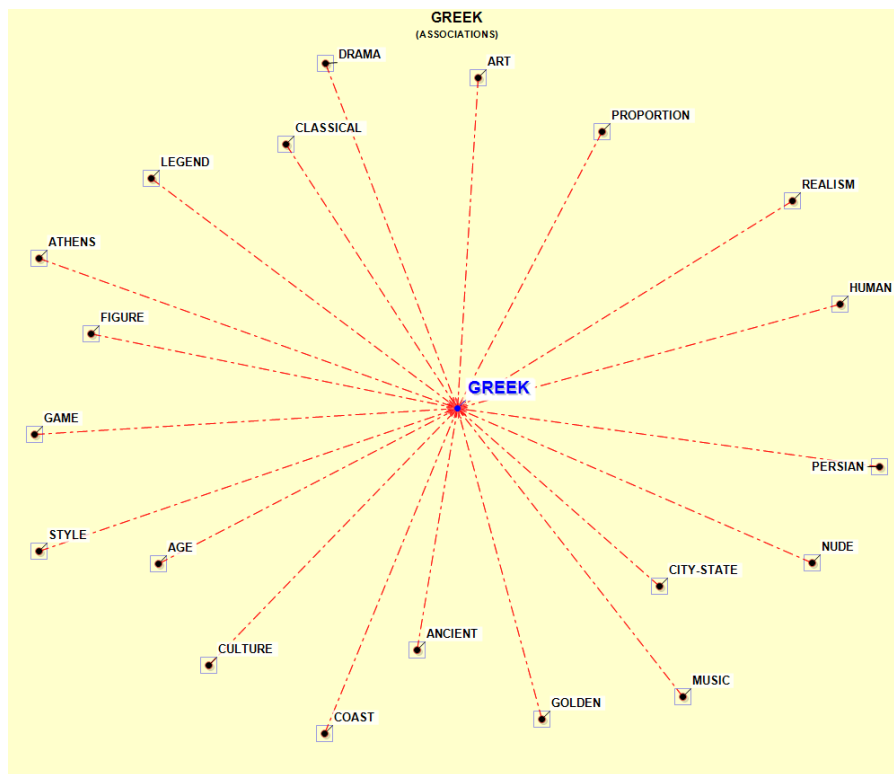
Prowling	-	Serious
Pure	+	Shrewd
		Shrieking
Quality	+	Simple
Quarrelsome	-	Sincere
Quick	+	Skillful
Quiet	+	Slaughter
— —		Slow
Raiding	-	Smelly
Reasonable	+	Soft
Rebel*	0	Splendid
Reckless	-	Strange
Remarkable	+	Striking
Renegade	-	Strong
Renowned	+	Successful
Resentful	-	Sullen
Resourceful	+	Superb
Respected	+	Superior
Respectful	+	Suspicious
Revengeful	-	Swarm
Rich	0	Sweet
Right	+	Sympathetic
Rioter	-	

Robber	-	Talented
Rough	-	Tenacious
Ruthless	-	Terrible
		Terrified
Sacrificial	0	Terrifying
Sad	-	Terrorist
Savage	-	Thief
Scheming	-	Threatening
Scholarly	+	Thrifty
Selfish	-	Tireless
Sensitive	+	Tolerant
Tough*	0	Wise
Traitor	-	Wonderful
Treacherous	-	Worthy
Trickery	-	Wrong
Troublesome	-	
True	+	Zealous*
Ugly	-	
Uncivilized	-	
Undisciplined	-	
Uneducated	-	

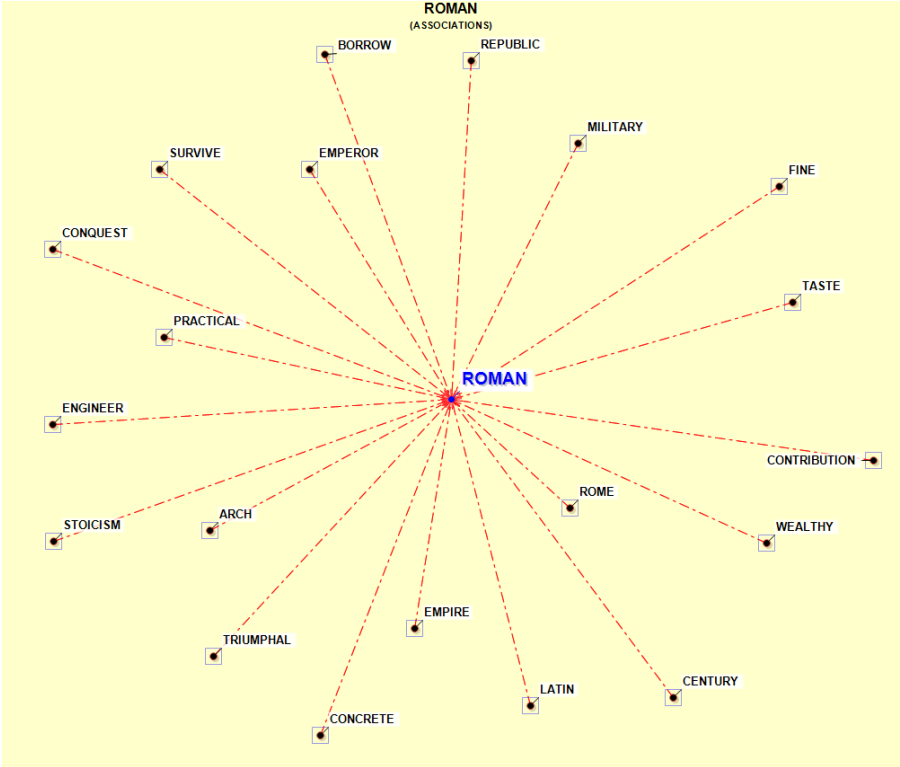
Unfriendly	-
Unreliable	-
Unselfish	+
Unskilled	-
Untrustworthy	-
Useful	+
Vain	-
Valiant	+
Valuable	+
Venerable*	0
Vicious	-
Victorious	+
Vigorous	+
Violent	-
Warlike	-
Warm	+
Wasteful	-
Weak	-
Well-known	+
Wild	-

APPENDIX 5: WORD ASSOCIATION CHARTS FOR COLLECTIVE CIVILIZATION TERMS

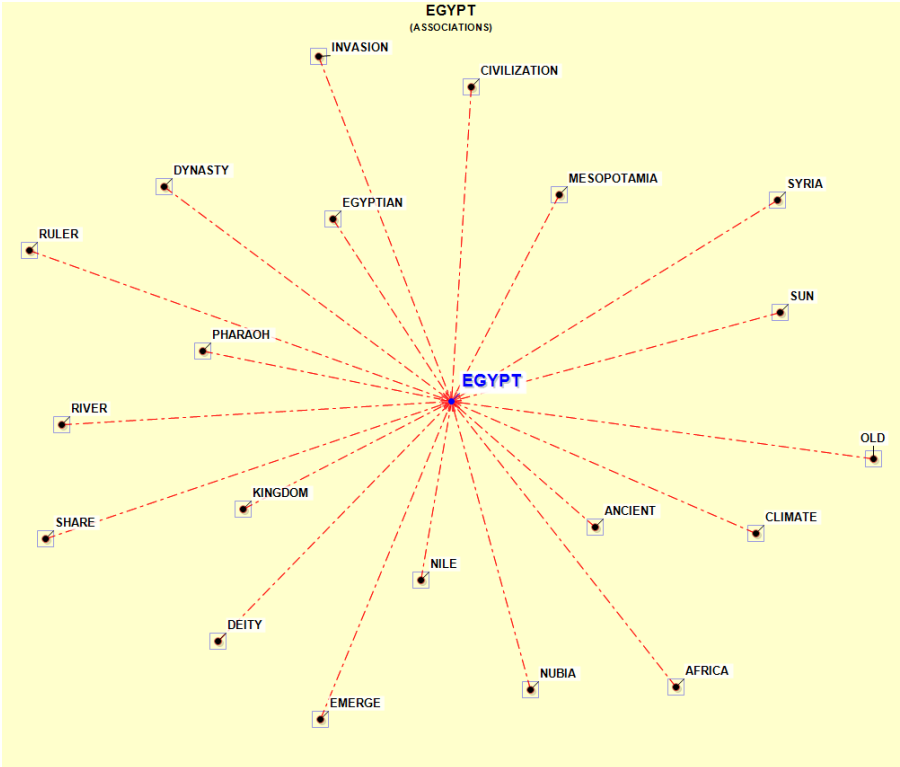
Greek appears 226 times



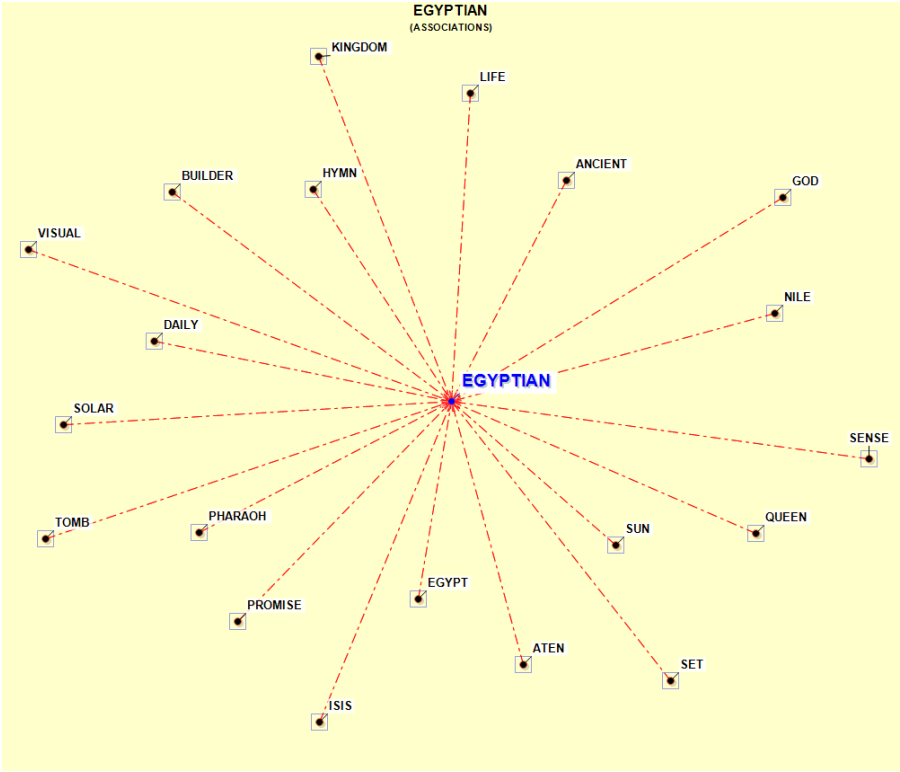
Roman appears 209 times



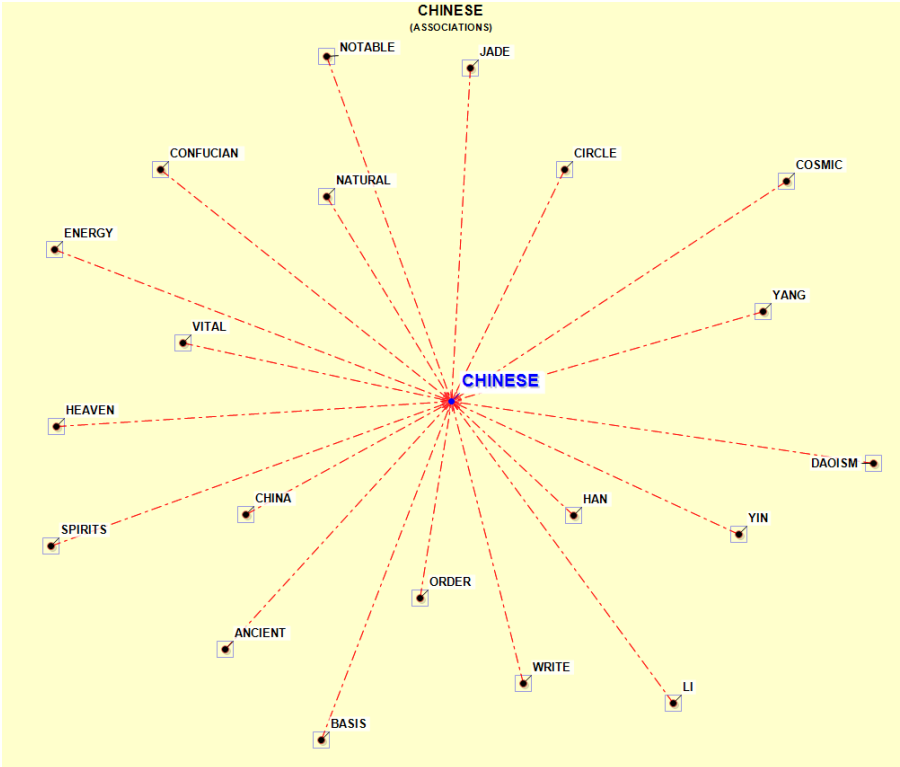
Egypt 83 times



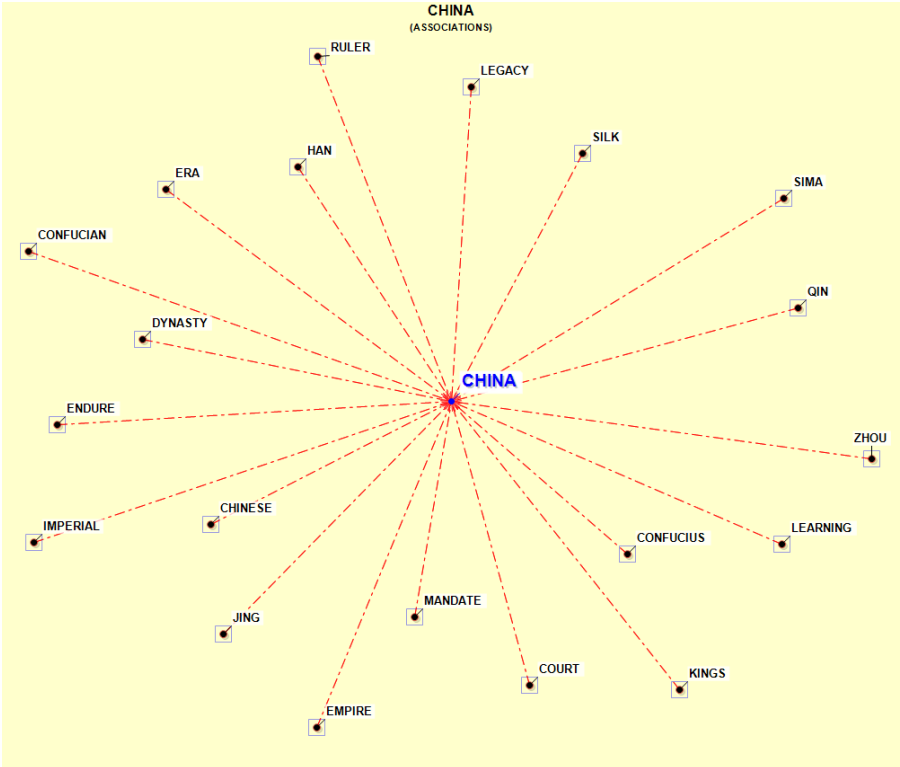
Egyptian appears 75



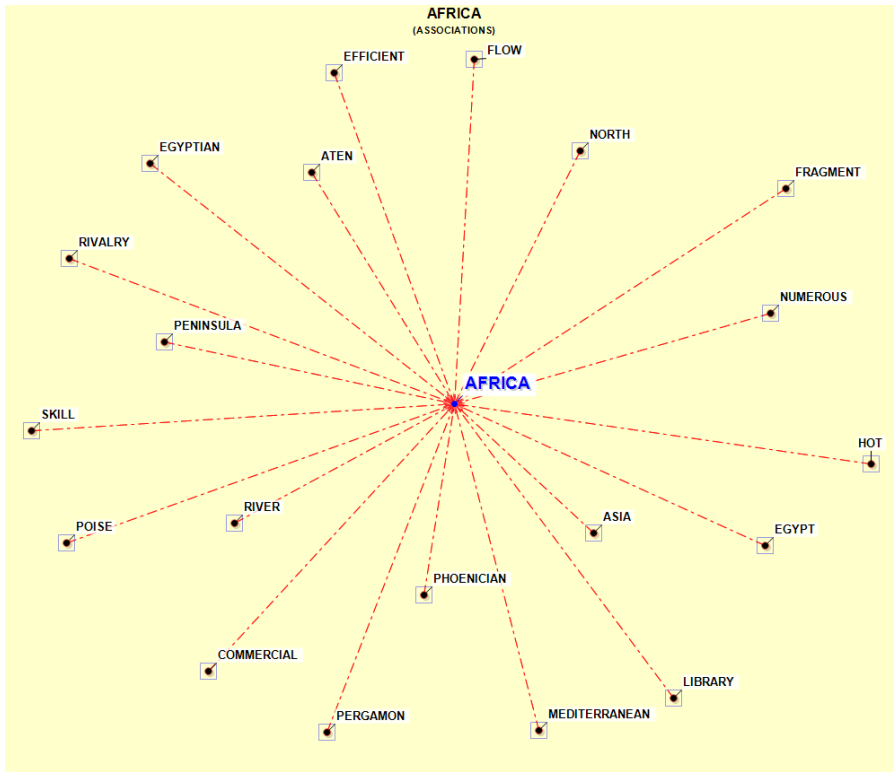
Chinese 71



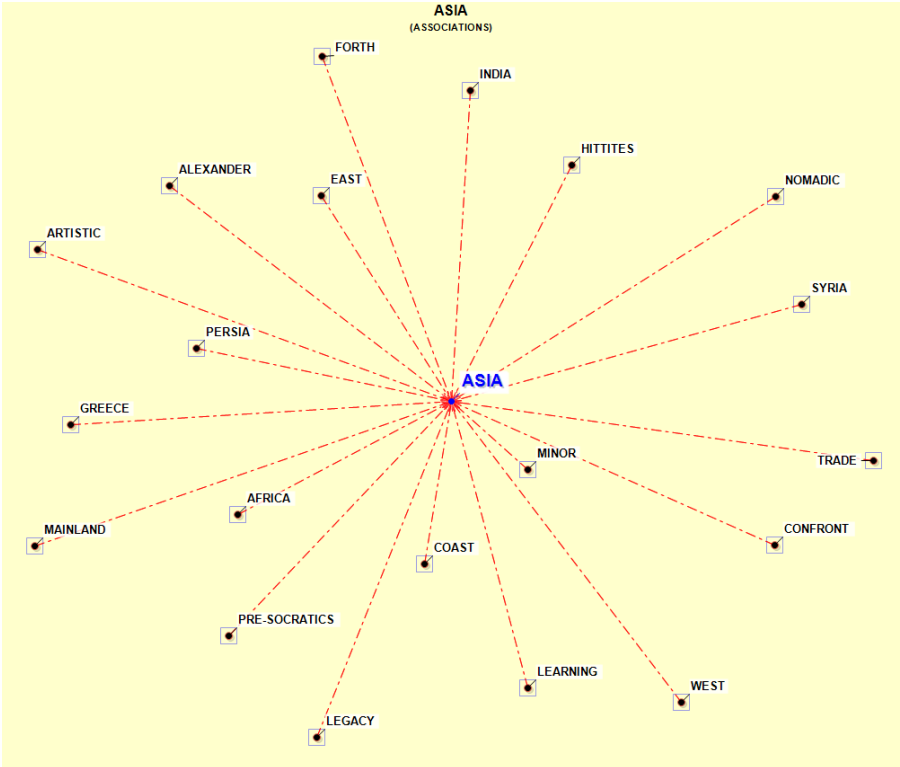
China 75



Africa 12

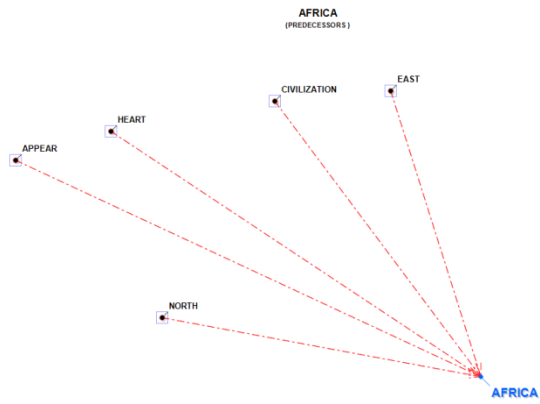


Asia 12

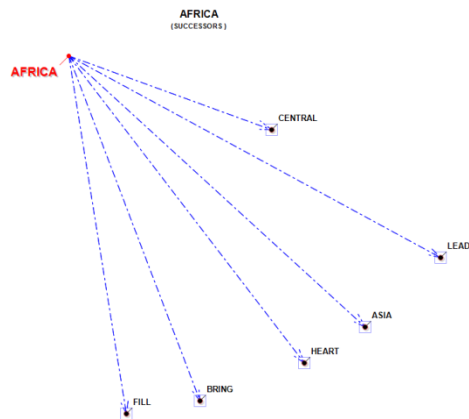


APPENDIX 6: BOOK 1 SEQUENCE ANALYSIS CHARTS

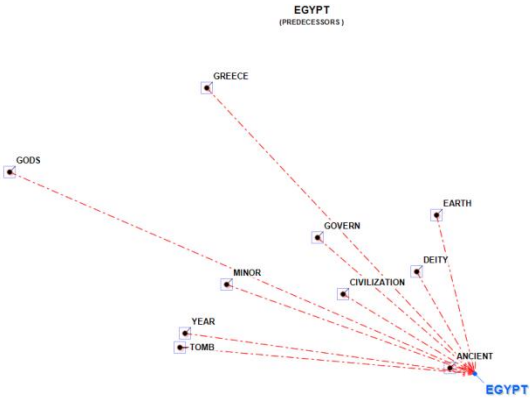
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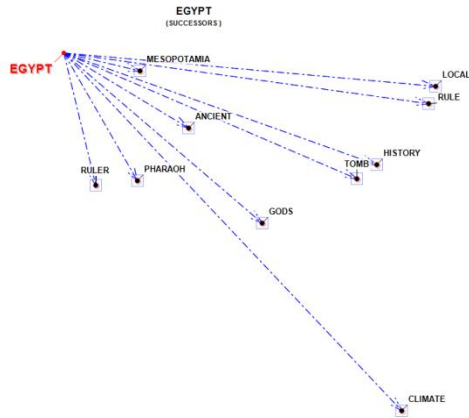
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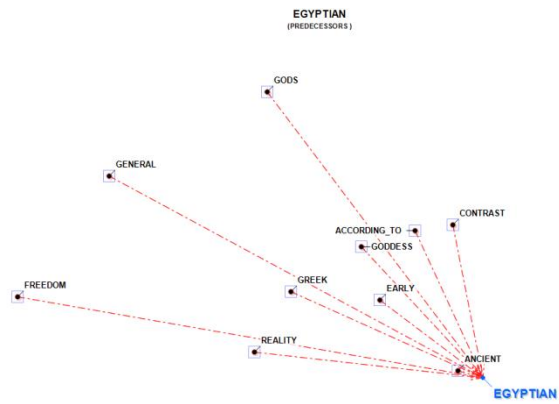
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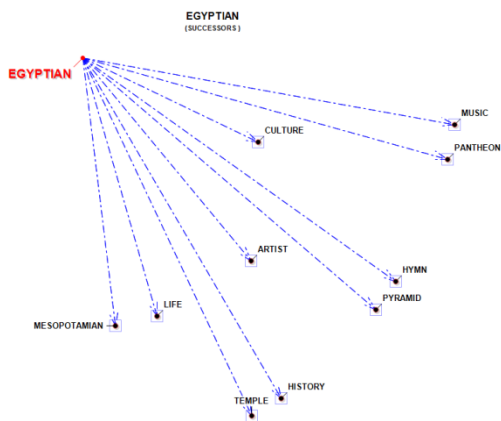
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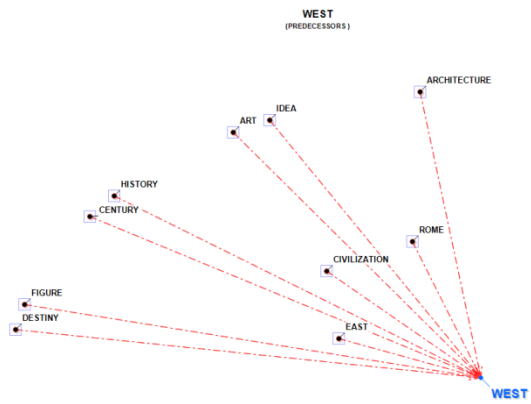
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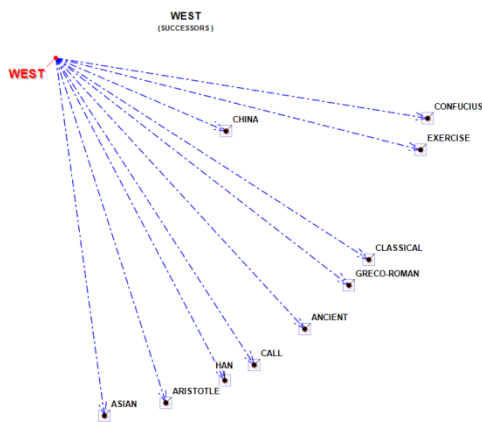
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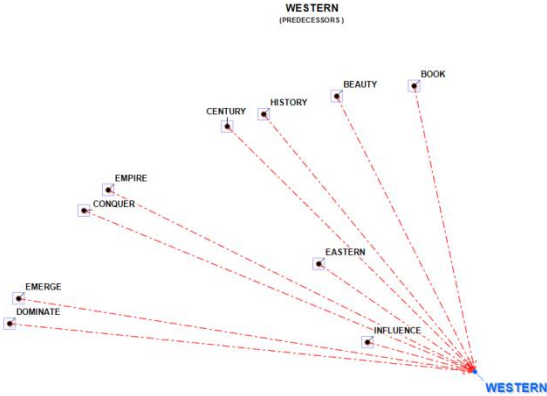
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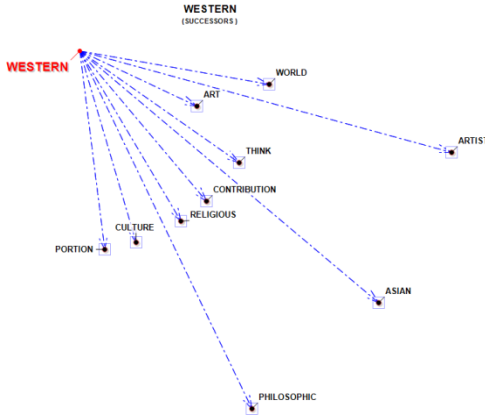
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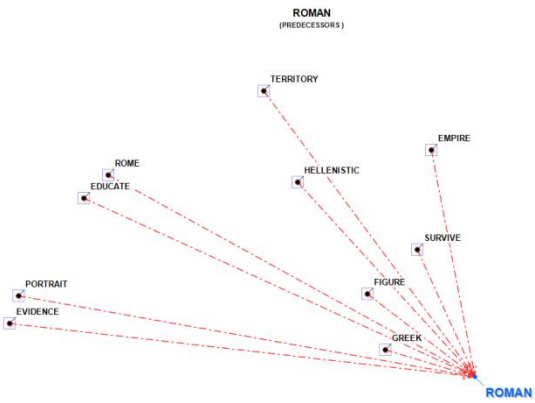
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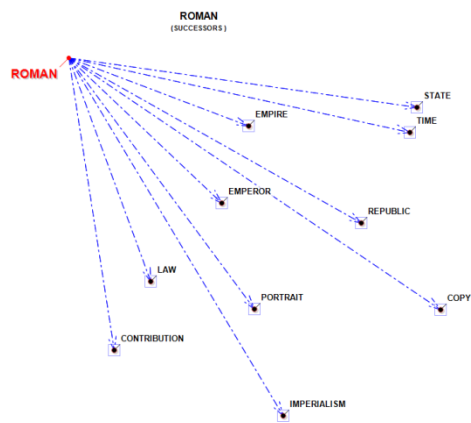
Western Successors



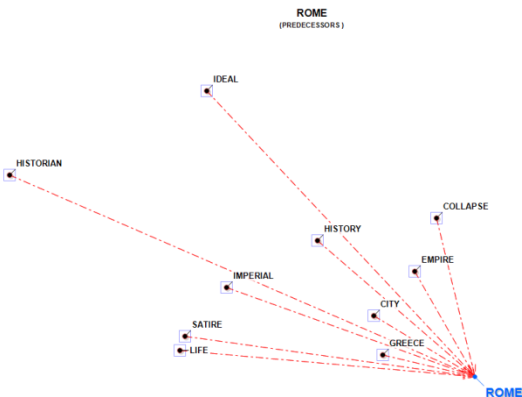
Roman Predecessors



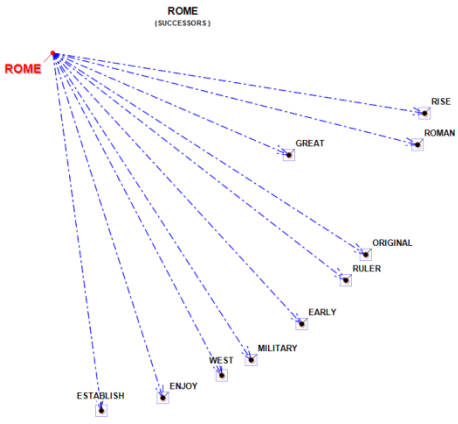
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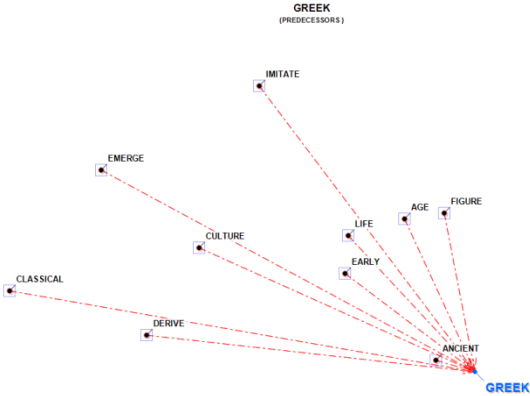
Rome Predecessors



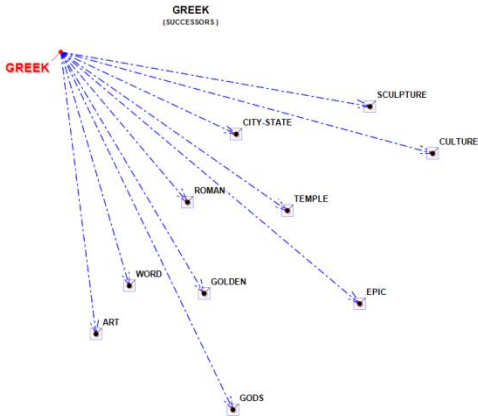
Rome Successors



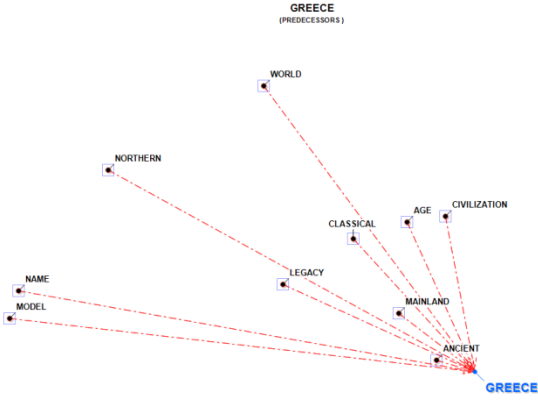
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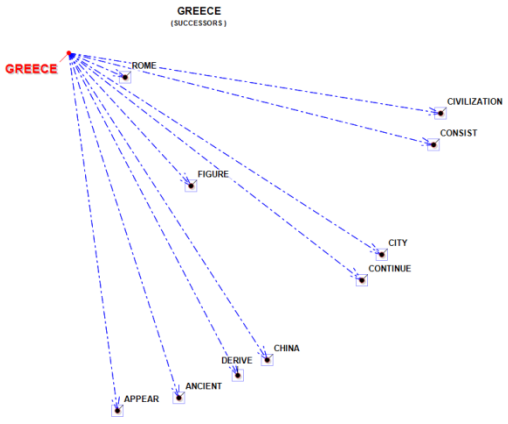
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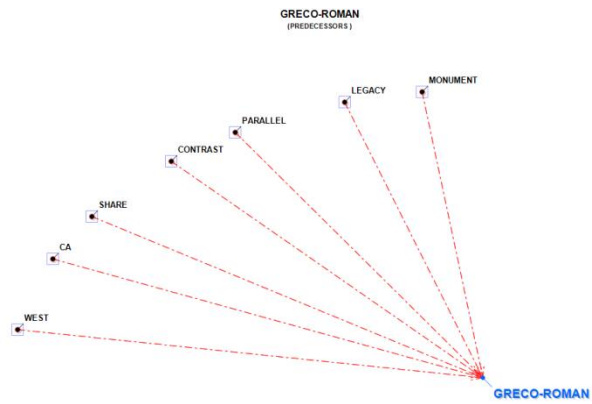
Greece Predecessors



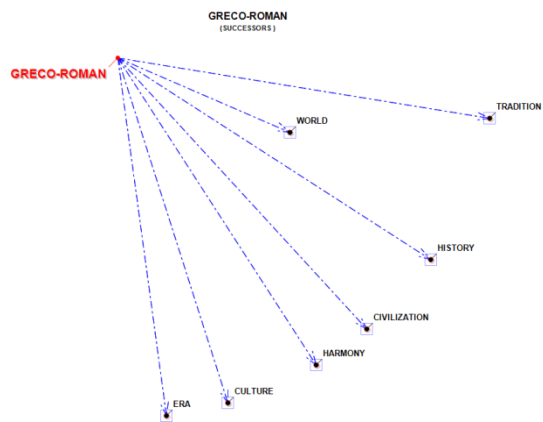
Greece Successors



Greco-Roman Predecessors

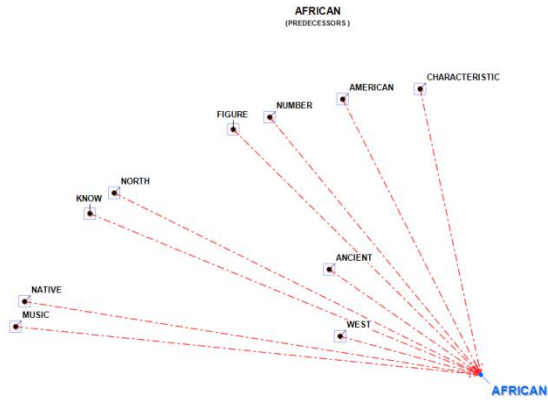


Greco-Roman Successors

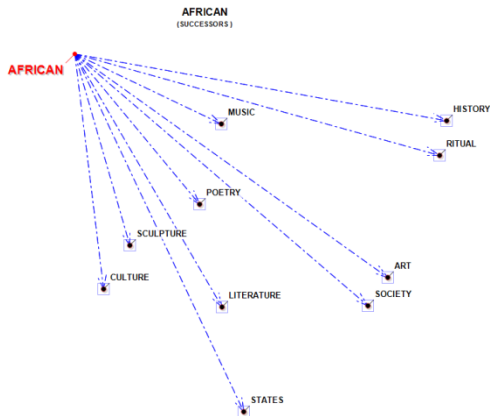


APPENDIX 7: BOOK 3 SEQUENCE ANALYSIS CHARTS

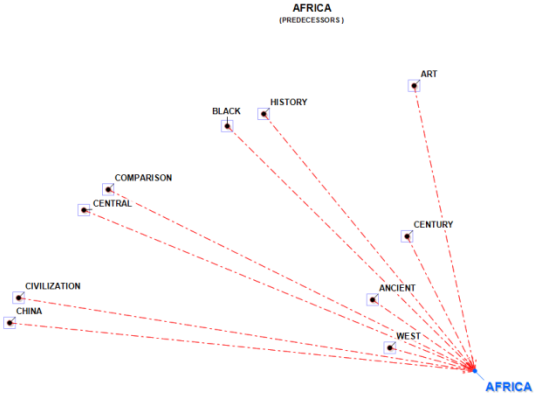
African Predecessors



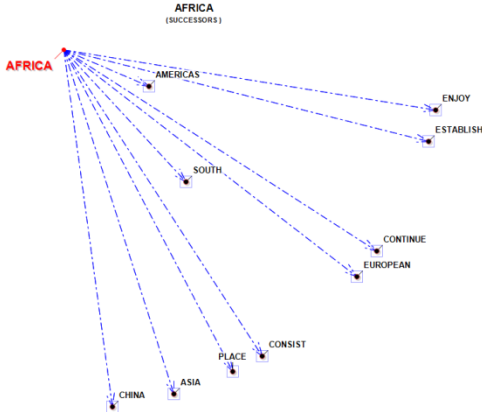
African Successors



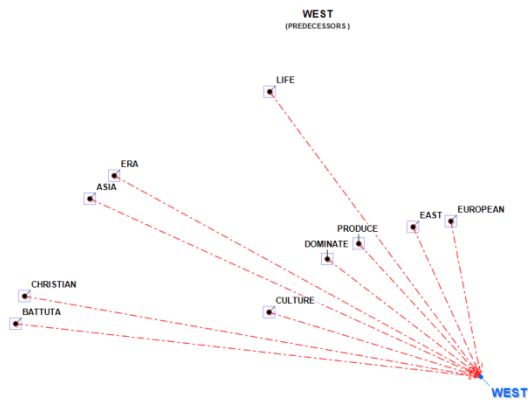
Africa Predecessors



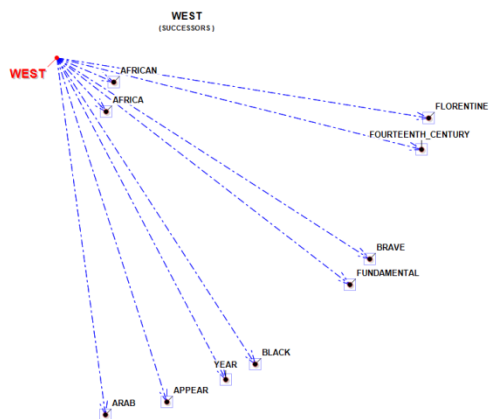
Africa Successors



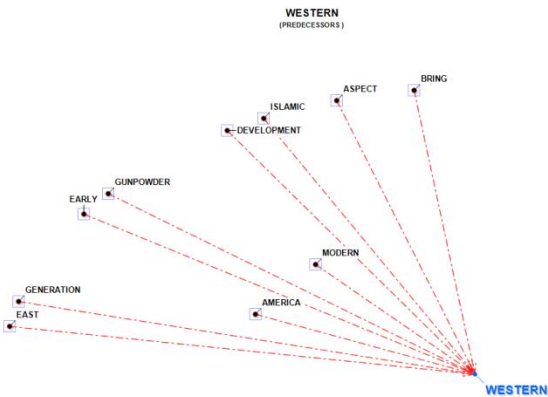
West Predecessors



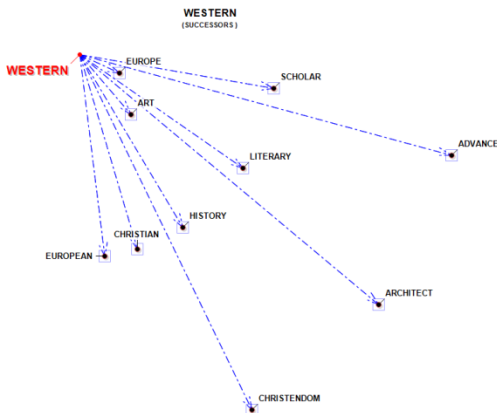
West Successors



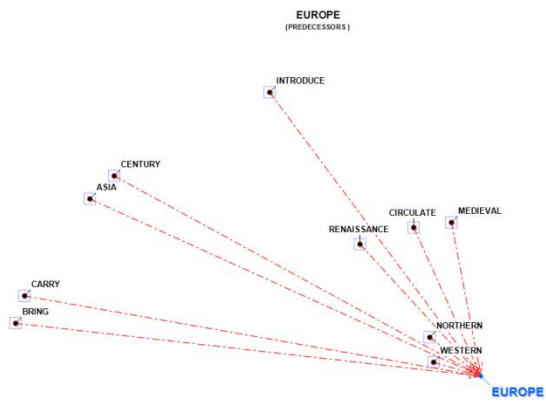
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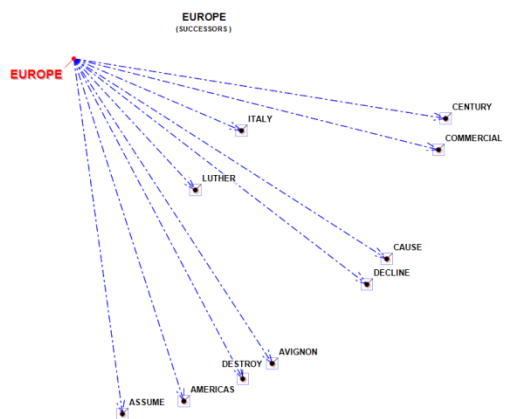
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Europe Predecessors



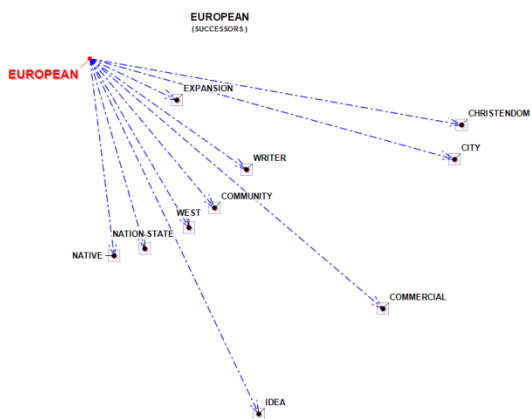
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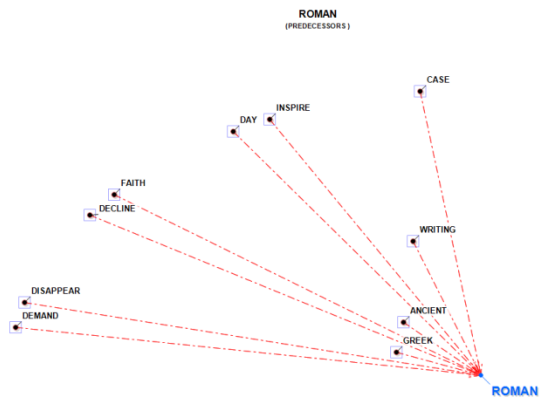
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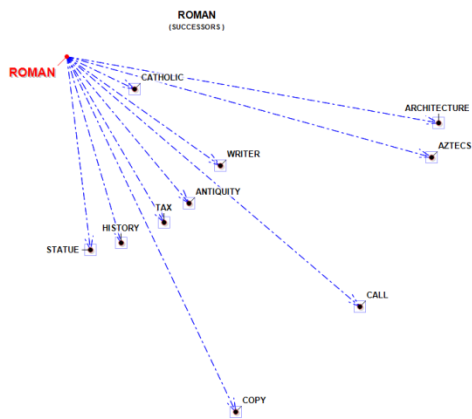
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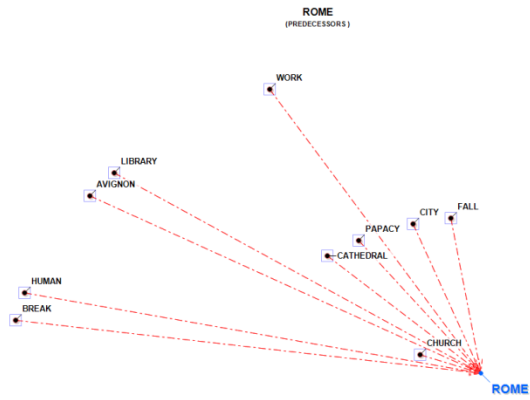
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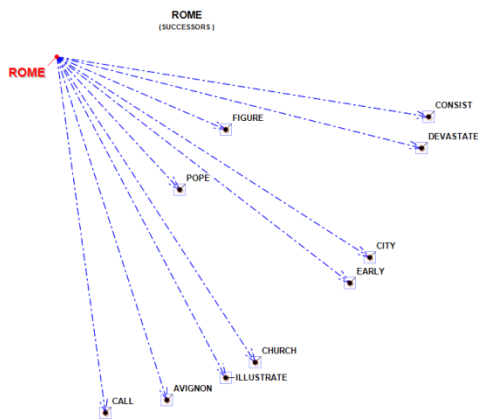
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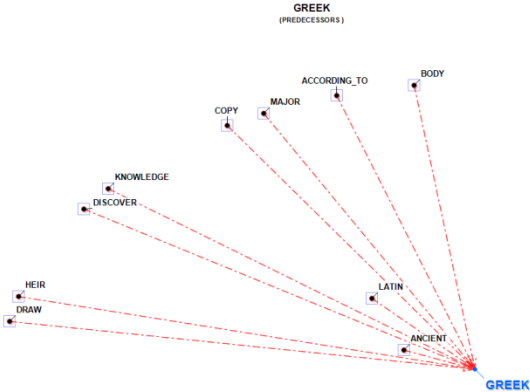
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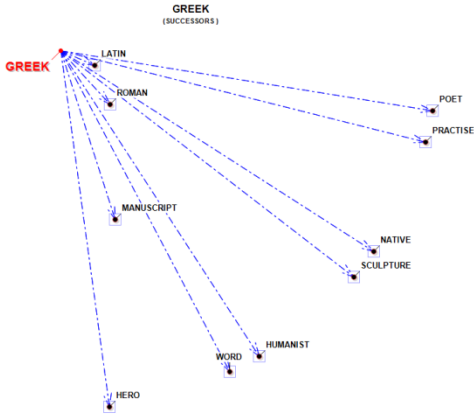
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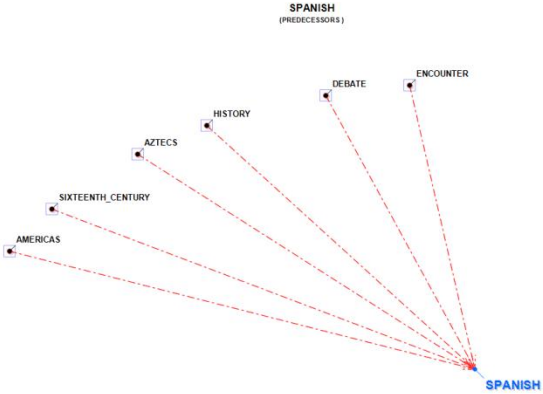
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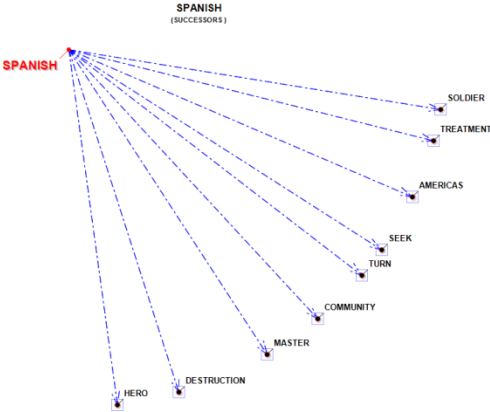
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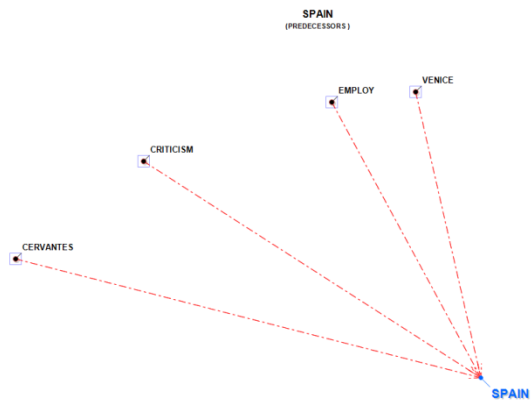
Spanish Predecessors



Spanish Successors



Spain Predecessors



Spain Successors

