



Combining Bourdieu, Hall, Banks and Morin: A Multidimensional Framework for Curriculum Analysis

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Abstract: The representation of minority cultures in educational materials has been developed into an important issue in multicultural societies that seek to balance national unity with cultural diversity. In this regard, this article proposes a multidimensional theoretical framework for analysing cultural representation in school curricula by building upon Pierre Bourdieu's theory of cultural capital, Stuart Hall's theory of representation, James A. Banks' model of multicultural education, and Edgar Morin's theory of complex identity and multiculturalism. In addition, the framework draws on Vygotsky's sociocultural theory and social representation theory to better understand the wider social and cultural processes through which identities are formed, negotiated, and reproduced. In the Moroccan context, the framework is applied to the study of Moroccan Jewish cultural elements in primary education and their relationship to identity formation, inclusivity, and tolerance. More specifically, the article argues that educational materials are not simply tools for transmitting knowledge but also important spaces where cultural meanings are created, negotiated, and shared. Therefore, textbooks can play a compelling role in upholding either inclusion or exclusion within national identity narratives. Generally, these theoretical perspectives bring a comprehensive lens for understanding the relationship between cultural representation, educational discourse, and social inclusion in multicultural societies.

Keywords: Cultural Capital, Representation, Multicultural Education, Complex Identity, Moroccan Identity, Cultural Representation, Social Inclusion, Multiculturalism, Curriculum Studies, Educational Discourse.

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INTRODUCTION

This chapter research provides an outline of the theoretical basis upon which this dissertation is based. It presents the key theories used to explore the topic under investigation and explains the basic terminology while linking the concepts together in a coherent manner. The theoretical underpinnings are essential both explaining the complexity of the subject matter and at the same time for guiding the methodological and analytical choices of the research.

With regard to the theoretical framing of this research, the principal theories that this dissertation employs with respect to the place of Moroccan Jewish cultural elements in public primary education and its influences on Moroccan identity, tolerance and inclusion are (i) Pierre Bourdieu's Cultural Capital Theory; (ii) Stuart Hall's Cultural Theory; (iii) James A. Banks' Multicultural Education Theory; (iv) Edgar Morin's theoretical framework for complex identity and multiculturalism.

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The conceptual framework of this dissertation is developed in accordance with research guidelines put forward by Maxwell (2012). Maxwell defines conceptual frameworks as "a system of concepts, assumptions, expectations, beliefs, and theories that supports and informs your research" (p. 39). Hence, the analysis further utilises the sociocultural approach of Vgotsky (1978), to consider the wider socio-cultural struggles that these representations reinforce and reflect, particularly as regards issues such as cultural inclusion and identity formation.

Also, thematic analysis will be used to interpret the patterns and themes related to inclusivity and tolerance in the representation of the Moroccan Jewish culture. This will help analyse both the language and images in the textbooks, and give perceptions into how these elements influence the understanding of Moroccan identity.

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Culture and its Conceptual Perspective

The word "culture," in its widest sense, has many definitions. In trying to understand its meaning, different views appear, one of which sees culture as shaping how a group of people, a society, or a nation thinks and behaves. According to the Aurélio Online Dictionary (2018), culture can mean "the act, art, or way of cultivating." The historian Alfredo Bosi (1992, p.11) explains that "the word culture comes from the Latin word *colo*, which means 'I dwell, I cultivate.'"

According to Taylor (1975, p. 4), when we speak of culture, we refer to the "complex whole which includes knowledge, beliefs, art, morals, law, customs, and any other habits and capabilities acquired by humans as members of society." For Taylor, culture encompasses everything created by human beings, everything that is not nature. He emphasizes the importance of presenting historical events not just as a series of facts but as interconnected occurrences, where only concrete and natural causes determine human action, each event is always the result of another.

Neither classical thinkers nor anthropologists have consistently defined culture in one way. Thinking about what we mean by culture and identifying its key traits is crucial for building a clear and strong theory and practice. From this term, other ideas emerge that also need clarity: ethnocentrism, relativism, assimilation, segregation, integration, identity... all words full of meaning. Culture is what not a product of nature is; it is what people have created throughout history. It includes everything that is learned and shared socially.

In the first meaning, culture is explained as a social outcome, and therefore as a product linked to the power or role of individuals within a social system. The hierarchical side, in this case, includes different ideas about the social roles that individuals play. This view, apart from being about class power, is also about the levels of hierarchy that cultures create. For instance, this idea can be seen in proposals that oppose dominant systems, where popular culture is shown as being full of good qualities and clarity compared to those influenced by the ideas of a system. Some might see this hierarchical view as unsuitable because it includes ideas that question fairness. Hierarchies do not always mean control and oppression, just as power does not always involve bad things. The goal here is to show one of the key points in studying this idea.

Teaching in ways that confront intolerance, bias, and prejudice is a multifaceted process that involves building expertise and awareness across three key curriculum areas: self-awareness, content knowledge, and teaching methods.

Self-Awareness:

In a professional setting, this pertains to both the personal and professional identities. Understanding the personal self involves recognizing teachers' implicit and explicit values, beliefs, and motivations, along with their capacity for reflection and self-awareness in their practice.

Content Knowledge:

The involvement of themes related to intolerance, prejudice, and bias. It is not just limited to academic knowledge but also includes the different educational contexts and social settings.

Teaching Methods:

This pertains to understanding and awareness of how to perform as an educator to tackle anti-Semitism, intolerance, bias, and prejudice. It includes knowledge of learners and the learning process, direct and indirect teaching techniques, various instructional methods, proactive and reactive strategies, and similar approaches.

The inclusion of elements from another culture should come from dialogue and peaceful interaction between those cultures. Forcing cultures to mix creates a very different kind of exchange compared to what develops naturally through peaceful contact between two societies with unique cultures.

In conclusion, culture is the way we see and understand reality. It is like the colour of the glasses through which we observe and interpret the world. As mentioned earlier, no culture is completely pure. The process of mixing has always been a part of human history. Almost all societies have experienced changes in their values. Every active culture is the result of countless blends and exchanges, and it likely cannot grow without new ones. For example, the roots of European civilization include Greek, Roman, Jewish, Christian, Byzantine, Islamic, and Ottoman influences.

Learning and Teaching as Social Processes

In these discussions, it is argued that the traditional model of education often represents a simplified transmission of culture, primarily a single dominant culture that prevails in a society or state during specific periods. The main goal of such education is typically framed as "learning", meaning the students' passive acquisition of knowledge accumulated by humanity in various, often disconnected, fields. In this "education-as-learning" model, the individual is not seen as an active participant in the educational process and is entirely absent as a person. Instead, they are merely treated as an object of learning. Such a model cannot be considered true education in a meaningful or humanistic sense.

Unlike Piaget (1970), Vygotsky believed that culture comes before psychological development in every person, with the cultural environment always shaping mental growth. According to Vygotsky (1978), knowledge is shared and learned through social interaction, and he even said that advanced mental skills come from social connections that are later internalized.

Henry Giroux's (1994) exploration of cultural and educational topics in *Disturbing Pleasures* is especially interesting, as he connects his experiences in working-class neighbourhoods in France with his view of education as something that goes beyond formal schools. Giroux sees teaching not as a formal subject but as something tied to popular culture, saying, "It is precisely in its diverse spaces and spheres that most of the important education worldwide is taking place."

Similarly, Antonio Gramsci (1971) views philosophy not as something limited to academics. He believes that everyone is a philosopher, but this philosophy should be natural and include three things: language, as a "set of meaningful ideas and concepts" instead of focusing on empty words; "common sense and good sense"; and a system of beliefs, superstitions, ideas, and behaviours. Today, the idea of education and the role of schools have changed, but not enough, as many individualistic and class-based systems remain. Schools often keep the social system in place preferably over fixing inequalities. We could even say that some schools create more division than unity.

School as a Space for Building Intercultural Coexistence

For Banks (2008), intercultural education supports and spreads the principles of inclusive education, where the key focus is the coexistence of cultural and social diversity as a source of educational growth, an idea central to our research.

In industrial society schools, teachers, as keepers of cultural knowledge and information, would give this content to passive students who acted only as receivers, with few ways to access this knowledge. Today, however, technology provides large amounts of information to everyone, forcing education to rethink its purpose.

Learning now depends less on what happens in the classroom and more on interactions across all areas of life: school, home, neighbourhood, sports clubs, media, and more. Developing a critical mind-set, deep thinking, and clear reasoning skills are more important now than memorizing large amounts of information. For this reason, the school system cannot keep using the same school models, structures, and teaching methods of the industrial age.

Approach to the Concept of Cultural Identity

Today, in almost all disciplines and societies, an old concept has re-emerged strongly: "identity." When a group of people acts and interacts within a specific social context, "others" recognize that these individuals follow a certain pattern or are seen as a specific "type of person." The same occurs when the group labelled as "others" is observed by the first group. The concept of identity naturally leads us to the idea of diversity. Hall (1997) explains this by describing the city as a stage for cultural diversity, differences, and conflicts among people who are consciously divided by a narrow sense of belonging, defining themselves in contrast to others. Therefore, ethnic groups can only be understood in situations of contrasts.

The issue of cultural identity only arises when a group or individual comes into conflict with another whom they perceive as belonging to an antagonistic group or community. Even so, it becomes a real problem only when intolerance leads to aggressive behaviour or attitudes toward the other. Also, Intolerance toward the "other" becomes more pronounced when educational content fails to advocate for inclusivity and respect for cultural pluralism.

Cultural integration is one of the most important events in the globalized world we live in, and we still cannot fully understand its effects. The disagreement that may happen when habits, customs, and ideas clash does not always go beyond an issue that can be solved through discussion, as long as no group tries to force a fixed role on another. In any intercultural disagreement, as in any personal disagreement, we must depend on the rules of dialogue. The public's understanding of the need to support cultural interaction, as well as teaching respect and tolerance for each person's unique cultural traits, has increased because of certain unfair or excluding actions, thankfully rare, but often very harsh, that have had a big impact. In this situation, the school becomes one of the most important places to see the difference between disagreement and the need to stop actions of social exclusion, control-submission, or violence.

Identity cannot be considered monolithic, as this would prevent an understanding of the mixed identifications or multiple affiliations common in our multicultural societies.

Representation and Cultural Identity

A representation is a mental phenomenon that corresponds to a more or less conscious, organized, and coherent set of cognitive, affective, and value-related elements concerning a particular object perceived by a subject. For instance, for a child, this could be their mother, their cat, or darkness; whereas for an individual, it could be the neighborhood they live in, nature, or even democracy. Moreover, a representation includes various components such as conceptual elements, attitudes, values, mental images, connotations, and associations (Jodelet, 1989). In addition, it functions as a symbolically and culturally determined universe where spontaneous theories, opinions, prejudices, and action decisions are gradually formed (Moscovici, 1961). Thus, representations play a crucial role in shaping perceptions and guiding interactions within society.

A representation is constructed, deconstructed, reconstructed, structured, and evolves through interaction with the perceived

object. At the same time, this interaction is influenced by the representation that the subject constructs. Moreover, the dialectical relationship between representation and action has been emphasized by numerous authors. For instance, Wagner (2015, p. 19) notes that "people represent social objects in and through actions". Furthermore, this interplay is of fundamental importance in education, where the aim is to assist individuals in developing a coherent and relevant sense of being and acting, aligned with a clearly defined, agreed-upon, and justified personal and social project.

Social psychology has significantly enriched initial reflections by highlighting the socially constructed nature of representations, particularly regarding social objects such as the environment or health. According to the theory of social representations, any representation held by an individual is socially constructed. These representations are formed through communication and social action, which they simultaneously facilitate. As noted by Wagner and Hayes (2005), the process of developing representations is closely intertwined with the dynamics of social relationships. Social representations "are dynamic elements of knowledge that depend on social conflict and dispute to originate and that have a history of elaboration and change over time" (Wagner & Hayes, 2005, p. 96).

According to Wagner and Hayes (2005):

Representation manifests itself in a complex and plural manner, encompassing knowledge, theory, belief, and attitude. It summarizes a certain experience of the world, which cannot be separated from its interpretation; it expresses a system of values and guides the implementation of an ethical framework. Moreover, it absorbs the past to structure the future and can be found both in the ideological productions of culture and in certain individual or minority idiosyncrasies. It emerges at every moment of daily life but also in unexpected places, such as scientific discourse (p. 96).

At the intersection of the individual and the social, social representations are the result of two combined dynamics. On one hand, within the individual, representations include elements that are socially constructed and shared within their primary group of belonging. On the other hand, they also contain idiosyncratic elements linked to the individual's personal life history, influenced by the succession and multiplicity of groups to which the individual has belonged over time. As noted by Moscovici (2000), individuals contribute to the formation of social representations through the interplay between social structure and individual agency.

The complexity of social representations necessitates a systemic perspective. As highlighted by Moliner and Abric (2015), central core theory has proven to be an effective conceptual tool in studying social representations. This theory distinguishes between the central core, which is stable and shared among group members, and the peripheral elements, which are more flexible and individualized. This distinction allows for a deeper understanding of how social representations are structured and how they evolve over time.

After more than three decades since Moscovici's foundational work, the theoretical framework of social representations has evolved into a rich and diversified field. This expansion has led to the development of various research avenues and methodologies, reflecting the complexity of social phenomena. However, this diversity also presents the challenge of potential reductionism if the multifaceted nature of social representations is not adequately acknowledged. As noted by Howarth (2006), "social representations are complex, dynamic phenomena that cannot be fully understood through simplistic or reductionist approaches" (p. 69).

The study of social representations can effectively shed light on the dynamics of relationships between the individual, the social group, and the environment. It helps to grasp the systemic complexity of environmental issues, better understand the positions taken by different actors, and analyse the conflicts between social groups. Such an understanding is essential for planning effective interventions or designing socially viable projects (Revista de Pedagogía, 2023). Moreover, the study of social representations plays a crucial role in developing environmental education strategies tailored to specific groups and subgroups. In particular, the emotional component in social representations of environmental problems is essential for contextualizing teaching approaches (Frontiers in Education, 2023).

Historically, Moroccan cultural identity has been shaped by Arab-Muslim, Amazigh, and Jewish influences. However, the visibility of Moroccan Jewish heritage in mainstream narratives has fluctuated due to historical and political factors. From this perspective, social representation theory is of help in explaining through what agency cultural elements function as both a shared symbolic system and a contested space where different social groups negotiate their identities. As Wagner and Hayes (2005) argue, social representations are dynamic and evolve in response to social conflict and historical change. That being so, the inclusion of Jewish cultural elements in Moroccan identity narratives can either reinforce a pluralistic and inclusive identity or,

conversely, highlight tensions within national identity construction.

Furthermore, the dialectical relationship between representation and action is particularly relevant in the educational and cultural domains. In accordance with Wagner (2015), social representations manifest through action, meaning that the way Moroccan Jewish culture is represented in education, media, and public discourse directly affects societal attitudes towards diversity. That is to say, when Jewish cultural heritage is acknowledged and positively represented, it promotes an inclusive national identity, reinforcing values of coexistence and tolerance. On the other hand, the absence or marginalization of this heritage can lead to a more exclusive, monolithic perception of Moroccan identity. This perspective goes along with Moscovici's (2000) argument that social representations come on the scene at the intersection of individual agency and structural forces which are shaped by historical narratives and power relations.

In addition, central core theory (Moliner & Abric, 2015) provides a useful analytical tool for examining these representations. Specifically, in the Moroccan case, the central core of national identity may consist of long-standing elements such as Arabic language, Islam, and Amazigh heritage. While that is happening, the peripheral elements, including Jewish cultural influences, may be more flexible and subject to negotiation. Whether these elements are embraced or excluded depends, more importantly, on social, political, and educational discourses. Because of that, the evolution of Moroccan Jewish cultural representation puts forward for consideration perspectives into wider processes of identity negotiation and national self-definition.

In conclusion, understanding the representation of Moroccan Jewish culture within the broader framework of Moroccan identity becomes part of a clearer analysis of inclusivity and tolerance. By way of examining these cultural elements and the way they are constructed, deconstructed, and reconstructed in public discourse, education, and policy, this research is an attempt to shed light on the mechanisms through which national identity is shaped and negotiated. On top of that, it provides board for a critical perspective on how social representations can either reinforce or challenge existing power structures, at the close, influencing the experiences of diverse social groups within Morocco.

Theoretical Framework

The present section will provide an overview of the main theories that help explain the issues being investigated in this dissertation. A key focus of this

research is the representation of Moroccan Jewish cultural elements in primary education and their influence on Moroccan identity, tolerance, and inclusion. Even more particularly, in continuity with this view, Stuart Hall's Cultural Theory also plays an essential role in helping us to understand how Jewish culture is represented in educational resources and helps construct ideas about cultural identity and inclusion.

Bourdieu's Idea of Cultural Capital

This study's theoretical framework is grounded in Pierre Bourdieu's theory of cultural capital. According to Bourdieu (1986), cultural capital exists in three forms: embodied, objectified, and institutionalized. Embodied cultural capital refers to skills and knowledge, like language abilities. Objectified cultural capital refers to cultural items, such as books and artworks. Institutionalized cultural capital means academic qualifications that show someone's cultural knowledge. Bourdieu states, "Cultural capital can exist in three forms: in the embodied state, i.e., in the form of long-lasting dispositions of the mind and body; in the objectified state, in the form of cultural goods...; and in the institutionalized state, a form of objectification which must be set apart because...it confers entirely original properties on the cultural capital which it is presumed to guarantee" (Bourdieu, 1986, p. 47). This theory helps us understand how Jewish cultural elements in Moroccan textbooks can affect students' views on Moroccan identity, inclusivity, and tolerance.

The theoretical framework connects the research to key theories. It helps form the research questions and explains the methods. Bourdieu says that the education system keeps social structures through cultural capital. He states, "The education system preserves the distribution of cultural capital among social classes. This also affects the distribution of economic capital" (1973, p. 178). This idea shows whether educational content supports or challenges social inequalities.

Cultural capital is a useful theoretical framework for analysing how Jewish cultural elements are represented in Moroccan primary schools. Their presence or absence serves as a clear indication of the long institutionalization of cultural capital. How are Moroccan cultural specificities presented in the values of the Moroccan educational system? Therefore, it is important to explore how these elements are presented in textbooks as this can help shape the students' cultural perceptions.

There are not exclusively the virtual aspects that condition this relation to the Jewish knowledge, but also its internalization and its embeddedness in

the Moroccan identity. Bourdieu (1986) further argues that the culturally-based power of cultural capital can accumulate over a long period, and this type of accumulation cannot occur quickly, as it requires gradual adaptation (p. 48). Thus, the more Jewish cultural elements are included in the curriculum over time, the more it will enhance the understanding of this shared historical heritage.

By looking at the question of the incorporation of Jews in the curriculum, one can judge if the education system is attempting to uphold or carry biased societal-cultural attitudes. This form of analysis allows us to reveal Bourdieu's "latent investments in cultural capital," by demonstrating how educational knowledge communicates and reproduces culture, while also shaping a perspective on ourselves.

Bourdieu's framework, in view of this, is important to understand the extent to which Jewish cultural elements in Moroccan textbooks function as cultural capital, shaping students' perceptions of identity, inclusivity, and tolerance. That said, beyond the accumulation of knowledge, it is also key to examine in what manner these elements are represented in educational discourse. This is where Stuart Hall's cultural theory becomes significant, as it considers closely the power of representation in forming collective understandings of identity and heritage.

Stuart Hall's Cultural Theory: Understanding the Representation of Moroccan Jewish Culture in Primary School Education

According to Hall (1997), language can be seen as the main platform through which meaning is created and spread. Language can appear in many forms, written, spoken, symbolically, visually, or even through objects. Hall (1997) also makes a distinction between the sociological and anthropological definitions of culture. From a sociological perspective, culture is understood as the "shared values" of a group (Hall, 1997, p. 2). On the other hand, anthropologists define culture as what sets one group of people apart from others.

Stuart Hall's Cultural Theory (1980s) is essential for this study as it underscores the role of culture in shaping social meanings and identities. Hall asserts, "Culture is one of the principal sites where this struggle for and against a culture of the powerful is engaged: it is also the stake to be won or lost in that struggle" (Hall, 1980, p. 59). This perspective is crucial in analysing how Jewish cultural elements in Moroccan textbooks influence students' views on Moroccan identity, inclusivity, and tolerance. By including diverse cultural representations, textbooks

can challenge dominant narratives and instill a more inclusive understanding of national identity.

The interpretation of meaning differs from person to person, even if they speak the same language or come from the same culture, especially in an increasingly globalized world where people can access vast amounts of local and foreign information through the internet. For example, take the concept of "artificial intelligence", certain groups interpret it as a revolutionary tool for development and problem-solving, but others see it as a potential threat to human jobs and autonomy. We are interpreting what the producers of meaning intend us to see, but what about the symbols behind the scenes? Can we fully decipher them? It is where the content analysis derives its significance. Content analysis is the systematic study to identify and quantify these symbols, ideas or theme across various narratives from which patterns of representation can be determined. When we break each of these factors down to their meaning and categorize them, we gain a better understanding of how certain groups or ideas or narratives are being portrayed, thus giving us a clearer understanding as to what influence on the meaning is in question. But like any method, content analysis depends on the theory and categories chosen by the analyst, which can affect how they interpret the results and create bias.

Stuart Hall's exploration of representation (1997) delves into the various definitions and processes through which meaning is produced and communicated via language and symbols. He (1997) looks into the definitions of the term "representation". It is first defined as the description of "something". The second definition considers "representation" as a form of symbolization with the example given of the Christian Cross which symbolizes/represents the suffering and crucifixion of Christ (Hall 1997). Hall (1997) further defines "representation" as "the production of the meaning of the concepts in our minds through language." (p. 17). Based on the aforementioned definitions, representation can be considered as a cognitive process that relies on language to produce meaning either directly via words, the usage of symbols or other mediums that are capable of transmitting meaning.

According to hall (1997) there are two systems of representation. The first describes the metaphors, or conceptual maps, through which we mentally relate various things in our environment. Furthermore, Hall (1997) suggests that culture can be viewed as a conceptual map, as it allows members of a culture to communicate effectively and perceive the world through a common framework. The second system of representation is language, encompassing

written, spoken, visual (such as body language, images, videos), symbolic, and auditory forms like music (Hall, 1997). These two systems are closely connected, as the first system (conceptual maps) must be converted into language or symbols in order to be communicated and understood. According to Hall (1997), representation is therefore the linking of three key elements: "things," concepts, and language.

For Hall (1997) there are three ways of thinking about how meaning is represented: the reflective, intentional, and constructionist approaches. The reflective approach sees meaning as something that already exists in the world, with language acting as a "mirror" that shows that meaning (Hall 1997, p. 24). The intentional approach, on the other hand, believes that meaning is created by the speaker through language. While this is closer to the constructionist view, Hall (1997) finds it "flawed" (p. 25). He argues that the speaker cannot be the "only" source of meaning because the main goal of language is communication (Hall, 1997, p. 25). If everyone gave their own "personal intended meanings" to words, how would others understand them? (Hall, 1997, p. 25). Lastly, the constructionist approach, which Hall (1997) focuses on to explain representation, suggests that meaning is created through two systems: "concepts" and "signs" (Hall, 1997, p. 25).

Language is presented by Hall (1997) as the primary system of representations. It is essential to the process of creating, constructing, and transforming meaning through representation. Language allows us to turn a world where billions of events occur into a "meaningful" world for a community:

[...] sounds, words, notes, gestures, expressions, clothes [...] are the vehicles or media which carry meaning because they operate as symbols, which stand for or represent (i.e. symbolize) the meanings we wish to communicate. To use another metaphor, they function as signs. Signs stand for or represent our concepts, ideas and feelings in such a way as to enable others to 'read', decode or interpret their meaning in roughly the same way that we do. Language, in this sense, is a signifying practice (Hall, 1997, p. 5).

The constructionist approach to representation brings out how shared cultural meanings and interpretations shape how different groups, like the Jewish community, are perceived and understood across various cultures. Hall (1997) gives the example of traffic lights, explaining that different cultures "represent or symbolize" (p. 26) colours differently. For instance, "Red" and "Green" are assigned the meanings "Stop" and "Go" in an arbitrary

way. This process of giving meaning to things can cause misunderstandings between members of different cultures. This issue is central to this dissertation; as Jewish people have often been represented differently by various cultures due to the constantly changing nature of Jewish identities throughout history. Moreover, as a more exclusive and non-missionary group, Jews have sometimes been represented negatively because their culture can be difficult for outsiders to understand. Despite this, it does not justify the many negative stereotypes that have been attached to this cultural group.

Hall (1997) marks that each culture assigns unique interpretations and meanings to the same concepts, as individuals from different cultural backgrounds perceive the world in varied ways. Similarly, Stuart Hall argues that "stereotyping" is a "representational practice" frequently used to depict people from different cultures (Hall, 1997, p. 225). He defines "stereotypes" as the simplification of individuals into basic physical or mental characteristics, which are then exaggerated and solidified over time. The term "eternally fossilized" refers to how these exaggerated traits are continuously attached to a specific group, persisting through time. Hall (1997) further explains that "stereotyping" is an exclusionary practice that isolates the affected group from the society they are part of. According to Hall (1997: 258), "stereotypes" function as a "means of dividing the 'normal' from the 'deviant,' the 'insiders' from the 'outsiders,' creating a distinction between 'Us' and 'Them'.

Stuart Hall's Cultural Theory helps explain how Moroccan Jewish cultural elements appear in primary education. Hall's constructionist approach says that meaning is not fixed but changes depending on cultural and social contexts. This study uses Hall's theory to explore how Jewish cultural elements are shown in Moroccan textbooks and how these portrayals influence students' views on Moroccan identity, inclusivity, and tolerance.

Expanding on Hall's theory of representation, this study likewise takes into consideration Yuen's (2011) model of cultural categorization and Xiao's (2010) model of cultural patterns to analyze the ways whereon Moroccan Jewish cultural elements are represented in textbooks. more precisely, Yuen (2011) differentiates between material and non-material cultural elements, on that account providing a structured framework for assessing both visible aspects (e.g., artifacts, food, clothing, and architecture) and invisible aspects (e.g., traditions, values, beliefs, and historical narratives) of Jewish heritage within Moroccan education. In the same breath, Xiao's (2010) model contributes to identifying cultural

patterns, thereby ensuring a more rigorous and systematic examination of how these elements are integrated into educational discourse.

The reason we chose to utilize Stuart Hall's Cultural Theory in this research is that it helps us understand how language and symbols construct meaning, which is useful for research on Jewish cultural presence in Moroccan textbooks. The theory relates to the research questions and explains how students can perceive identity and tolerance through the book representations. Similar to our research, other studies have utilized this theory to investigate cultural representation in education and thus provide a strong theoretical framework for our study.

Banks' Concept of Multicultural Education: Promoting Cultural Diversity and Inclusion in Moroccan Primary Education

Banks's (2016) model outlines four stages of integrating multicultural content: the contributions, additive, transformative, and social action stages. The contributions stage involves selectively including the positive contributions of ethnic figures, like reading a book on Frida Kahlo during "Hispanic" History Month in the U.S., using criteria from the dominant culture as opposed to ethnic communities. The additive stage connects cultural content to a dominant perspective without changing its character as in when educators include the place of Native Americans on the U.S. Thanksgiving holiday within their curriculum. The transformative stage supports a shift from learning what to think, to an emphasis on critical thinking with relevant content including multiple perspectives from ethnic and other groups. For instance, discussions of the U.S. Thanksgiving holiday might expand to include conversations about global conflict and initial encounters between different cultures. Finally, the social action stage aims "to educate students for social critique and change while teaching them decision-making skills" (Banks, 2016, p. 161). Students are encouraged to discuss issues like immigration and write to politicians. Banks explains that the four stages of multicultural content integration have different levels of difficulty. The social action stage is the hardest. The contributions stage is the easiest. This shows a gradual way to include multicultural content in classrooms.

Banks's framework helps researchers understand the variety of teachers' multicultural practices in the classroom. It lays at one's feet a simple way to tell apart different approaches teachers use to include multicultural content and focuses on culture and critical awareness in teaching. However, issues have arisen with the framework because it is based on a step-by-step approach to teachers' growth in multicultural education and does

not fully capture the complexities that develop in their practices over time.

The historical foundations of multicultural education can be found in the civil rights movement of the 1960s. During this time, people fought for political equality, basic civil rights, and fair economic opportunities. Marginalized communities wanted cultural and ethnic content included in school curricula. According to Banks (1993), this push for inclusion was important. In the late 1960s and early 1970s, women's rights supporters also pushed for changes in education. They wanted schools to be open to everyone and to include stories from different racial backgrounds. This was to give minority children a chance to learn from diverse role models.

Banks (1993) said that schools should show this diversity in their staff, values, curriculum, and students. This idea was the base for his vision of multicultural education. He believed every child should have equal educational opportunities. Multicultural education aimed to make this belief a reality (Banks, 1993). This idea emphasises the importance of promoting cultural inclusion and diversity in education. It aligns with the goals of my research. Banks' framework for Multicultural Education features the need for inclusive classrooms that respect and celebrate different cultural backgrounds (Banks, 2004). This method seeks to offer equal educational chances to all students, no matter their ethnic, racial, or social backgrounds (Banks & Banks, 2010).

According to Banks (2019), Multicultural Education is not just a single course or program, but a comprehensive reform of the entire educational system. It involves several key dimensions:

1. Content Integration: Multiple cultural perspectives and illustrations are infused in a wide range of subject areas (Banks, 2015).
2. Knowledge Construction: This refers to ways of helping students understand how cultural assumptions and biases influence the way knowledge is perceived and disseminated (Banks, 2016).
3. Equity Pedagogy: refers to teaching that employs appropriate forms of instruction and assessment that accommodates the diversity among students with different learning styles, set of experiences, and so forth.
4. Prejudice Reduction: Through educational interventions, this dimension aspires to create positive attitudes towards racial and ethnic diversity (Banks, 2019).
5. Empowering School Culture: This refers to reorganization of school culture and

structure that is aimed at promoting equal status for all students from diverse backgrounds (Banks, 2015).

Banks (2016) states that Multicultural Education is important for helping students succeed in a more diverse and connected world. It benefits both minority and majority students by giving them a broader and clearer understanding of society and history (Banks, 2010). Additionally, Banks stresses that Multicultural Education is a continuous process, not a final goal. It demands regular reflection, adjustment, and improvement to meet the changing needs of a diverse student population (Banks, 2016).

Edgar Morin's Theory of Complex Identity and Multiculturalism: Navigating the Interconnectedness of Moroccan Identity

Edgar Morin's (2001) theoretical framework on complex identity and multiculturalism marks a valuable perspective for examining the relationship between the presence of Moroccan Jewish cultural elements in primary education and the development of an inclusive, tolerant Moroccan identity. Morin's concept of "complex identity" (Morin, 2008) posits that individual and collective identities are multifaceted, dynamic constructs shaped by various cultural, social, and historical factors. In the context of this study, this framework suggests that the presence or absence of Jewish cultural content in the curriculum may extremely influence the complexity and inclusivity of Moroccan identity as understood and internalized by young learners.

In "La méthode," a work in six volumes developed between 1977 and 2006, Edgar Morin identifies the three principles that form the foundation of complex thought:

The dialogical principle "unites two antagonistic principles or notions, which apparently should repel one another, but are inseparable and essential for understanding the same reality." Thus, analysis and synthesis are both necessary for comprehension.

The "hologrammatic principle" demonstrates that "the part is in the whole and the whole is within the part," like the entire genetic code present in each individual cell.

The "recursive principle" explains the "generative loop in which products and effects are themselves producers and causes of what produces them.

Edgar Morin (2001) wants to convey that complexity is fundamentally different from complication. «Complexity is different from

complication. What is complicated can be reduced to a simple principle like a tangled skein of thread or a sailor's knot. The complicated is disentangled step-by-step through patient application of simple rules. Complexity, on the other hand, cannot be simplified" (Morin, 2008, p. 6). A system cannot be understood when broken down into simpler pieces because it has emergent properties: the characteristics that emerge from interactions between the parts, and cannot be predicted by any single part. Complexity encompasses the dynamic and interconnected relationships that trigger emergent phenomena (the spontaneous appearance of novel, unanticipated outcomes). Complex systems on the other hand, can be vastly simplified or reduced to their parts and still be understood. For example, a thread is tangled or a sailor's knot, both ways look pretty complex but we would be able to simplify that process into few straight steps. Morin asserts that complexity is a tension between science and philosophy, in that reduction does not succeed in explaining the part played by the totality: everything cannot be reduced to mechanisms or mechanics, any system must be more than just the sum of its components.

If teaching practices based on building knowledge together must focus on awakening dialogical thinking, this is even more needed in our global world to address the challenges of cultural diversity, Morin asserts. Recognizing otherness and difference means opening up new ways of understanding to allow for new ways of connecting to knowledge and the world. This relates to the challenges of the coloniality of knowledge and the need to recognize alternative "Southern" ways of thinking, which have long been hidden by Western modern ideas, to help address global problems like ecology.

Because of its political side and the ethical questions, it raises, human rights education, as set up by the United Nations, gets a lot of criticism. However, even though its goal of helping people gain freedom is justified, Morin's ideas and his complex thinking provide useful answers and teaching methods for creating a human rights education that is critical, intercultural, and helps people gain freedom. This means it needs to be developed over a long time and become a living, active process.

Morin's theory enriches our understanding of how textbooks portraying Jewish culture influence Moroccan identity as a whole. The inclusion of Jewish cultural elements influences how students understand their national identity. This shows that identity is neither fixed nor simple. Instead, it results from the interaction of different cultural elements working together within the educational system. This

approach identifies the complex and ever-changing nature of Moroccan identity.

Edgar Morin's theory (2001) of complex identity and multiculturalism is important to this research because it explains the blending of different cultural elements that shape Moroccan identity. Morin (2008) states that identity is formed from many parts such as cultural, social and historical factors. This idea applies to the presence of Jewish cultural elements in Moroccan education, which may influence how students understand their own identity. Morin's concept of "unity in diversity" also supports the idea that multiculturalism can strengthen social cohesion without erasing cultural differences. This theory is important for understanding the impact of including Jewish culture in textbooks on fostering a more inclusive view of Moroccan identity. Morin's theory suggests that Moroccan identity is shaped by various cultural influences, such as Jewish culture. The hypothesis is that Jewish cultural elements will be rarely present in textbooks (H1), but their presence could help students form a more open view of identity and tolerance (H2). Morin's idea that identity evolves supports the belief that regular inclusion of Jewish culture will help students see Moroccan identity as diverse and connected.

In summary, the theoretical framework integrates Bourdieu's concept of cultural capital, Hall's theory of representation, Banks' model of multicultural education, and Morin's theory of complex identity to provide a comprehensive lens for analysing the representation of Moroccan Jewish cultural elements in education. These theories call attention to the complex relationship between cultural representation, identity formation, and social inclusion, foregrounding that identity is not a fixed construct by contrast a dynamic and ongoing process shaped by historical, social, and institutional influences.

Expanding on this theoretical foundation, the subsequent section brings forward the conceptual framework, which operationalizes the theoretical perceptions into specific research variables and analytical dimensions. This transition is crucial as it enables a structured examination of how the presence or absence of Jewish cultural elements in textbooks influences students' understanding of Moroccan identity, inclusivity, and tolerance, thereby guiding the study's methodological approach.

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