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The presence of history in South African tourism textbooks

By

PRIANTHA GOVENDER

Two handwritten signatures in black ink. The top signature is 'Govender' and the bottom signature is 'Wassermann'.

Submitted in fulfilment of the requirements for the degree

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Faculty of Education

at the

University of Pretoria

Supervisor: Prof. J. M. Wassermann

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DECEMBER 2024

Declaration

I, Priantha Govender, student number 18295305, hereby declare that this thesis, submitted in accordance with the requirements for Philosophiae Doctorate (PhD) at the University of Pretoria, is my own, original work and has not previously been submitted to any other institution of higher learning. All sources cited or quoted in this research paper are indicated and acknowledged with a comprehensive list of references provided.



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Dedication

I dedicate this PhD thesis to the memories of:

My departed father Morgan Govender (1969-2023) and

My departed husband Mergan Raju (1977-2022)

When I started this journey, you were here, when I ended you were not,
you just showed me how short life really is.



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Abstract

Tourism education is a fundamental component of the tourism industry that helps develop a skilled workforce capable of addressing the industry's complexities. The diverse career opportunities in the tourism industry are a direct result of interdisciplinary tourism education. This interdisciplinary relationship is shared between history, geography, business studies, economics and philosophy, but this research study aims to ascertain how history manifests in Tourism education. Tourism Curriculum and Assessment Policy Statements textbooks were analysed qualitatively using a five-dimensional model. The first dimension served to understand the historical genre and the genre volume manifested in the Tourism textbooks. The second dimension categorised historical content according to 11 common historical branches (political history, social history, economic history, religious history, diplomatic history, art history, food history, science and medicine history, cultural history, women's history, and environmental history). The third dimension adopted Kukard's purposes of history education to explore the relationship that history shares with tourism education. These purposes served to understand if history teaches a national story (memory history) if history develops a learner's analytical thinking and skills (analytical history), and if history helps learners participate in society (critical history). The fourth dimension discloses which other subjects are amalgamated in the history content. The fifth dimension considers any other history that may emerge.

An academic and civic identity was designed and developed. The findings from these identities argue that history in Tourism differs radically from history in History education. Tourism history is a different form of history that serves to amplify travelling in a diverse cultural setting and beautify icons/attractions by promoting the picture-perfect site for travelling – it is mostly about memories as in memory history. Tourism educators understand the purpose of history in tourism education. The trends and findings from this study can improve teaching methodologies and help educators understand tourism textbooks from diverse perspectives. For textbook researchers, the findings open the door to similar explorations within other disciplines in Tourism textbooks within the interdisciplinary framework.

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Chapter 1

The Historical Travel Adventure Begins

1.1 Introduction

Data published by the World Travel and Tourism Council (2020) revealed that the tourism industry contributed 10.4% of the world's gross domestic product (GDP) in 2020, gaining the status of being the largest economic sector globally. What is exposed here is that tourism is a multi-billion-rand industry; however, this industry relies heavily on the historical presence that is embedded in the South African school subject of Tourism and this study engages with it. This research study thus explored the presence of history, which is embedded in the Tourism education programmatic curriculum.

Chapter 1 serves as a platform to orientate the reader to the research phenomenon, which is understanding the presence of history through engagement with the Grade 10, Grade 11, and Grade 12 Curriculum and Assessment Policy Statements (CAPS) in approved South African tourism textbooks. By analysing the historical content in South African tourism textbooks, the research focused on what part of history and in what manner history formed part of the interdisciplinary education subject of Tourism, leading to the title of the study, “The Presence of history in South African tourism Textbooks”. This title allowed for the exploration of the relationship between the school subjects History and Tourism.

In this thesis, the tourism industry is analysed to contextualise how Tourism education was introduced as a school subject. Drawing on the preceding arguments, the rationale and motivation of the study are explained, and its focus and purpose are identified. Next, the research questions are expounded before I briefly explain the theoretical framework, the research design, and the methodology that was used to propose answers to the research questions. An outline of each chapter is presented to serve as a guideline as to what the reader should expect from this study. Finally, this introductory chapter concludes with a reiteration of the main arguments.

1.2 Background and Contextualisation

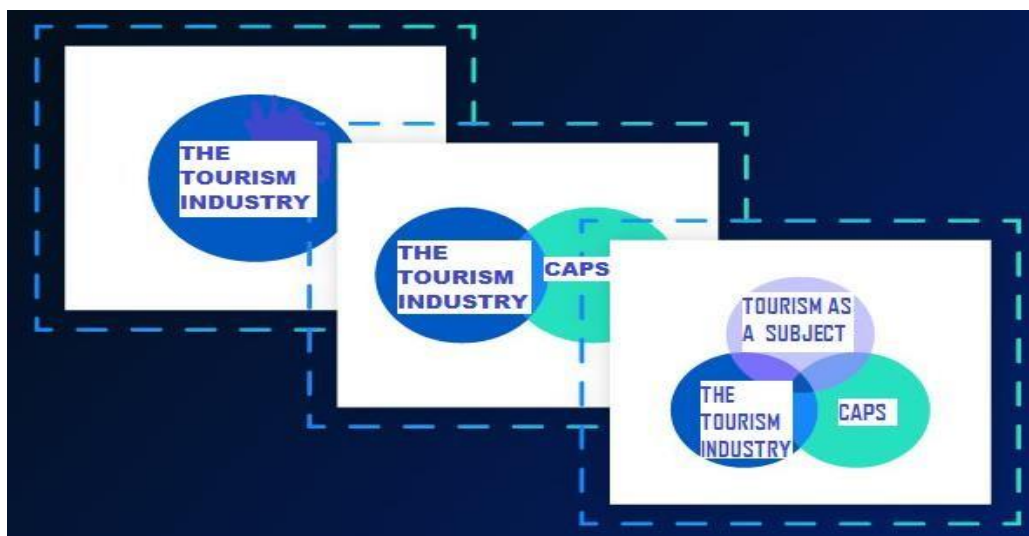
South Africa became a democratic society in 1994. With this political transformation came various changes to the educational policy and curriculum framework. One major change was the analysis and re-evaluation of the curriculum structure and subject offerings (Department

of Education, 2011a). Education is viewed as one of the most powerful structures for change. Therefore, instead of using schooling as a vehicle to propagate the beliefs and values of White supremacy and racial stratification, the changed curriculum prioritised the building of a new, democratic South Africa (Skovsmose & Valero, 2002). This vision was to be inculcated in learners through schooling. In essence, new subjects were to be offered. Thus, the fall of apartheid led to the introduction of Tourism into the school curriculum.

From the outset, it was communicated that the introduction of Tourism as a school subject in South Africa would boost the economy and contribute to skills training in the tourism sector (De Lille, 2024). To fully understand Tourism as a subject, it is important to understand the driver of the subject, the tourism industry because Tourism education emerged from the tourism industry. This is visually illustrated in Figure 1.1, which shows the dependent relationship between Tourism education as a subject, the tourism industry, and the official curriculum, the Curriculum and Assessment Policy Statement (CAPS).

Figure 1.1

Relationship between the tourism industry, the CAPS document, and Tourism education



This diagram outlines the bond that Tourism education has with the tourism industry, and the CAPS document. Tourism education is driven by the Tourism industry and it is grounded used

the tourism CAPS document. This research study contextualises Tourism as a subject by shedding light on the relationship that the tourism industry has with Tourism education.

The CAPS document is the vehicle by which Tourism education dispenses content knowledge to learners; therefore, it is important for this document to outline what is being dispensed. According to the Cabi News (2004):

Standard Bank revealed that foreign exchange proceeds from tourism in South Africa are far higher than gold exports. Reflecting the growing importance of tourism to the SA economy, tourism income was R53.9bn, whilst the net gold export income amounted to R35.3bn.

As the world's largest industry, tourism is an indispensable contributor to the global economy. According to the United Nations World Tourism Organization (2019), the growth of tourism globally is increasing at an accelerating pace with the arrival of 1.4 billion international tourists in 2018, a rise of six per cent from 2017. This highlights the constant growth in the industry. In South Africa, during his opening remarks at Africa's Travel Indaba (Koga, 2019, p.1), President Cyril Ramaphosa stated that "tourism is the new gold mine". In 2017, this gold mine created 31 752 new jobs for South Africans, and in 2018, the travel and tourism industry contributed R139 billion to the South African economy. Such large contributions locally and globally highlight the world's and the country's dependence on the industry. A recent article in *Wealth Magazine* titled "tourism – South Africa's new gold" acknowledged that the tourism industry employs ten times more people than the gold mining industry (Kilbride, 2023, p. 1). Furthermore, tourism provides one million direct and indirect job opportunities in South Africa.

This multi-billion-rand industry is, however, exceptionally intricate to conceptualise. Tourism as an industry does not market one product; it incorporates numerous industries, namely transport, accommodation, attractions, meals, and activities. The nature of the tourism industry reveals its extensive relationships with other areas where tourism is also rooted, such as the economic, cultural, social, environmental, political, and religious aspects. How, then, should one understand this industry? For clarity and a better understanding, the Europeans divided tourism into two distinct fields, namely the business and the non-business sectors. The business sector contributes to the economy whilst the non-business sector provides skills. The main reason for this separation in Tourism education came about as a result of the weakening of the discipline when it merged with the business industry. If Tourism education

had merged with the business industry, it would not be a unitary discipline; hence, Tourism education would acquire a stigma, and it would not have its unique subject content. The tourism industry, does not, however, align neatly with education. “It is, therefore, logical to assume that such nested relationships have a reflection on Tourism education” (Affi et al., 2018, p. 1). Bear in mind too, that there is an ongoing debate about the status of Tourism education as a subject following the introduction of Tourism education as a field of study globally (Leiper 2000; Tribe 2001).

In response, Tourism education originated as a development of technical schools in Europe (Morgan, 2004). These schools emphasised skills development and training in hospitality, hotel management, and related business skills (Butler 1999; Morgan 2004). Hence, Busby (2001) believes that Tourism education is important as a subject because it provides learners with various skills, including vocational skills, which assist with trade (for example, the marketing of tourism products; practical skills, which assist with the service industry, such as an airline); and occupational skills, which assist with communication and critical thinking, which is important when securing employment and alleviating the problems of unemployment and poverty in disadvantaged communities. Owing to the integrated, interdisciplinary education curriculum of Tourism education, which comprises Economics, Business Studies, Geography, History, and Philosophy, the subject can provide a diverse skills experience for learners in a transdisciplinary manner.

However, according to Morley (1990, p. 1) “having shown that despite the increasing attention Tourism education is now receiving as a field of study, conceptualising this basic concept has not yet been reached”. This shows that Tourism education is an emerging subject in the new global world, and it is under-researched research due to its new arrival in the curriculum. Furthermore, according to Pitman et al. (2010, p. 219), “the tourism industry and Tourism education are problematic bedfellows” because tourism, as a body of knowledge that relates to education, has numerous conceptualisations. For this reason, the United Nations World Tourism Organisation (UNWTO) embarked on a venture from 2005 to 2007 to create a common glossary of terms for Tourism education to ease the conceptual tension in this emerging field.

The UNWTO conceptualises Tourism education as:

a social, cultural, and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which indicate tourism expenditure. (United Nations World Tourism Organization & United Nations Environment Programme, 2005)

Whilst the conceptualisation serves as a working conceptualisation of the industry, no conceptualisation separates the tourism industry from Tourism education.

The Tourism education CAPS document (Grades 10-12) conceptualises Tourism education as:

the study of the activities, services, and industries that deliver a travel experience to groups or individuals. It is also the study of the expectations, the behaviour of tourists, and the economic, social and environmental impact of tourism on South Africa. (Department of Basic Education, 2011b, p. 7)

A study by Walton (2018, p. 1) conceptualises Tourism education as “the act and process of spending time away from home in pursuit of recreation, relaxation, and pleasure while making use of the commercial provision of services”. These conceptualisations indicate that Tourism education has no clear uniform conceptualisation when looking at it from an economic perspective. For example, tourism is a service sector that has production and consumption dimensions. In other words, there are “producers” and “consumers” of the tourism service. The “producers” are the managers, owners, and workers within the tourism industry, and the “consumers” are the tourists. In terms of economics, there is an economic exchange between the consumers (tourists) and the producers (workers in the tourism industry). Or, when viewed from a sociological perspective, tourism is a social interaction between the host community and the guest community (Apostolopoulos, 1996). The above conceptualisations reveal that Tourism education is often associated with recreational activities, accommodation, holidays, and travelling in modern society. However, the tourism industry is changing the concept of Tourism education (Mungai, et al., 2021).

It is against this background that post-1994, Tourism education was introduced into the South African school curriculum. Post-1994, the American Express Foundation in New York formed an agreement with the first democratic South African government, led by the African National Congress (ANC), to provide seed funding for the introduction of a Tourism education curriculum in high schools in South Africa. American Express is a multinational financial institution that provides charge card services such as credit cards and traveller's cheques to make a profit. It also provides funding for non-profit organisations, and in this instance, its aim was to align American Express with a potential new generation of tourism leaders and workers. After signing the agreement with the American Express Foundation, the ANC inserted Tourism into the education system based on the argument that it would lead to job opportunities in the biggest industry globally and contribute to the transformation of the country (Umalusi, 2014).

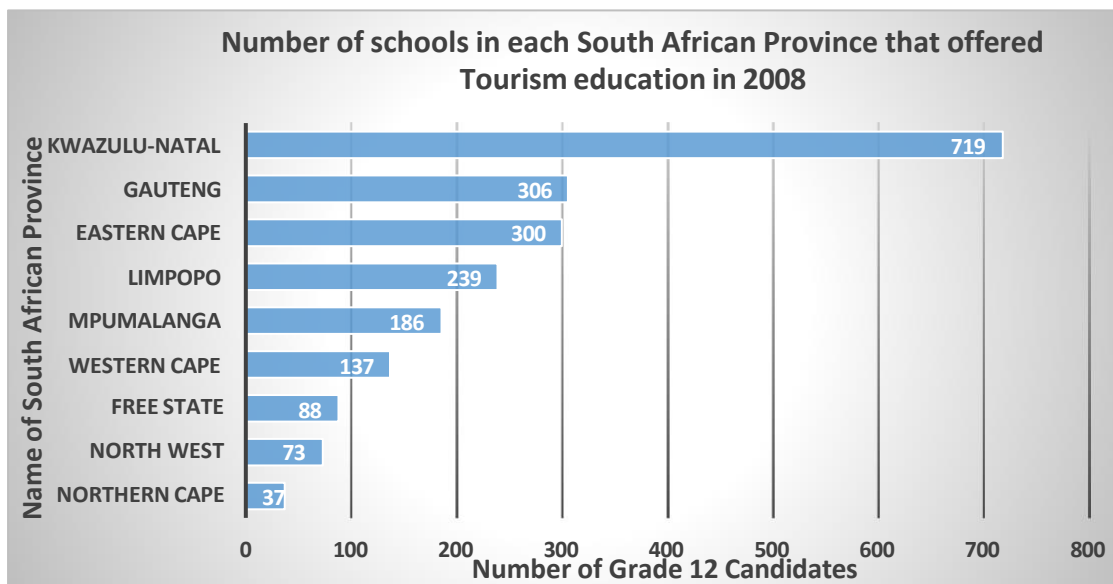
The ANC then signed an agreement with Reach and Teach, a non-governmental organisation (NGO), to develop the initial Travel and Tourism curriculum in South Africa. This organisation was founded by Sanjeev Gandhi, son of Indira Gandhi, who was the former Prime Minister of India, and a specialist London-based investor and entrepreneur in technology businesses. Reach and teach aimed to improve the quality of education. It is revealing that the subject of Tourism education was linked to external capital from the outset (Umalusi, 2014). The proposed Tourism education curriculum was piloted at 14 high schools in Gauteng which is the smallest but most industrialised province in South Africa. It is recognised for being highly urbanised. Numerous attractions, including the Apartheid Museum, Nelson Mandela's house, and the Gold Reef City theme park, are based in this province along with airports – O.R. Tambo International Airport (South Africa's main airport) and Lanseria International Airport (a smaller, private international airport). This is the most crowded and richest province, and it is known for being the economic hub of South Africa. Piloting Tourism education was done in the richest province because this allowed for a smoother piloting session with no limitations on resources, especially those such as infrastructure, transport, and schooling facilities. At the end of 1996, the subject Travel and Tourism was approved and accredited by the Department of Education as an elective sixth subject on the Standard Grade for Standard 10 (now known as Grade 12) in the South African high school curriculum (Umalusi, 2014).

Subsequently, this successful piloting meant changes to the education policy of South Africa. Together with the birth of Tourism education came the introduction of the National Senior Certificate (NSC) educational policy in 2006. This policy was implemented for Grades 10-12 to amend past inequalities in education and to develop the social transformation agenda in

what was now a democratic country. Additionally, the NCS dealt with various skills required for the South African workforce. Without a doubt, much planning and effort went into the organisation of the Tourism education curriculum. Yet additional issues existed. There was a lack of curriculum implementation workshops, educators with Tourism education expertise and ambiguity in the curriculum posed a huge challenge (Serrao & Breytenbach, 2008). Another constraint experienced by educators in implementing the Tourism education curriculum was inadequate resources. Despite the challenges, 2,085 schools in South Africa implemented the Tourism education curriculum (see Figure 1.2).

Figure 1.2

Statistics of Tourism Education Offered in Each Province in South Africa



Note. Adapted from the Umalusi Database, 2014

With frustration and agitation building, in 2009, a task team under the leadership of the Minister of Basic Education, Angie Motshekga, was appointed to investigate the nature of the constraints experienced with the NSC curriculum (Motshekga, 2024). This task team suggested that a single policy about individual subjects should be developed and incorporate assessments per subject. With those suggestions being incorporated into an educational document, the CAPS was developed and implemented using a phased-in method, initially starting in 2012 with Grade 10 learners, then moving on to Grade 11 in 2013 and Grade 12 in

2014. By 2014, the NSC curriculum had been abolished and CAPS was fully implemented into the South African schooling system. This impacted positively on Tourism education.

Following the CAPS curriculum, learners currently study seven subjects at high school level in Grades 10-12. Four subjects are compulsory, namely Home Language (HL), First Additional Language (FAL), Mathematics or Mathematical Literacy, and Life Orientation (LO). The other three subjects are electives. Schools combine elective packages based on their resources and a feasible learner unit. Tourism education is categorised as an elective subject in the Further Education and Training (FET) phase.

According to the CAPS-Tourism education document (Department of Basic Education, 2011a, p. 4), Tourism education as a subject is governed by the following principles:

- Social transformation: Ensuring that the educational imbalances of the past are redressed and that equal educational opportunities are provided for all sections of the population.
- Active and critical learning: Encouraging an active and critical approach to learning rather than rote and uncritical learning of given truths.
- High knowledge and high skills: The minimum standards of knowledge and skills to be achieved at each grade are specified and set high, achievable standards in all subjects
- Progression: The content and context of each grade show progression from simple to complex.
- Human rights, inclusivity, environmental and social justice: Infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement for Grades R-12 is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability, and other factors
- Valuing indigenous knowledge systems: Acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution.

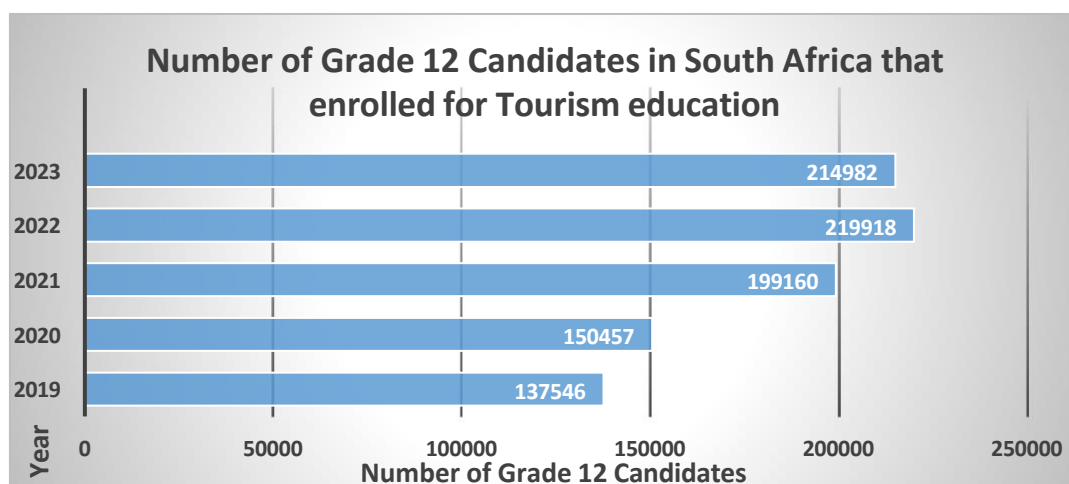
- Credibility, quality, and efficiency: Providing an education that is comparable in quality, breadth, and depth to those of other countries.

From the above, it is thus clear that Tourism education was introduced to promote “social transformation by restructuring of all aspects of a learner’s life, from culture to social relations; from politics to economy; from the way they think to the way they live” (Rabie, 2013, p. 59). It was hoped this social transformation would be achieved by alleviating poverty and restructuring aspects of post-apartheid life through Tourism education. The Tourism educational curriculum is used to spread knowledge regarding the history of the country and to educate on socio-economic issues, such as issues of diversity, inequality, race, gender, language, age, and disability.

Thus, despite the ongoing debate about Tourism education not having a long history as a school subject (Page & Connel, 2006), South Africa included Tourism education due to its perceived direct benefit to the economy and indirect benefit by reducing the high unemployment rate through the creation of diverse job opportunities (Le Grange & Beets, 2005). The introduction of Tourism education has received attention as a choice subject offered by numerous schools in South Africa, as can be gleaned from Figure 1.2, which showcases the number of schools that offered Tourism education to learners in each South African province, whilst Figure 1.3 indicates the large numbers of learners who have taken Tourism education as a subject in Grade 12 in South Africa.

Figure 1.3

Statistics Showing the Number of Grade 12 Learners who Enrolled for Tourism Education

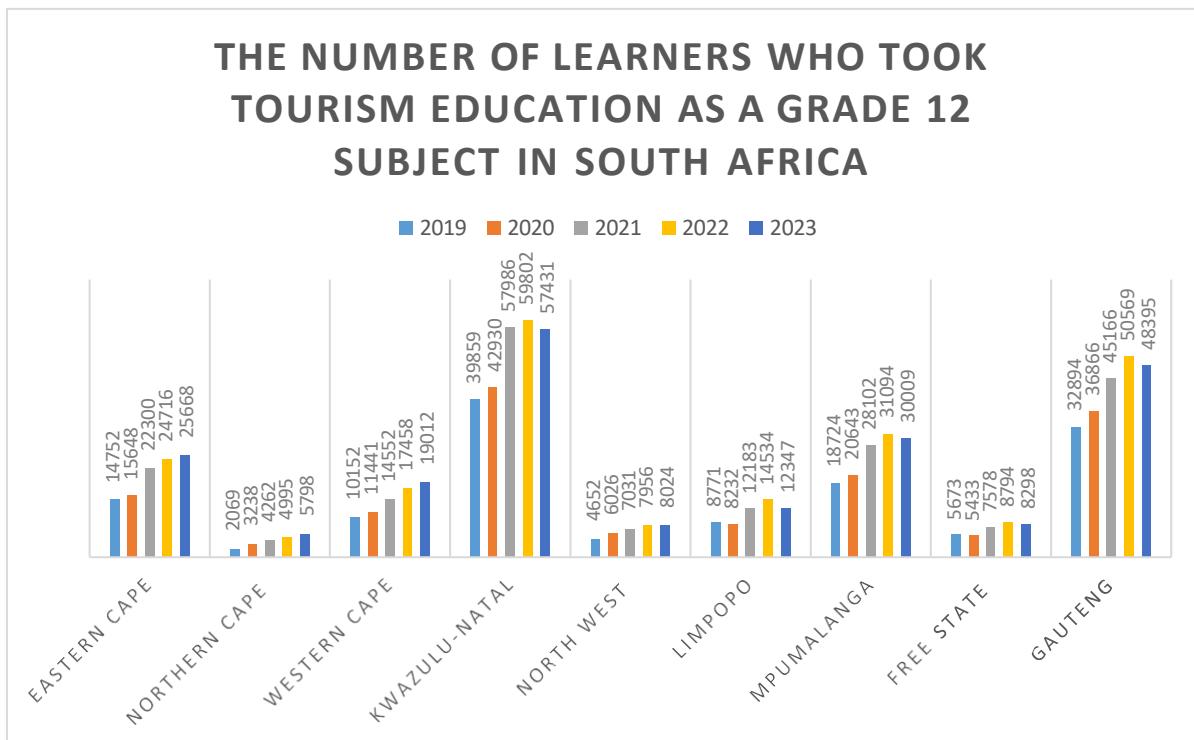


Note. Adapted from the Umalusi Database, 2024

The statistics in Figure 1.3 reveal that learner numbers since the introduction of Tourism education have increased rapidly. Several reasons could be advanced for this, the most important being, in all probability, employability. According to Statistics South Africa (2016) the tourism industry provides jobs for one in twenty-two South Africans. Therefore, Tourism education supports an industry that offers increasing employment opportunities in a variety of professions, including manager of retail, customer service, events and conferences, restaurants, sales marketing and public relations professionals, bakers, chefs, catering and small goods production managers, beauty therapists, tourist guides, travel attendants, and receptionists.

Figure 1.4

Statistics Showing the Number of Grade 12 Learners Enrolled for Tourism Education in Each Province From 2019 to 2023



Note. Adapted from the Umalusi Database, 2024

The graph and statistics in Figure 1.4 reveal the rapid growth in the number of Grade 12 learners who studied Tourism education between 2019 and 2023, with each province showing a significant increase in the number of Grade 12 learners who enrolled for the subject in South Africa. However, from 2022 to 2023, the number of learners who chose Tourism education as a subject decreased in KwaZulu-Natal, Limpopo, Mpumalanga, the Free State, and Gauteng.

This resulted in a decrease of 4 936 learners compared to the number of learners who studied Tourism education in 2023. The growth of the subject of Tourism between 2009 and 2023 was driven by the hope of a number of learners entering the tourism business industry. At the same time, the industry recognised that in a fast-changing industry, a professional, well-trained workforce delivers a competitive advantage and productivity (Cooper, 2002). In this regard, Batra (2016) believes that Tourism education curriculum designers need to meet the dynamic needs of the industry, which must continually be reviewed to match the skills that will be in demand in the future.

Consequently, Sangpikul (2009) argued that the Tourism education curriculum should be internationalised to prepare and equip students for the challenges of globalisation. It is, therefore, significant that learners have embraced change because the tourism industry is influenced by dynamic trends that require strong execution strategies to survive.

1.3 Rationale and Motivation of the Study

It was none other than the deep-rooted history, culture, religion, and beliefs that drove my parents to introduce me to our motherland, India. Wearing my backpack and with my fingers tightly clasped in my mother's hand, I ventured on my first international travel experience. As we entered, what was called, at the time, the Durban International Airport, I loved the experience. The space where everyone depended on a flight to take them to a destination was crowded. I was intrigued by the well-organised procedures in place.

My first plane trip to India in 2012 made me love the tourism industry. At that time, I was experiencing tourism but had never really understood that it was tourism. For me, like many other people, this was not an experience that taught me about Tourism education, but rather it was an experience where I learned life skills about exchanging currencies, passports, visas, and so on that we were required to have in order to travel. As the plane departed, I experienced an adrenaline rush, and my mother quickly blocked my ears. From her protective nature, I realised instantly that this was not an experience for me to hear. This fancy mode of travel, the aeroplane, contained so many people who I was astonished. The technology on board the aircraft blew me away; I could watch any cartoon, and more especially, I did not have to watch something that someone else was watching. However, after many hours, I realised this flight was not stopping; the nine-hour and 15-minute journey felt like it was going on forever. On

board the aircraft, we were given food, drinks, and more. The interior felt like a massive lounge. Then I felt a horrible bump, and my mother again blocked my ears.

Finally, we had reached India. The tour was very well organised. Someone fetched us and dropped us at our accommodation, and each day, my parents knew what we were doing. The traffic was permanently like South Africa's peak-hour traffic. The attractions were breath taking and detailed to perfection. I can still vividly remember visiting the Taj Mahal. This ivory-white marble structure is universally admired for its intricate design. It was at that moment that I realised that people were travelling globally to view unique structures. I just loved my experience of India – from visiting the temples to visiting the Ganges. This one country provided a variety of opportunities that were rich in history.

At the age of 24, I was appointed as a permanent tourism educator at a secondary school in the iLembe District in KwaZulu-Natal, South Africa. Having taken Tourism education as an elective during my undergraduate educational studies aided in my appointment. Owing to my minimum academic qualification in the field, the principal at that time enquired about my travel experiences. It was at that moment that I realised that Tourism education was linked to travelling. I had presumed that teaching the subject would be easy as I enjoyed travelling and had been to many places locally, even more than internationally. Appointing an untrained educator was not common practice in that school. However, Tourism education is a composition of History, Geography, and Business Studies; hence, appointing any one of those educators would be beneficial, especially if there is a shortage of personnel to teach Tourism education.

My background knowledge of the substantive and procedural content of Tourism education was minimal, as my undergraduate specialisations had been in Accounting, Natural Sciences, and Social Sciences. During my first year of teaching, I observed that the CAPS- Tourism education curriculum had aspects of different subjects; thus, I pursued an honours degree in Social Sciences Education. At the time of registration for an honour's degree, I was interested in learning the content of the integrated subjects. Through this degree, I became a more critical thinker, and being more observant improved my research skills. Having taken History education modules during my undergraduate studies, I subsequently developed a passion for the subject; therefore, in my master's degree, I continued to study in the humanities domain. My passion for history and my career as a tourism educator have led to this current research in which I wish to integrate my passion and my career. Through this study, I wanted to

understand what presence history has in Tourism education. By engaging in the study, I have become more knowledgeable about information in textbooks and this knowledge has aided in making me more curious, innovative, and resilient and in helping my learners to adapt to changes in the global automated world in preparation for the Fourth Industrial Revolution.

My interest in history became more profound when I began teaching Tourism education in 2014. Even though I had limited teaching background knowledge in History education, I accepted the challenge and began teaching Tourism education since the subject only had a subsection of history. I thought this would be an ideal opportunity to increase my historical knowledge and develop myself as an educator. As an educator, my personal experiences with the teaching of History education, both officially and unofficially, are constantly contributing to my framework.

Although my historical knowledge evolved through Tourism education, I still believe that it is not sufficient. Therefore, I wanted to analyse the historical content that is depicted in FET tourism textbooks to broaden my critical skills. By analysing these textbooks, I was able to enhance my research skills. I was excited to learn about the world through a different lens, as Tourism education is an integration of different subjects. However, with this excitement came many more challenges than I expected since the historical context of Tourism education is not provided for educators to teach to the learners. Tourism educators are expected to understand the reasons why specific tourism attractions and/or physical features are regarded as icons. In conjunction with CAPS, I used a textbook to aid my explanations.

When I was discussing the icons and attractions with the learners, they were intrigued by historical events such as the fall of the Berlin Wall. The learners were exposed to differing information from Russia, China, Europe, and the United States of America. Then questions arose and I was faced with the learners' conflicting reactions to the subject. The official knowledge shared via the textbook was outdated whilst the unofficial knowledge depicted in social media reflected new and current information. Textbooks have a lack of movement in contemporary issues because what they discuss becomes outdated the minute the textbook is printed. Owing to the lack of funding, learner textbooks cannot be changed frequently, hence educators use static textbooks for learners' subject information.

Further questions arose as I discussed other icons and attractions, as I had to deal with 40 historical representations of icons and attractions, including the Colosseum, the Leaning

Tower of Pisa, the Parthenon, and the Berlin Wall. In this regard, the learners were often confused as a result of their unofficial experiences with the history they encountered on their computers and cell phones. Initially, it did not occur to me that teaching Tourism education was so closely aligned with the teaching of History education, and it was only during the teaching sessions that I had to explain many historical events, such as the Cold War, who Adolf Hitler was, and many other global occurrences.

In my first year of teaching, I taught Tourism education to Grades 10, 11 and 12. At this juncture, I realised that Tourism education was not prioritised as a subject since I knew that English, Mathematics, the Physical Sciences, or even Accounting would not have been given to a first-year educator to teach at Grade 12 level. With minimum experience, I networked with other educators at Tourism education moderations, only to be told that they, too, were teaching a subject that was not one of their majors. Geography, History, and Business Studies educators teach Tourism education as a filler subject, and in many schools, Grade 10 and Grade 11 Tourism education is given to educators employed by the school governing body because it is perceived to be a lighter or easier subject to teach. After gaining three years of experience teaching Tourism education, I applied to mark matriculation papers. Fortunately, and much to my excitement, I was successful. Marking Tourism education matriculation examination papers allowed me to further network with educators throughout South Africa. Here too, many of the educators had done a crash course in Tourism education or majored in another subject.

Owing to the number of years I had been teaching and my age, many educators initially perceived me as young and inexperienced, although my learners viewed me as having greater experience in conversing with them. In this regard, as a tourism educator, I found that the learners were both wary due to their previous encounters with static, official textbooks, as discussed, but also intrigued as a result of their unofficial experiences with Tourism education through their lived travel experiences. The static textbooks find it hard to keep up with the industry. Nevertheless, my craving for news and my thirst to understand the industry and its new developments helped to improve my intellect and teaching skills.

Conceptually, by interacting with CAPS-Tourism education textbooks, my aim in this study was to conceptualise the manifestation of history in South African tourism textbooks. Also, I accept that the historical representation in the South African tourism textbooks that I selected was due to Tourism education being an interdisciplinary education subject. Although much

has been written on interdisciplinarity subjects and many researchers have used social science to conduct their research, the presence of history in an interdisciplinarity subject such as Tourism education is rare. Thus, my study fills a gap that exists in academic research. My rationale and motivation for choosing to research the presence of history in Tourism, the subject of my study, are that History education is a high-profile South African subject, and in 2023, History education was said to become a compulsory FET subject in all South African schools (Ndlazi, 2018). Therefore, by researching the presence of history in South African tourism textbooks, I fill a niche in the literature and contribute to academia. In this study, I found that there was little available information on the qualitative, interdisciplinarity nature of Tourism education content.

1.4 Focus and Purpose

The focus of this study was on understanding the presence of history in South African tourism textbooks. The purpose of this qualitative study was to understand why history appears in the CAPS-approved tourism textbooks, as the programmatic curriculum, the way it does.

1.5 Research Questions

Research questions are an indispensable component of a research plan because they drive the study (Aslam, 2010) and serve as a tool to understand the research phenomenon. The following research questions drove this study and have aided my understanding of the presence of history in Tourism:

- Why is history present in the manner that it is in South African tourism textbooks?
- What can be surmised from the nature of the presence of history in South African tourism textbooks?

The theoretical framework of a research study is based on the research questions. The theoretical framework provides a theory with pre-established knowledge to deepen one's understanding of the current body of knowledge in the prescribed field of research. For this study, using the lens of bricolage, I was able to integrate two theories, interdisciplinary theory and orientations to learning history theory, which allowed for relevant information to be extracted from these theories on multiple levels and to provide clarity on Tourism education literature. Orientations to learning history theory was applied to this study to understand the

key components that History education ought to teach learners. Kukard (2017) states that history learners must develop analytical, critical, and memory skills. This theory aided in deepening my understanding of whether the same skills were applied to the teaching of Tourism education. Interdisciplinary theory served to advance my understanding of theory building and interdisciplinary research content and to identify gaps that existed in the current body of literature. Interdisciplinary theory guided this research in fostering a more comprehensive understanding of other historical content that emerged in the Tourism education literature.

1.6 Research Design and Methodology

The research design and methodology focused on a plan to answer the research questions and contextualise the study, as well as keep the study aligned with the research topic. Chapter 4 provides a detailed explanation of the methodological choices and research design process that I followed in this study. Table 1 provides a brief description of the research design and research methodology elements used in this study.

Table 1.1

Explanation of the Research Design and Research Methodology

Research Design	Approach	The qualitative approach has the unwavering ability to provide a deep understanding of the text. This research study delved into South African tourism textbooks and, specifically, the historical content therein to uncover new insights and meanings. The qualitative approach served to collect words and images from the tourism textbooks to produce a description of the research phenomenon, namely the presence of history in Tourism education.
	Paradigm	Interpretivism was the paradigm used to guide the processes of this study. The interpretivist paradigm allowed the researcher (me) to interpret the historical content in the South African tourism textbooks. This paradigm assumes that reality is socially constructed with multiple meanings. Interpreting 15 textbooks

		allowed me to be subjective by understanding patterns that might emerge and whether multiple meanings existed.
	Ontological assumptions	Ontological assumptions deal with the researcher's view of reality and how the researcher deals with reality. Ontology aided me in exploring the social nature of reality. For this study, this constituted what exists in textbooks, what is revealed in the textbooks, and the interaction of the content in the textbooks.
	Epistemology assumptions	Epistemologically, this study aligns itself philosophically with the qualitative research approach. This research study is not involved with human participants, however. Meaning in the South African tourism textbooks were socially constructed by the participants. Therefore, indirectly, human involvement in textbooks exists. The content that is displayed in tourism textbooks is a socially constructed perspective.
Research Methodology	Methodology	Content analysis is used to examine qualitative information such as text, identify key trends, and code the data. However, this study used rational content analysis, which is a branch of content analysis. Rational content analysis was also used to identify the themes that emerged from the qualitative data, but it went further and showed the relationship between the concepts.
	Methods	This study used secondary research as a data collection method from Grades 10, 11, and 12 tourism textbooks. The historical content that is projected in these textbooks was analysed for this study. The researcher had no control over the data that was projected; however, these textbooks were easy and quick to access.

	Analysis	The data (tourism textbooks) were analysed using a three-stage process. Stage 1 entailed deductively selecting dimensions that existed using an interdisciplinarity lens and the orientations for learning history lens. Stage 2 involved using a five-dimensional model to code the historical data that existed in the tourism textbooks. During the final stage, the findings from the coding were analysed.
	Sampling	Sampling was used to select 15 tourism textbooks from all the Tourism textbooks available. Purposive sampling allowed me to rely on my judgement to select the relevant textbooks as per the learner and teacher support material (LTSM) catalogue. This was a time and cost-effective method and it was appropriate as schools in South Africa are only allowed to purchase textbooks that are featured in the LTSM catalogue.

1.7 Chapter Overview

The primary purpose of the overview of the chapters in Table 1.2 is to provide the reader with a comprehensive background of what can be expected in each chapter. The overview presented an insight into what aspects of the study are discussed in each chapter.

Table 1.2

Overview of Chapters

Chapter 1 The historical travel adventure begins	This chapter orientates the reader within the context of the research phenomenon, namely the presence of history in tourism textbooks. How Tourism education originated as a subject, the purpose of the study, and the rationale and motivation were expressed in this chapter. A brief research design and methodology were outlined to allow the reader to understand the plans and procedures used to
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	answer the research questions. An overview of the chapter was provided for the reader to gain a route map of what to expect in each chapter.
Chapter 2 Passport to understanding conversations	The literature review adopts an inverse funnel approach with themes to understand conversations. This chapter is devoted to providing the reader with an understanding of existing research regarding textbooks. This aids in situating the current study, namely the presence of history in South African tourism textbooks, within the existing body of literature. The background knowledge of textbooks addresses the gaps and recent trends and specifically focuses on interdisciplinarity content. Reviewing the literature helps to classify information in the interdisciplinary research spectrum and it serves as a premise from which contextualisation of findings is built.
Chapter 3 Time to travel theoretically	In this chapter, I discuss how a bricolage was used to provide a clear vision of the study's theoretical framework. Orientations to learning history theory states that history students should develop three major skills: analytical, critical, and memory. As this theory was insufficient because the content for this study was Tourism education, interdisciplinary theory was used to fill the gaps and understand how the presence of history is indicated in the Tourism education.
Chapter 4 Traveling from research design to research methodology	The research design and research methodology adopted in this study provide clarity on how history became reinterpreted, reconstructed, and represented in Tourism education. The research design outlines the plans and procedures executed in the research methodology to answer the research questions effectively. As a qualitative researcher, both research questions provided non-numerical data, hence, the research methodology focused on understanding why history manifests in Tourism education and grasping what could be surmised from this manifestation.
Chapter 5	This chapter serves to provide an understanding of the presence of history in Tourism education using a three-stage process. In stage

<p>Interpreting History's footprints in Tourism education</p>	<p>one, a five-dimensional model was deductively devised from orientations to learning history theory and interdisciplinary theory. Stage two allowed two topics (icons and attractions, culture and heritage) in the Grade 10, 11, and 12 tourism textbooks to be coded using the five-dimensional model. This chapter serves to show the genre and volume of history that tourism textbooks contain.</p>
<p>Chapter 6 Capturing the world one place at a time</p>	<p>In this chapter, I provided a rich thick description of 11 icons and attractions in the Grade 12 Tourism textbook. The five-dimensional model was applied to the written text and its engagement with Tourism textbook content was analysed to establish an understanding of how history is imparted to learners in the Tourism education classroom. The findings are analysed in this chapter together with the messages and ideologies that emerged.</p>
<p>Chapter 7 The last mile</p>	<p>The goal of this chapter is to provide a reflective experience of this research journey. The suitability of the content, research methodology, theories and their effectiveness are discussed in conjunction with the interdisciplinary education content. This chapter also summarised how the research questions were answered. Finally, my personal and methodological reflections are provided, and I suggest recommendations for educators using interdisciplinarity textbooks.</p>

1.8 Conclusion

This research aims to understand the presence of history in the world of Grade 10, 11, and 12 CAPS-approved tourism textbooks. With the tourism industry playing a pivotal role in the origination of Tourism education as a subject, there is constant overlap in the contextual framing. Tourism education is an interdisciplinarity subject as content from five different subjects is fed into Tourism education. There are no clear-cut boundaries or conceptualisations in Tourism education. Thus, the tourism industry is everything, and everything is in Tourism education. This research study only focuses on the historical aspect embedded in Tourism education. Chapter 1 focused on conceptualising and providing

background and contextual knowledge on Tourism education as a subject. In Chapter 2, the literature is reviewed to understand how this research study fits into what has already been researched in terms of tourism in education.

Chapter 2

Passport to Understanding Conversations

2.1 Introducing the Studies Review Family

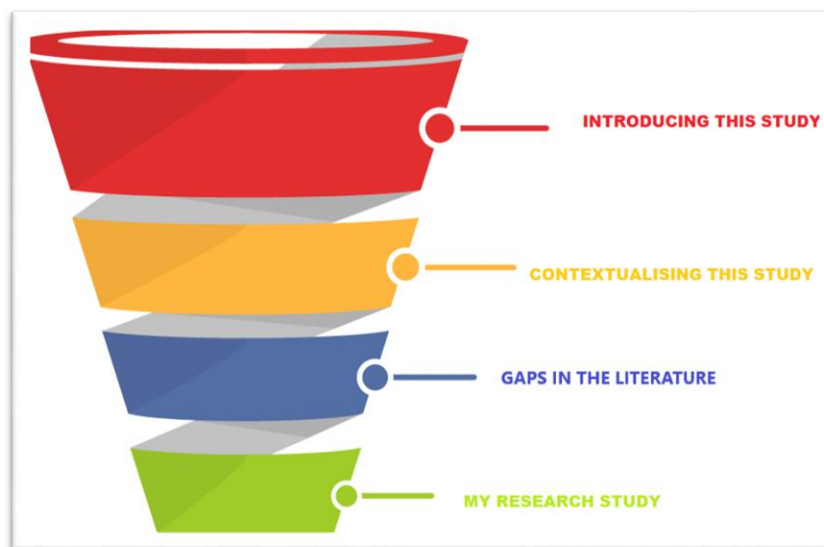
Chapter 2 is devoted to examining the literature on the presence of history in the South African tourism textbooks. The literature review drove the strategic vision toward understanding the relationship between similar studies, intersecting studies, and contradictory studies. The review of literature guided this chapter by positioning this research study within the broader body of knowledge that already exists focusing on textbooks, Tourism education, and interdisciplinarity. This chapter serves to review the existing literature dealing with textbooks, in particular tourism textbooks, and to provide an analysis of similar studies undertaken in other interdisciplinary education school subjects. The literature review also focuses on the relationship between history and Tourism education, since this study aims to understand the presence of history in Tourism education. Chapter 2 explains what literature about this study already exists and contextualises this research study within the existing literature. The literature review is done using an inverse funnel approach to position the original creation of this study and to provide a context to build the study's research findings.

Academics around the world write daily about issues they are interested in. There would be no purpose in repeating what has already been written. Therefore, it was wise to review the literature on a particular aspect of interest before writing academically to prevent recycling existing content. A literature review serves to provide an overview of scholarly research within a specific field of research. Lim et al. (2022) indicated that a review of the literature can be undertaken for a conceptual, empirical, or independent study. In a conceptual or empirical study, the review of the literature serves as a theoretical background and helps the reader to understand key concepts by connecting the concepts with existing knowledge. The literature review in an independent study provides deep insight into the current state of knowledge in the research field, how the knowledge is progressing, and the way forward. In a conceptual, empirical, or independent study, no new literature is developed, and the literature is reviewed at differing levels. The literature review allows for the identification, evaluation, and engagement with existing knowledge in a specific document. This reveals that the research is not conducted in isolation. Rather, it identifies connections with what has already been established in the field.

The literature review of this study identified and categorised specialist knowledge to propose answers to the research questions and clarify key concepts. The literature that was selected for the literature review was specialised information on the topic related to the specific field of the research. In this conceptual literature review, textbooks served as the primary source from which information was extracted. Literature on textbooks was reviewed to gain an understanding of the current state of knowledge of tourism textbooks and to provide credibility for the knowledge obtained. The literature review was used to justify this study and provide the necessary theoretical grounding on which proclamations are based (Boote & Beile, 2005; Guevarra, 2012). Conducting a literature review allowed me, as the researcher, to assess the current state of knowledge in my research study and ascertain what was already known (Chigbu et al., 2023). The literature review for this study followed an inverse funnel approach as outlined below:

Figure 2.1

Structure of the Literature Review of This Study



Initially, I began the review of the literature by explaining what a review of literature entails and the purpose of including it in a study. Thereafter, an inverse funnel diagram was used to illustrate how the literature review was structured. The introduction specifically addresses the significance of this study and how this chapter aims to contribute towards a better understanding of the research phenomenon. The next layer of the inverse funnel reveals the contextualisation of this study. The literature review outlined how the knowledge in this study

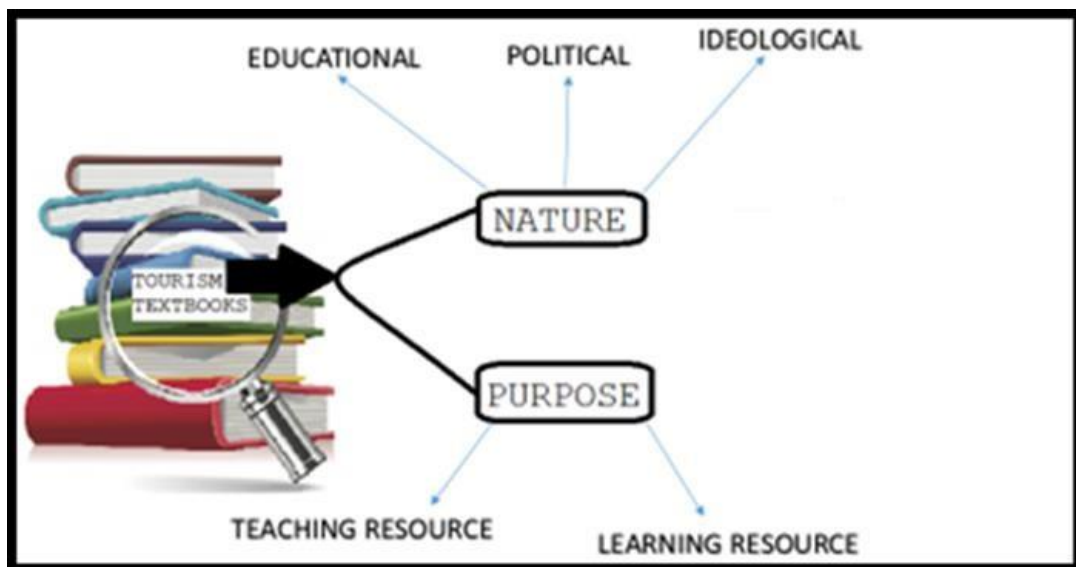
fits into what has already been researched in the field of education. The funnel is further narrowed, and an understanding of textbooks justifies the need for this research by revealing gaps in the literature. The inverse funnel reveals how this chapter contributed to this research study.

2.2 The Nature and Purpose of Textbooks

This section is divided into two categories the nature and the purpose of textbooks. The nature of textbooks for this study entailed three elements: educational, political, and ideological. The educational nature of textbooks conceptualises textbooks and discussed the expectations of textbooks in the CAPS document. The political nature of textbooks discusses the political structure that is involved in textbook development. For the study's ideological nature, it was imperative to understand the differing ideologies that is shown in the textbooks. In the second category, the purpose of textbooks deals with the way teachers used the textbooks as a teaching resource to inculcate learning at schools. The purpose also included how learners used the textbook as a learning resource. Below is an illustration of the nature and purpose of the study:

Figure 2.2

The Nature and Purpose of Textbooks



2.2.1 The Nature of Textbooks

2.2.1.1 Educational.

Learning through textbooks is acknowledged as a legitimate form of learning. Historical findings indicated that textbooks have existed since the establishment of the first school in South Africa (South African history online, n.d). A textbook is resource material that is used in the classroom containing subject-specialist content. The specialist knowledge serves as a source that provides learners with fundamental knowledge, language skills, and information. Therefore, textbooks are explicitly designed for education. School textbook topics are in line with the annual teaching plan, and the content within these topics differs from textbook to textbook. The South African government issues numerous circulars annually and also outlines in the CAPS document (2011) that every learner must have a textbook for every subject they are studying at school.

Owing to the relationship between the textbook content and the curriculum content, educational departments invest millions in this educational resource (the textbook). According to Pillay (2006, p. 9), “textbooks constitute a significant proportion of the state’s expenditure on education” (currently over R1bn per year), and he further concluded that this expense increases annually in South Africa. Educators use textbooks to formalise the intended and espoused curriculum content and prepare learners for their interaction with learners from diverse cultural ethos background. Textbooks, as both a teaching and learning resource, are at the heart of school education. Textbooks are based on national goals in the intended curriculum, and they shape the instruction given based on the implemented curriculum in the classroom. Therefore, textbooks function as mediators between the curriculum and the educator (Viholainen et al., 2015) enabling the textbook to serve as the programmatic curriculum. Textbooks are organised according to the content topic; some even state the term and week in which the content needs to be covered.

Textbooks serve an essential role in determining what content is taught in the classroom and how that content is presented to learners. According to constructivist learning theory, text holds no absolute meaning in and of itself (O’Donnell, 2020); hence, the educator is the one to add meaning to the textbook content. The educator has the interpretive power of a methodology to deliver the content and whatever aspects are emphasised in the content. The knowledge and skills in textbooks are not designed to impart new knowledge but rather to

replicate existing knowledge and truths within the institutionalised pedagogical framework (Chang & Viesca, 2022). Textbooks serve as an indispensable, reliable source of knowledge in international and local classrooms. South African schools have a proposed national catalogue listing textbooks that educators can choose from to use in the classroom. All the books in that catalogue are approved by the Department of Basic Education. Currently, there are more than “630 textbooks in use in the school system” (Businessstech, 2019, p.1), which is available for almost every school subject in South Africa.

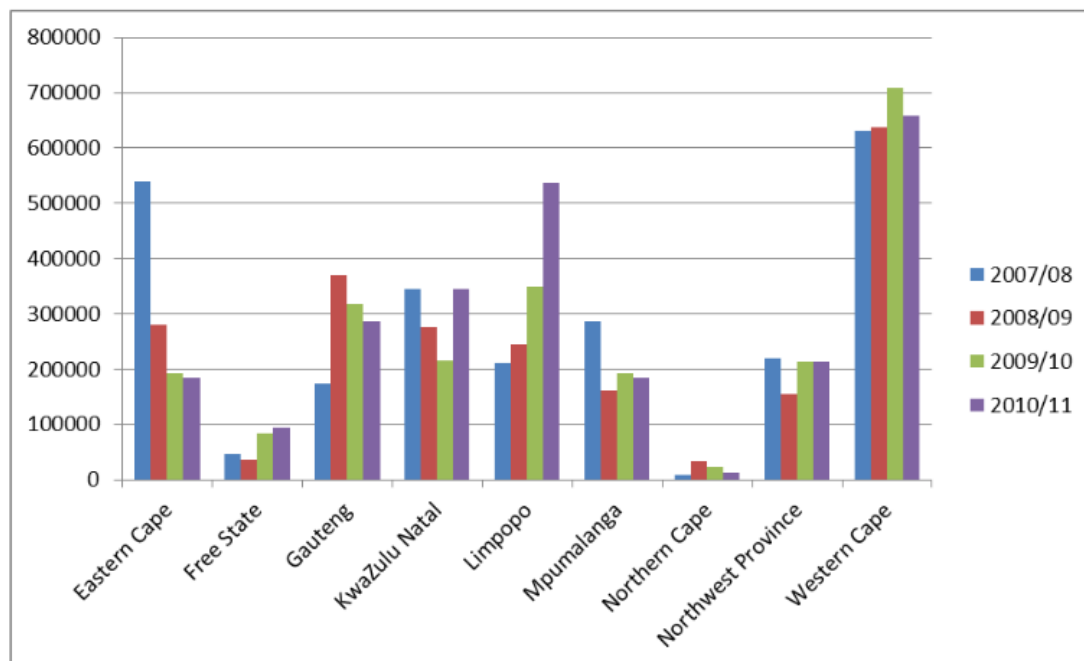
2.2.1.2 Political.

Textbooks, despite being an official knowledge artefact, cannot remain neutral as they are designed and developed by people with interests (Apple, 2023). Textbooks are used often in the classroom and, in some instances, daily, and, given the perception that textbooks are authoritative with acceptance by the Department of Education, this places textbooks in a powerful position (Chiponda & Wassermann, 2011). Furthermore, due to the large demand for textbooks, they are produced in the masses. Below is an indication of how much the government spends annually on textbooks in schools.

Figure 2.3

Histogram Illustrating the Total Spend per South African Province

Real spending on non-Section 21 schools LTSM per province by year (converted to 2005 Rand values using the GDP deflator)



Source: National Treasury provincial spending database

In four consecutive years, the Western Cape has spent over R600,000 per year on textbooks, and only two provinces (the Free State and Northern Cape) spent under R100,000. This histogram revealed that each province has invested in textbooks, with some spending more than others, depending on the budget and allocation of learners at school. The delay of textbooks issued to schools in Limpopo in South Africa some years ago resulted in learners stating that “it is hard to study for an exam without a textbook” (Nkosi, 2012, p. 1), whilst a principal from a school stated that “the absence of textbooks ... meant that meaningful learning had not taken place since schools opened” (Nkosi, 2012, p. 1). This means that teaching and learning cannot happen effectively without the textbook. The textbook standardises knowledge and provides all the content that learners require for examinations.

Textbook authors and publishers make several other choices to simplify a body of disparate facts, sources, and interpretations and make these intelligible and meaningful. “The content, skills, and political agenda presented in curricula should be exemplified in textbooks”

(Osborne, 2004, p. 28). Engelbrecht (2006, p. 2) states, “Master symbols in textbooks determine the sociocultural generalisations of a society to the extent that they become part of society’s collective consciousness, that is, deep-rooted perspectives according to which the world is interpreted.” The risk is that, in doing so, they fail to represent the diversity present in society. Textbooks from Texas and California were analysed and the findings revealed that their school textbooks were “not only shaded by politics but are also helping to shape a generation of future voters”. Nevertheless, textbooks are distorting education and indoctrinating vulnerable learners in the name of state-official education. Since textbooks mirror the curriculum, they are the closest tools that learners have to the curriculum. Textbook authors provide teachers with limited content that they have to use for that specific topic. According to Wassermann (2011, p. 1), however, “in a society like South Africa where deeply conflicting views about the past exist, it is essential to avoid a bland agreed-upon official narrative”. This highlights that there are many versions of content regarding one situation.

Textbook authors also take an interest in this opportunity and mass produce. According to Williams (2020, p. 1), “There was even a time when textbooks were so entwined with exams that the examiners wrote them, failure to buy the correct textbook could mean disaster for a school.” This revealed the profit-driven mindset of the examiner. “Textbooks have often been branded the culprit for problems in society and this is still the opinion of many people” (Swanepoel, 2010, p. 78). It is due to this trend and many other constraints, that numerous countries scrutinise textbooks.

2.2.1.3 Ideological.

In a Southeast Asian context, historically, the South Korean government predicted that by 2017, secondary schools would only use history textbooks issued by the state, rejecting private publishers because, they argued, current history textbooks by private publishers encouraged anti-American and pro-North Korean emotions and biased behaviour (Sang-Hun, 2015). In 2017, three history books prepared by the government were issued to Korean schools. However, instead of inculcating nationalism, critics accused them of minimising the darker chapters of Korean history, resulting in the abolishment of state-issued history textbooks for students (Sang-Hun, 2017). More recently, however, textbooks issued by the Turkish government have received criticism after revealing that several photos of women in it had been photoshopped to reveal them with a headscarf (Colak, 2021). Whilst the latest textbook news in Brazil revealed that textbooks would be revised to depict a “wider version of

history” (BBC News, 2019, p.1). Many countries are using textbooks to create division, abuse culture, and prepare the youth to become biased.

Critical engagement with textbook content revealed how important the textbook is in youth development. Textbooks have to be carefully examined before the knowledge is dispensed to learners. Textbooks are a powerful resource for controlling knowledge, as revealed in South Korea, and textbooks communicate with learners as they reinforce selected cultural values (Engelbrecht, 2006). It is essential to examine the values, morals, content, and cultural ethos that appeared in textbooks.

Textbooks are tools of communication; nonetheless, they are infested with errors. The State of North Carolina conducted a two-year research study of 12 popular textbooks used by educators, and the errors they found included incorrect labelling on maps, incorrect names of photographs, and grammar. Basically, all 12 textbooks had errors, yet they had an acceptable level of accuracy (Getahun, 2012). Learners need to be able to connect new knowledge with their existing knowledge to make sense of a circumstance, and being out of touch with the audience means a lack of understanding could occur, thus editors and textbook authors need to constantly keep abreast with latest trends that are occurring within the classroom environment.

Educators in Kenya have realised the importance of textbooks and “rejected new textbooks due to multiple errors” (Oduor, 2018, p. 1). Textbooks affect learners' performance because learners trust the knowledge in the book and novice educators depend on this resource entirely to teach. According to Ruddock (1989), in Japan, a research council recommended textbooks to the minister, and these were approved by the council consisting of educators, lecturers, and ministry officials. This also occurs in Singapore. Smart and Jagannathan (2018, p. 12) reveal that “the key to high-quality textbooks in the Singapore system is the careful attention paid to curriculum/syllabus design, which, in turn, is well-tuned to the education policy objectives.” Similarly, in the United States of America is also carried out by the Ministry of Education; however, only 21 out of 50 states obtained approval. The Netherlands has no official approval of textbooks.

The textbook serves as an instrument for teaching and learning in the formal classroom context. Textbooks act as the interface between official state-adopted knowledge and sanctioned knowledge from learners' cultures (Rochester & Heafner, 2021). Therefore,

textbooks move beyond the delivery of facts and are, more accurately, “a representation of political, cultural, economic, and political battles and compromises” (Jackson et al., 2023, p. 5). A selective culture is promoted through national education textbooks. Another incident occurred in the United States of America when data was misrepresented in history textbooks, impacting youth identity (Gellman, 2024). In South Africa, the Mphuthi (2024) acknowledged that life orientation textbook content could perpetuate victimisation, blame, racism, and discrimination. It was suggested by the Mphuthi (2024) that this section should no longer be taught in classrooms. Learners, or even teachers, rarely question the trustworthiness of their textbooks, nor do they question the authors' and publishers' intent or search for possible bias. Textbook authors need to employ a professional body to inspect these textbooks and editors should be the subject field specialists who analyse the textbook.

Nevertheless, as people keep abreast with post-COVID-19, they realise the transition in knowledge, statistics, and research. Knowledge is constantly improving and yesterday's information becomes outdated. Therefore, knowledge in textbooks is “basically outdated as soon as they are printed” (Simu, 2019, p. 28). For example, regarding COVID-19, a textbook printed in 2019 revealed that “researchers in Guangzhou, China have suggested that pangolins ... ant-eating mammals is the source of the coronavirus outbreak worldwide” (Cyranoski, 2020, p. 1). Another printed textbook revealed that the coronavirus originated from bats (Bhargava, 2021). Then, scientists reported that the virus spread when laboratory workers accidentally or deliberately broke test tubes containing coronavirus genomes and infected lab workers with animals SARS-COVZ (Al Hakim, 2021). As can be expected, textbooks present knowledge that is circulating at the time of research, and no abstract knowledge is predicted. The three situations above present differing views, resulting in learners learning differing views, which could result in “a risk of the content of the textbook being irrelevant” (Simu, 2019, p. 3). Countries like Vietnam have a four-year textbook lifespan to eradicate the issue of outdated information being in circulation (Fredriksen et al., 2015). Also, if there is an error in the textbook, once it is mass-printed it cannot be changed.

2.2.2 The Purpose of Textbooks

2.2.2.1 Teaching Resource.

The textbook, as a programmatic curriculum transporter, assists educators in managing lessons, giving direction to lessons, guiding the discussion, facilitating homework, and making

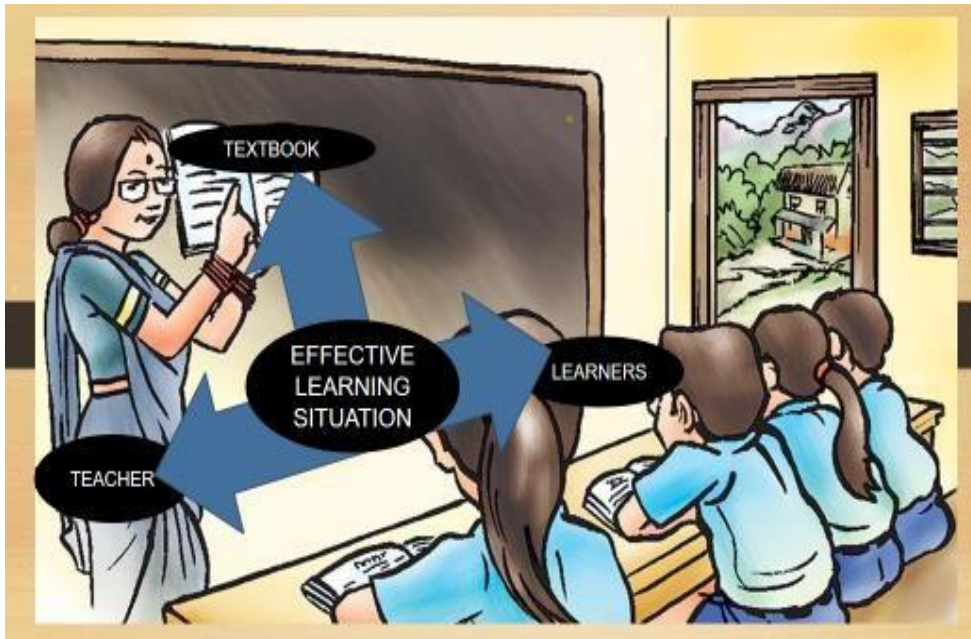
teaching easier and more organised. The textbook is also said to enable learners to learn more effectively. Lenon (2015) strongly believes that the textbooks of the past had a huge impact on education because they not only reflected the syllabuses, they influenced them, and presently, the influences are continuing as many countries believe the best textbooks were the curriculum.

The curriculum is interpreted by learners during the teaching and learning process using the textbook, and the educator uses the curriculum to plan and dispense content knowledge to learners. However, the findings from a research study by a Pan-African organisation revealed that “only 32% of South African educators had the required levels of content knowledge” in the subject that they were teaching (Veriava, 2015, p. 1). This reveals that 68%, which is the majority of educators, depend on teaching and learning resources to educate the nation. Textbooks as a resource are used daily in the classroom by educators that lack content knowledge hence, this in itself highlights the inevitable role textbooks play in transmitting knowledge in the classroom.

According to Veriava (2015, p. 1), “the functioning of textbooks is essential to guide the teaching and learning curriculum because, in many cases, educators lack content knowledge in the subjects that they are teaching.” Textbooks provide knowledge content of the subject topic and activities for learners, and some textbooks even contain homework activities. The content within the school textbooks is “based on national goals in the intended curriculum, and they shape the instruction given based on the implemented curriculum in the classroom” (Ulusoy & Incikabi, 2020 p. 1). In this regard, textbooks function as the mediator between educators and the curriculum. According to the Department of Basic Education (2016), in an effective learning situation, the textbook, the educator, and the learner have to have a merged relationship, as illustrated in Figure 2.4.

Figure 2. 4

Effective Learning Environment



Note. Adapted from Joshi (2018)

The educator would read as widely as possible on the curriculum topic and use the textbooks and other resources to create own worksheets. Educators also use the textbook as a supplementary resource for extra reading. Learners also use textbooks in the form of hard copies to understand the content in the CAPS document. This highly utilised classroom resource (the textbook) has always been at the forefront of education since it contains content of the curriculum, which helps learners grasp the content fundamental to the curriculum. The textbooks are thus used as a trusted form of official education to effectively learn the national goals outlined in the curriculum.

Some positive attributes of this artefact are that it facilitates homework activities, guides lesson discussions, and teaches in a more organised, better, and convenient manner. Textbooks also provide novice educators with confidence and security. This inevitably reveals that although the content in textbooks changes from time to time, educators still need to use this artefact for better-organised teaching. However, teachers should devise and create their teaching resources (worksheets, notes, workbooks, and so on) and textbooks should only be supplemental.

Educators use textbooks to create learners' identities (McKinney, 2005) and to transmit truths as well as facts in the education field (Apple, 2000). Also, a key finding of the report by Moody (2010, p. 1) suggests that “any good quality materials, whether electronic books or textbooks or a combination of both, used consistently and systematically by all learners, can greatly enhance academic performance.” In this manner, textbooks act as performance indicators. When educating learners, educators present knowledge, tasks, and activities as they are in textbooks.

The educator is the most powerful mediator in the classroom therefore, it can be said that “how educators and learners use textbooks in their classrooms” is fundamental (Wassermann et al., 2015, p. 167) since this is the implemented curriculum. Each educator uses the textbooks differently resulting in different authoritarian roles. Some educators use the textbook from cover to cover, others use it to explain and relate prior knowledge to current knowledge, some use various textbooks and summarise the content in the textbook, while other educators do not use textbooks at all. As William (2020) states, the mere presence of a textbook cannot have any impact on learning outcomes; the effectiveness of the content and the pedagogy makes an impact on education. Furthermore, textbooks that are encumbered with terminology and complex content set educators and learners up for failure.

This points out that textbooks need to be used as a tool and educators cannot merely teach everything that is outlined within the textbook because the heavy reliance on textbooks can lead to educators distorting education. In many classrooms around the world, this artefact is opened blindly by learners daily for interpretation. According to Pillay (2006, p. 9), “textbooks constitute a significant proportion of the state’s expenditure on education” (currently over R1bn per year), and he further added that this expense was increasing yearly in South Africa. Educators use this resource, the programmatic curriculum, to formalise the intended and espoused curriculum content and prepare learners for their interaction with learners from diverse cultural ethos. For teaching and learning, the textbook is used as a trusted instrument for subject material.

Textbooks are designed to set the curriculum in motion and precisely mediate for the educator to provide instruction in the classroom (Valverde et al., 2002). Educators examine what they are teaching because this knowledge should have a primary goal to aid in establishing learners' judicious thinking skills (Gul et al., 2014).

2.2.2.2 Learning Resource

Textbooks “guide learners with learning inside and out of the classroom, and they enable learners to learn better and faster clearly and more easily” (Department of Basic Education, 2016, p. 5). In 2014, a Court ruling under section 17, stipulated that the Department of Basic Education in South Africa had violated children’s basic rights to education because textbooks were not delivered to Limpopo province (South African government, 2014). This meant that teaching and learning were halted, and both educators and learners were deprived of this educational resource. As the curriculum-driven vehicle (Crawford, 2000) by not delivering textbooks to schools, the didactic communications of learners and educators were hindered.

When using textbooks, learners adopt an acquiescent approach towards information, merely skimming through the page in search of facts and explanations. Owing to the relationship between the textbook content and the curriculum content, educational departments invest millions in this educational resource (the textbook). Learners need to be taught how to use textbooks correctly; they should not merely memorise content and then regurgitate it in an examination. Learners are viewed as potential agents since they experience daily contact with numerous textbooks, in a variety of learning areas. As such, textbook authors and publishers also see learners as potential agents of change to bring about a better society through the promotion of a human rights message in what they write, and as proponents of democracy and justice on a human and environmental level (Morgan, 2010).

This was a consequence of the policy alluding that “every learner has access to the minimum set of textbooks and workbooks required according to national policy” (Department of Basic Education, 2021, p. 1). No single textbook is ideal for teaching and learning in the classroom, leading to the “textbook publishing industry being a multi-billion-dollar industry” (Giordano, 2023, p. 1). In English, by using novels or Shakespeare, the language can be taught and learnt for five years without change; however, Tourism education is different. It is a skills-orientated subject, so natural disasters or events that occur now will be outdated. For example, the Olympics and the attractions and activities associated with the Olympics will become outdated. Currency rates change daily, resulting in incorrect conversions. This in itself reveals how outdated tourism textbooks can be. Textbooks enhance theoretical knowledge, which is compatible for certain subjects but Tourism education requires the development of skills in learners. Learners depend on content from the textbook for examinations, but the subject actually requires them to develop a skill, for example, currency conversions are skills learners

have to learn, and memorising content from textbooks will result in them failing. In South Africa, the CAPS curricula of all subject's state that its purpose is to equip learners for meaningful participation in society as citizens of a free country.

2.3 Interdisciplinary Knowledge in Textbooks

Textbooks as a resource have gained a valuable position globally and in the South African classroom. The textbook, as a trustworthy dispenser of official content, has been around and used for decades. Almost every school subject uses a textbook as a resource to drive the vision of dispensing education. According to Golding (2014), educational textbooks should serve as a source for successful teaching. Therefore, these books need to be user-friendly to promote understanding; therefore, the language used should be simple, and the topics covered in-depth, thus making sense of complex ideas. Whilst there is a plethora of research on textbooks (both in South Africa and globally), there is still a dearth of research on interdisciplinarity textbooks.

Golding (2014) suggests that the ideal interdisciplinarity textbook should offer practical knowledge with skills. Learners should be offered a “learning to do” experience rather than a “learning to know” experience (Golding, 2014, p. 924). Learners are programmed to think in a monodisciplinary manner since most of their subjects do not require integration therefore, they tend to take a narrower approach to thinking. However, in reality, certain situations force people to be interdisciplinary knowledge thinkers. For example, building a house is the task of a construction worker. Nevertheless, it also requires an interdisciplinarity approach to deal with issues such as design (an architect), plumbing (a plumber), electrical connection (an electrician), building inspectors, and other planners. Insights from all these people need to be considered in the process of building a house. Similarly, if learners are taught how-to-do skills, this will be lifelong learning. Learning-to-do experiences provide advice, guidance, and numerous examples to enable the reader to understand, provide a justification, and illustrate interdisciplinary knowledge. Interdisciplinary education content is complex, but if the textbooks guide learners to link the content between the subjects, it will create a better understanding since as Iyer (2011, p. 18) highlights, there are no “prescribed pedagogies for interdisciplinarity subjects.” Different integrated subjects create different approaches to teaching and learning, which means that Tourism education will be taught differently compared to social sciences; however, both these subjects are interdisciplinarity.

Knowledge within interdisciplinary education subjects has no content balance. Studies by Golding (2014) confirm this by pointing out that interdisciplinarity textbooks have difficulty aligning diverse content knowledge due to the variety of perspectives from different subjects. Besides the imbalance of diverse content knowledge, research by Beilin and Bender (2011) has revealed that interdisciplinary knowledge in textbooks lacks a general acceptance of the correct answer and it also lacks measurement to measure if the answer is right. Nevertheless, readers create their rational understanding of the constraint and measure it based on their perspectives.

According to Perry (1970) there are three categories that interdisciplinarity reader's perspectives can be classified into. The first category is an absolutist reader. This reader believes that knowledge is objective, thus, all statements read are either right or wrong, true or false, correct or incorrect, and good or bad (Kuhn, 2010). In other words, an absolutist reader aims to get an unambiguous answer from the source, which is not possible in an interdisciplinarity situation since knowledge cuts across disciplines and ambiguity does arise. The second category is a relativist reader. The relativist reader connects to content that is interdisciplinarity with regard to their beliefs, theories, and values (Perry, 1970). A relativist reader depends on opinions to gain a better understanding of the content and considers all the content as equally essential. The third category is a reasoned judgment reader. This reader evaluates the interdisciplinarity content and develops a reasonable and creative judgment that balances the diverse perspectives (Paul, 1990).

According to Golding (2014), absolutists and relativists would not be able to find a solution to a complex interdisciplinary research problem as their methods of understanding content only deal with mono-disciplinary content. The reasoned judgements framework would be more compatible with interdisciplinarity content since this approach uses multiple conflicting disciplinary perspectives and showcases a more complete picture. Nevertheless, Iyer (2011, p. 140) points out that "the conceptual understanding of the process of integration differed from teacher to teacher." As can be expected, interdisciplinarity content presents a multitude of foci. Therefore, using a reasoned judgment approach will differ from one person to another and also from one interdisciplinarity textbook to another. There is no one-size-fits-all method. One might well argue, then, that the process of interdisciplinarity requires readers to engage in highly abstract, multifaceted, and invisible thinking (Golding, 2014, p. 929). Repko (2009) suggests that this method is too highly complex for novice interdisciplinarity readers and it is essential for textbooks to adopt a strategy of presenting readers with a model of the

interdisciplinarity process used within that textbook that they could follow. Golding (2012, p. 260) is in agreement that providing this model is key to understanding interdisciplinarity thinking; however, this model must be a basic interdisciplinarity model, and this model must involve three major steps:

Step one: Identify a broad and complex problem, issue, or task that cannot be satisfactorily addressed from just one disciplinary toolbox.

Step two: Understanding the different disciplinary approaches that are needed to solve the problem, address the issue or complete this task, and lastly,

Step three: Integrating these approaches to produce a viable solution, reasonable judgement or a product that creatively accommodates that different perspective.

These three steps work in conjunction with the five characteristics of interdisciplinarity outlined by Iyer (2011). The first characteristic is to look intensely into the theme taught and the method of teaching; secondly, it would be essential for the reader to understand the foundations of the disciplines that are being combined; thirdly, examine the facts that have been presented by a specialist in the field; fourthly, merge methods and practices and determine the best pedagogy to be used in the classroom since there cannot be any prescribed pedagogy for interdisciplinarity subjects; and finally, ensure that all disciplines receive equal attention. The teacher now has to become a connection specialist. For instance, in Tourism education, the educator needs to make connections between five subjects.

If an educator is not a Tourism education specialist, making connections will pose constraints, contradictions will occur, and epistemological perspectives will clash. Allowing a single discipline specialist to teach Tourism education will result in the teacher focusing mainly on their preferred discipline. For instance, if a teacher is a geography specialist, the teacher will do justice to the geography content within Tourism education and not fairly explain the other four subjects. By forcing content to fit into a specific frame (one discipline), understanding within an interdisciplinarity subject will become marginalised. Iyer (2011, p. 23) states that “without acquiring the basic knowledge which underpins each discipline, teachers will not be able to provide learners with a holistic understanding of the disciplines, hence resulting in an ill-equipped educational experience.” This clearly shows that if teachers cannot integrate content knowledge in teaching, interdisciplinarity knowledge will become fruitless because non-integration results in mono-disciplinary thinking. Meaning within the content is best understood

by examining the interaction of the content from multiple perspectives and grasping a holistic conversation across disciplines. If interdisciplinarity textbooks were appropriately designed, they would provide useful interdisciplinary education (Golding, 2014). Interdisciplinary education is a collective effort from multiple disciplines to explain a situation, reflecting diverse perspectives.

2.4 Tourism as an Interdisciplinarity Subject

Tourism education, as a discipline, has been questioned due to the merging of multiple subjects. Several academics (Colquitt & Zapata-Phelan, 2007; Tribe, 1997) argue that to categorise a subject into a discipline, the subjects must have original existing theories and the subject must also have significant achievements obtained in the past, as well as agreed-upon definitions. Tourism education should not be classified as a discipline because it does not have its own agreed-upon definitions, and Tourism education concepts work its isolation. Tourism concepts do not form a linkage with other disciplines, and they have no linkage to analyse the world; besides, Tourism education does not have distinct concepts. In other words, these insights argue that Tourism education is not a discipline as Tourism education borrows theories from the five merged subjects. It has no past since it is a fairly recent subject.

Nevertheless, with these insights, tourism literature has revealed that there are still disagreements amongst academics regarding whether Tourism education is a discipline. However, Tourism education is not being accepted as a discipline. Franklin and Crang (2001) point out that Tourism education is driven by policy and the business industry; hence, the information relating to Tourism education is supplied by accommodations, transportation, and other services. Cooper et al. (1998) claim that Tourism education lacks a theoretical framework; hence, it cannot be classified as a fully-fledged discipline. Statements cannot be tested against experience utilising criteria due to the lack of theory.

Tourism literature has revealed that there are contradictory perspectives among academics. “There are so many disciplines delving into tourism research that researchers in the field of tourism cannot build a unifying paradigm” (Taillon, 2014, p. 4). Although contemporary, no status is agreed upon regarding Tourism education’s current positionality as a discipline. Before understanding the content embedded in tourism, it is imperative to understand the position of the subject in academia. Tourism is a contemporary global multidimensional phenomenon, and as new information comes to light, it is also regarded as a phenomenon of

socio-economic importance. While tourism is a socially recognised phenomenon, its status as a scientific object within the field of academia is still under question (Darbellay & Stock, 2012).

The attitude toward interdisciplinarity subjects in secondary schooling educational settings has been viewed in a profoundly negative light since the “growth of interdisciplinary research and education is accompanied by uncertainty about how to evaluate interdisciplinarity work” (Mansilla, 2006, p. 1). This negative view was further supported by Hostetler (2005), who states that determining and distinguishing where integrated subjects end and meet are rather problematic. Interdisciplinarity subjects involve “disciplines being brought together, preferably in such a way that the disciplines interact with one another and have some effect on one another’s perspective” (Rowntree, 1982, p. 135). According Jun et al., (2017) educational experiences are more authentic when curricula reflect real life, which is multifaceted rather than being classified into a neat subject package.

Each discipline has its meanings that are influenced by the knowledge traditions in which they reside, including categories of thought, common vocabularies, and a code of conduct (Frost & Jean, 2003). Global constraints are complex; therefore, no single discipline can adequately describe and resolve this phenomenon. Jones (2009, p. 78) asserts that “learners who have the skills that interdisciplinarity courses provide are so valuable to our future that they are now sought out by colleges and businesses”. Repko (2009) emphasises that interdisciplinary education teaching fosters advances in cognitive ability, while other educational researchers have identified several diverse educational benefits of interdisciplinary education learning, including the ability to recognise bias, critical thinking, tolerance of ambiguity, and ethical concerns (Kavaloski, 1979; Newell, 1990; Vess, 2009).

Jones (2009) advocates that an interdisciplinary education curriculum is time-consuming and requires collaborative teamwork; therefore, it can be hard and exhausting. Naiman (1999) agrees that there is often a feeling that disciplines are watered down, and interdisciplinary education graduates are often considered less competent than focused specialists. It is important at this juncture to acknowledge opposing views since some scholars argue that interdisciplinary education forms of learning are prevalent and growing in abundance and stature throughout higher education (Edwards, 1996; Gaff & Ratcliff, 1997). Tourism education has a very close relationship with the economic development of the tourism industry. However, despite rapid growth over the past 40 years, Tourism education still faces uncertainties in terms of the content and nature of Tourism education degrees, and this restricts employment

opportunities for Tourism education graduates (Airey, 2005; Dale & Robinson, 2001). Tourism education is an interdisciplinarity field requiring different employment abilities and competencies that have yet to gain attention from tourism educators in academia (Batra, 2016, p. 1). Learners aspiring to take up tourism as their career must be aware of the professional commitments of the industry because the future of the tourism industry requires creative ideas from the next generation (Batra, 2016, p. 1).

Tourism as an activity contributes to the economy. The inputs of economic, social, cultural, and environmental nature are essential, often being described as being multifaceted. Lickorish and Jenkins (2007, p. 1) point out that “the major constraint that revolves around describing tourism as an “industry” is that it does not have the usual formal production function, nor does it have an output which can physically be measured. The minute amount of literature based on the historical value that penetrates through the corpus of tourism revealed that there are three major reasons that historians separate themselves from tourism. Time plays a major role in historical events. When an incident occurs, it is fundamental in historical writing. Although time frames in history may vary in different occurrences, traditional historians prefer an occurrence that has values and a specific standard period (Barnes, 1962; Burke, 1991; Carr, 2001; Collingwood, 1959; Evans, 2001; Kanjanaphan, 2000). The attempt to allocate a period enables an understanding of the social processes in the context of historical events. According to History.com editors (2020), history is often studied using chronology – for example in American history, initially was the American revolution, then the federalist era, thereafter the war of 1812 then the age of Jackson, and then the civil war and after that reconstruction, and then the gilded age. What this connotes is that tourism occurrences are endless. Every year there is the Getaway show, Africa’s Travel Indaba, and other events. There is no specific time frame for visiting attractions or any incidents that apply only to tourism, thus the time frame is continuous.

To historians, the location where an occurrence takes place is of paramount importance. Traditional history is centred on national history formation therefore, history focuses on a national level instead of a small-scale unit because local people are seemingly insignificant (Thompson, 1978). In history, cause and consequence are fundamental components. However, to establish a better understanding of these components and getting an understanding of where the action happened is comparatively important. Tourism events occur locally, nationally, and internationally on a small scale, in comparison to historical events.

A theme of historical writing is that it illuminates values and experiences. Historical discourses are characterised on a national scale since these discourses represent national attitudes and national identity, which leads to substantial changes in societies (Phongpaichit & Baker, 1995). The study of an event in tourism is rarely connected on a national scale, which minimises the historical essence (Tribe & Paddison, 2023). It is no secret that how interdisciplinary education subjects like Tourism education adapt knowledge from core subjects like History education has been a concern for historians. Documented findings by Hanpachern and Chatkaewnapanon (2013) showed that there are reasons for historians to separate themselves from the tourism phenomenon. World Wars, the Holocaust, and many other historical events have impacted identity, nationality, and society whilst tourism events do not have that impact.

2.5.1 Acceptance of history in Tourism education

Despite being the world's largest and most dynamic industry, including the significant contributions dominated by studies in economics and business, the phenomenon of tourism has only gained historical research and writing fairly recently (Hanpachern and Chatkaewnapanon, 2013). Historians have slowly recognised the potential significance of tourism's past for their discipline. Studies by British historians reveal that their interest in tourism, especially in the Mediterranean Passion, which started in the early 1970s; however, publications began much later (Hazbun, 2024). In Spain, historians developed literature on tourism and linked it to neo-colonialism (Gaviria, 1974). The French and German historians developed their interest in the overview of tourism history across the Western world, relating literature to The Grand Tour (Florida-Benítez, 2023).

Despite studies in the field being done, academic studies in the field reveal minimal contributions as professional historians did not accept the legitimacy of the historians of tourism. The history of tourism also attracts writers outside the field of academia thus, lowering its status. Nevertheless, with the rapid progression of historical discourses being expressed in Tourism education, global conferences are being held to develop an interest in tourism history. "Since its inception in 2009, the Journal of Tourism History has sought to expand the interdisciplinary field of tourism history (Hazbun, 2024, p.125)." This reveals that there is a keen interest in tourism history as these conferences draw global media attention. Other tourism history conferences were held in China, Vietnam, Turkey, Sydney, and Amsterdam. Studies by Holden (2005) suggest that Tourism education needs to take proper account of

history and resolve oversimplification of facts since this distorts one's understanding of the event.

By incorporating historical approaches into Tourism education, studies by Evans (1997), and Tosh (2008) provide evidence that this will open more opportunities in the tourism field and allow for comparison in a core subject and an interdisciplinarity subject. It will also contextualise understanding in Tourism education. However, many historians, including Di Viao and Weisdorf (2009), Walton (2010), Lee (2007), Gingras (2008), and Clark and Rowlinson (2004), remain sceptical about incorporating a core subject to form an interdisciplinarity subject because this will falsify values and attitudes when building bridges to integrate knowledge. Research by Walton (2009, p. 115) acknowledges that any study of Tourism education “cannot be understood without reference to what has gone before, nor ... to predict the future without achieving some understanding of where we and others have come from.” Therefore, it is evident that tourism depends on history for richness and depth in content understanding of heritage tourism.

Borsay (2000) agrees and reveals that heritage tourism requires a genuine and grounded appreciation of legacies of the past with events and customs that live on. Wallace (1989) and Moore (2000) argue that tourists do not need an informed understanding of detailed historical information since it will become too complex to understand. Wallace (1989) and Moore (2000) further state that re-presenting historical information without destroying its essential appeal, will make understanding easier, and make the event more marketable and attractive for tourists. Despite this postmodern perspective, historians strongly believe there is a fine line between education and entertainment and by distorting historical understanding of an event, it will lead to propaganda, thus allowing re-interpreted or even misinterpreted historical understandings and defeating the purpose of history in Tourism education. The purpose of history in Tourism education is to systematically organise national identity and distinctiveness. Therefore, historical commodities in the form of cultural identities, historical events, and historical heritages have functioned to promote and develop the tourism industry (Du Cros, 2002; Richter, 1999; Robinson et al., 1996).

2.5.2 Touristification of history

Touristification as a phenomenon has gained popularity recently and its impact has flooded multiple spheres of history and social life. Touristification as a conceptualisation involves the

transformation of an affluent area through tourist activities (Ojeda & Kieffer, 2020). Therefore, it can be said that touristification is a process that drives the vision of transformation in a specific area, resulting in that area becoming an object for tourist consumption. Studies of touristification literature have shown that the process of touristification can have both positive and negative effects on affluent areas (Sequera & Nofre, 2018).

Weber (2020), in his thesis, *Don't Be a Tourist! Imagining a Post-Touristification Berlin*, theorised the constructs of how touristification occurs. He stated that before an area is transformed, the country needs to consider the type of tourist they attract. The type of tourist being attracted to the country will determine how that area needs to be constructed or reconstructed, for example,

“[A] nightlife tourist will be interested in a convenience store, bar, club, or streetscape, a sightseeing tourist prefers a monument, landmark, historic sight, square, museum, tour, or neighbourhood, whilst a consumer tourist is attracted to a store, shopping centre, shopping street, flea market, market hall, restaurant, café, a nature tourist would like to visit a lake, forest, trail, park, botanical garden, garden, an event tourists preference would be an arena, stadium, street, public space, private venue, route, a cultural tourist likes to visit places such as the art museum, gallery, cultural centre, gastronomy, street art, concert hall and a working tourist will enjoy a business district, convention centre, hotel, co-workspace (Weber, 2020, p. 24-48).”

As can be expected, different types of tourists have differing preferences and these need to be taken into consideration when transforming an area. Transformation is already occurring in numerous cities such as Prague, Paris, Berlin, London, Barcelona, Venice, Madrid, and Malaga. Recent developments of cocktail bars, night clubs, four- or five-star hotels, and other exotic transformations in Europe have strongly indicated that nightlife has become a major contributor to the economy (English, 2024). From sophisticated culinary tastes to fine dining, dance, and music, studies by Nofre (2020) have indicated that a rapid transformation of European urban areas have received priority in areas such as Prague, Paris, Berlin, London, and Barcelona. Catering to millions of nightlife tourists weekly, changing the environmental setting was essential to satisfy the needs of partygoers. Some major transformations included a world-class resort on the island of Ibiza and the most famous techno music club in Europe (Schofield & Rellensmann, 2015).

Besides positively contributing to the economy, nightlife tourists have disrupted the social and cultural value of local communities in Europe. Research by Nofre (2020, p. 2) has shown that “touristification of local nightlife has led to the rise in rental prices ... and a significant number of iconic and historic places are replaced with tourist apartments”. In addition to this, other constraints are occurring in Europe and these include what Nofre (2020, p. 4) terms, the despicable “behaviour of drugs and alcohol-fuelled patrons, during the night”. The overconsumption of alcohol is also resulting in violence and noise disturbance at night. The impact of mass tourism has also provoked “prostitution, crime, drug gangs, and sexual exploitation in the area and the culture of nightlife tourists have contributed towards disrespecting locals and in directing causing a loss of tangible and intangible cultural heritage” (Nofre, 2020, p. 3). This short-term-stay by nightlife tourists is causing term long-term effects on residents and locals.

Research by Fernández et al. (2019) has confirmed that touristification is also occurring in Malaga. In a positive light, touristification has resulted in job creation and significantly contributed towards uplifting the community and income. However, job creation in the area is not sustainable since tourists mostly flock in during peak season (holidays). The revenue from tourists is assisting tremendously in new developments in Malaga and this income also helps to preserve Malaga’s heritage (Fernández et al., 2019, p. 97). By preserving their heritage, the pride and identity of the country's heritage are revealed as fundamental.

However, touristification also negatively manifests in Malaga. The influx of tourists during peak season causes a strain on the city's natural resources (water). Tourists do not conserve water since they are only there for a short period. Common facilities such as the beaches are also abused since it is free and there is no restriction on time. Residents complain about noise levels and excessive partying by tourists and, as a result, many locals also feel a lack of disrespect. Fernández et al. (2019) also observed that locals complain about the lack of hygiene by tourists and how they are affected by the traffic congestion. Tourists want to live close to the attractions, resulting in the majority of the infrastructural development (especially accommodation establishments) taking place in these areas. As a result of modern development, food and housing prices in these well-developed areas have escalated posing affordability constraints for locals.

Another major constraint is the loss of historical heritage due to the demand for infrastructures related to tourism, which contributes to demolish or transform historic buildings to host tourism

activities, as in the case ... there are pressures to build a new hotel at the expense of a historic building (Fernández et al., 2019, p. 103). Touristification is thus causing a loss of built heritage. Built heritage is a man-made structure that provides an identity for a community; hence, this structure has historical significance (Martins et al., 2017). Built heritage structures include monuments, houses, small modest buildings, and places of worship. Studies by various scholars have revealed that in the Netherlands (Kaya et al. 2021), and Malaysia (Mohd-Isa et al., 2011) built heritage has been adaptively reused to boost the economy and create awareness of the heritage site. Many built heritage sites in these countries have been affected by natural disasters (volcanoes, hurricanes, floods) and they lack funding for proper maintenance thus, the introduction of tourist aid financially.

In Spain, built heritage has also been used to attract tourists; however, “in the pursuit of political correctness and profit, the language used in the touristic panel boards mutes the heart-breaking experience of exiled Andalusians, Moriscos and Sephardim, who lost everything when they were expelled from Spain” (Marin-Aguilera, 2018, p. 491). Spain is, therefore, using tourism to hide the painful past of the country’s history. Whilst “in Venice, Barcelona, Madrid, London... there are frequent protests and debates around the need to limit the daily number of visitors in historic centres” (Fernández et al., 2019, p. 103). Historical sites cannot be rebuilt with the same significance, once the original has been destroyed. Hence, it is of paramount importance that locals preserve what is left for future generations to experience. Many significant buildings and historic centres have had to be demolished for the reconstruction of an epic tourist entertainment facility.

In 2016, statistics done on hotels in Paris revealed that registered overnight guests amounted to 44 million (Hotel Holding France, 2019). These were just hotel statistics; some tourists also reside with relatives and friends and some consider staying in private accommodation establishments or Airbnbs. Receiving well over 100,000 visitors per day, the number of visitors exceeded the physical carrying capacity of the area (Freitag & Bauder, 2018). Locals are not impressed with the influx of tourists, which has resulted in numerous protest actions. The locals even went as far as explicitly stating that tourists were not welcome in the neighbourhood (Fuller & Michel, 2014). During the carnival event in Venice, approximately 60,000 visitors per day are accommodated and the city’s population is 55,000, increasing the total to 115,000 people, and exceeding the physical carrying capacity. This has resulted in the locals protesting against tourists with placards stating “tourists must go away” or “they are

destroying this area” (Burgen, 2018). Touristification is causing conflict between residents and tourists.

Similarly in Spain, some popular destinations are experiencing tourists at an accelerating rate, which is amounting to more than four times the country's total population causing an increase in noise levels, waste pollution, illegal apartment rentals, inflation of house prices, and the creation of anti-tourist graffiti stating that tourists must get out (Yedroudj, 2018). A similar incident occurred in Jeju. As a result of the high rental prices, residents are displaced and they are forced to leave the area and relocate. A similar incident is occurring in Jeju; low-income residents cannot afford the rental and they are forced to relocate (Kim et al., 2020). Another problem that the citizens of Jeju are experiencing is global franchise businesses are replacing local businesses resulting in unemployment among locals and increasing the crime rate in the area (Milano et al., 2019).

Textbook research is a well-established field and reviewing literature was essential for this study to consolidate the knowledge that exists. The research has revealed that textbooks are studied widely and understanding the nature and purpose of textbooks is common amongst researchers. Educationally, the textbook is a valuable resource in the classroom as it embodies the curriculum and aids the process of teaching and learning. Politically, researchers have proved that textbooks are infused with bias content or ideologies that project a misrepresentation or an under-representation of content knowledge. Transdisciplinary, multidisciplinary and interdisciplinarity models, methods, and development of content have been explored in the research field; however, there is a dearth of research in interdisciplinarity textbook research. This dearth in the literature creates a niche for this research study. The presence of history in tourism textbook is also unique since this study looks at the manifestation of one subject within another.

2.6 Conclusion

Chapter 2 reviewed the literature on interdisciplinarity textbooks. The chapter was organised using an inverse funnel approach. The funnel has four layers. Initially, the study was introduced, and then it was contextualised. The educational, ideological, economic, and political knowledge depicted in textbooks was revealed both locally and internationally. Next, the funnel highlighted gaps throughout the chapter, and finally, my research study was discussed. I explained Tourism education from an interdisciplinarity stance and showed the

conflict that arises from history in Tourism education. Unveiling the acceptance of these subjects was next, and finally, the study explains how the touristification of history occurs. All the categories within the funnel aided in me gaining a better understanding of how history is unveiled in Tourism education.

Regarding interdisciplinary theory, the argument is that interdisciplinarity is not unique to Tourism education; it also occurs in other disciplines, such as Economic Management Science, a subject in which Accounting and Business Studies are combined, and in Social Science, in which History and Geography are combined with many other disciplines. A review of the literature on interdisciplinarity revealed discourses on the contestation of Tourism education as a discipline. However, a greater part of the literature on interdisciplinary knowledge in the context of Tourism education was reviewed to contextualise this research study. The next aspect reviewed the literature on the nature and purpose of textbooks as well as the interdisciplinary knowledge that is shown in textbooks. I make the argument in this section that interdisciplinary knowledge is not equally represented in textbooks. As much as tourism textbooks are necessary for teaching and learning, Tourism education content is often outdated because the education field needs to keep up with the tourism industry as outlined in Chapter 1. South Africa, being a democratic country, uses education to promote ideologies and Tourism education is said to bridge the gap between the marginalised community and creating employment opportunities in the tourism industry. This justifies this study, which is to understand what ideologies are present in Tourism education. In the next chapter, I present the literature on interdisciplinary theory and orientation to learning history theory and explain how the tenets of this bricolage lens are brought together to constitute the theoretical framework for this study.

Chapter 3

Time to Travel Theoretically

3.1 Introduction

The contextualisation of this study in Chapter 2 revealed that textbooks are a trustworthy resource used in the classroom for teaching and learning in South Africa. However, the research also showed that there is a dearth of understanding of the ideology that is embedded in tourism textbooks. This study aimed to cover that gap and understand the historical discourses revealed in tourism textbooks. This chapter is an extension of the literature review in Chapter 2, and is, therefore, intrinsically connected to it. In the previous chapter, the study was contextualised, and insight was provided into what scholars have already done on this research topic. In this chapter, I ground this study in the theoretical literature.

Data were gathered from tourism textbooks to provide answers to the research questions outlined in Chapter 1. However, before establishing the criteria for answering these questions, a theoretical framework needed to be adopted for me to understand the study conceptually. Grasping a conceptualised theory was imperative, and an explanation of why this study required a theory is discussed in this chapter. I thus briefly inform the reader about the theoretical framework and why it was needed. This chapter continues by positioning interdisciplinary theory and orientations for the theory of teaching history as the framework's theoretical lenses. The relationship between this theoretical framework and the data analysis allowed me to clarify my position and generate trustworthiness for this research. Through these lenses, I explore understandings regarding why and how history is presented the way it is in Tourism education. Finally, the chapter concludes by drawing the argument to a close.

3.2 Theoretical Framework

A theoretical framework serves as a structure that supports, orients, and describes the theory in a research study. It guides the understanding of the existing research phenomenon. In other words, it can provide a clear lens to deepen understanding of a research topic. Focal concepts and relationships between these concepts are identified in a theory's framework. Qualitative research studies use existing theories to analyse and interpret data that are firmly grounded in theoretical constructs (Merriam & Tisdell, 2016). Existing theories derive from various disciplines, such as psychology, anthropology, and economics, intending to view the same aspect in various ways and bring understanding to the current topic. Theoretical frameworks

for qualitative research thus exist, and the researcher needs to select a framework that complements their type of research.

There is no ideal framework that can be used for a study; rather, the topic needs to be examined, and a framework selected depending on the perspective that the researcher intends to present. Hughes et al. (2019) believe that contemporary theoretical frameworks largely remain a constraint for numerous graduate and postgraduate students. However, Anfara & Mertz (2006) believe that even experienced researchers have trouble with the theoretical framing of a research study, especially in identifying and implementing the best framework for a specific research study. Nevertheless, theoretical frameworks have been tried, measured, and tested in numerous educational research studies, and they are said to provide a clear rationale and suitable direction for a research study (Vinz, 2015).

Constructing a theoretical framework to explain what will be logically done in a thesis can be daunting and challenging. I encountered numerous challenges in selecting the most appropriate theory for the framework of this study. Initially, I assumed that all research studies should have one theory. However, after much reading, I realised that the researcher controls the thinking process, and the theory guides connections made with the data within the study. When I fully understood that the framework of a study could have more than one theory, it made more sense because this would guide every aspect of my study, from the development of the research questions to understanding the research phenomenon to the discussion of the findings, data analysis, and conclusions. The selected theoretical framework would support the rationale, enabling me to conduct this research and clearly define my viewpoint. Furthermore, the theoretical framework acts as a theory support structure to guide the research process and explain why the research phenomenon, in this case, the presence of history, exists the way it does in Tourism education. The suitability of the theoretical framework assures the reader that the study is not based on personal instinct but rather is informed by reputable theories within the field of study.

A theoretical framework for a study is an asset since this framework forms the fundamental foundation from which all knowledge relating to the study is established (Collins & Stockton, 2018). Therefore, it can be said that the framework anchors the study in existing scholarly works, thereby enhancing its validity. Theoretical frameworks are critically important to a research study as their omission will result in an obscure vision because the framework implicates all decisions that inform the research process. Developing a passion for your

research can lead to biased statements, preconceived notions, and inseparable attachments, which may cause uncertainty in the research study. Therefore, using a theoretical framework for a study cannot be stressed enough. Theoretical frameworks can be essential in shaping our understanding of the world. The framework also guides theoretical understanding by highlighting significant features of the world.

Theoretical frameworks also have a direct influence on the research methods of some studies. For example, interdisciplinary theory is interested in making connections between disciplines and constructing meaning within a particular context. This determines that qualitative methods that focus on integration will be most appropriate. Different theoretical frameworks provide a variation in strength for the core connections of the methods selected. Nevertheless, all frameworks aim to create a deep level of understanding. In line with Kivunja's (2018) research, my theoretical framework strengthened this study by clearly outlining its assumptions so that the reader can critically understand what guided the data analysis and interpretation. Furthermore, in addition to stating the assumptions, the variables were to be illustrated to reveal the analysis.

The research questions of how and why history is presented the way it is in the subject of Tourism education needs to be addressed, and having a theory aided me in identifying the limits within the generalisations. The theoretical framework for this study specifies which variables influence the presence of history in Tourism education and allowed me to examine and grasp a conceptualisation, build relationships, and create predictions. Therefore, it can be seen evidentially that the theoretical framework was required as it provided a blueprint for my study. The main objective for implementing a theoretical framework was to help make the findings in this study significant and guide the establishment of connections between abstract and concrete knowledge.

3.3 Embracing Theory

The daunting status of educational theory in the field of research has been up for scrutiny for some time. Educational research builds on numerous diverse research interests, resulting in the theory becoming fragmented and non-homogeneous (Norwegian Research Council, 2011). Nevertheless, theory has been used as a significant feature in research studies, including this one, to understand what is critically important in reality and aid in the explanation of the research phenomenon. Theories are used purposefully as a creation that serves as a

tool to illuminate the focus when dealing with an unknown variable in a study. A theory brings the ability to explain precisely why things happen in research. Therefore, a theory is significant to all research studies regardless of the subject and research level (honours, master's or doctoral degrees). A theory provides a foundation for a research study. When building a house, the strength of the building lies in its foundations; similarly, in a research study, the strength of the study lies in an applicable, deep-rooted theory.

The primary purpose of theory is to identify the research phenomenon and establish a vision to explain and predict the direction the study should follow. Theories guide the researchers' thinking and outline generalisations regarding the observation of the core arrangement of ideas. Theories are foregrounded as the path to knowledge, as different theories represent different explanations. A research study by Saunders et al., (2009) reveals that in some research areas, theories are so accepted that they are often taken for granted and not stated initially. However, just because it is not reported does not mean a theory does not exist; it means that the theory is covert. For this study, the theory is not covert. Rather, it has been used as a means to understand concepts, serve as a guide to reveal how the relevant concepts are combined, and aid in explaining and predicting how and why things are the way they are, thus making the understanding of social change easier and organised. The theory is supported by the interpretive paradigm, which indicates that human constructs (in this case, textbooks and, specifically, tourism textbooks) assisted in defining the stance taken by this study.

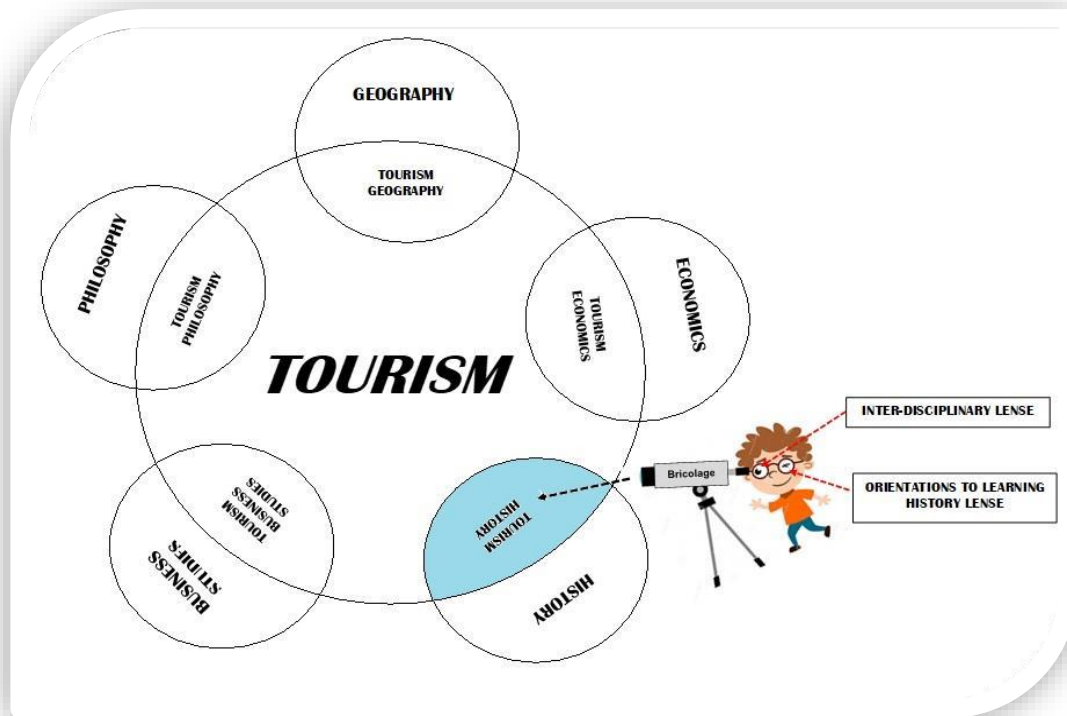
Fortunately, in this study, the theoretical framing drives the qualitative approach and interpretive paradigm towards a harmonious merging of the study with the theory. This study depends on the theory that permeates the entire thesis to attach meaning and create a body of knowledge regarding how and why history is expressed the way it is in the Tourism education curriculum. The theory was intended to explain what emerged. More importantly, for this study, the theory was used to understand the complexity of the knowledge production and interrelated complexities of the researcher; and to understand the complexity of knowledge production and the interrelated complexities of the researcher's position and socio-educational experiences. However, one theory was not good enough to make sense of the data and understand the presence of history in Tourism education; therefore, this study employed a bricolage approach. Bricolage was developed from the work of Lévi-Strauss (1966) to make do with current resources or create something new from available resources (Baker & Nelson, 2005; Fisher, 2012).

3.3.1 Bricolage Lens

Figure 3.1 reveals how this chapter should be understood using the bricolage approach.

Figure 3.1

Bricolage Lens of Tourism History



From Figure 3.5, one can distinguish that interdisciplinarity subjects like Tourism education are complex since they combine more than one discipline into a single subject. Tourism education content depicts a combination of five subjects, namely History, Geography, Business Studies, Economics, and Philosophy, as outlined in Figure 3.1. Whilst Tourism education is a growing field in the research spectrum, it is fundamental to understand the constructed nature of content served to learners in school textbooks. Using a bricolage approach aided in deconstructing the content to create meaning and a better understanding of Tourism education in this study.

Nevertheless, at the outset, I want to openly state that this study is particular as I researched only the historical aspect of Tourism education known as “tourism history” (shaded in blue in Figure 3.1) and the historical context embedded in Tourism education and outlined in CAPS-

tourism textbooks was examined. A bricolage lens was employed as a tool to view Tourism education through two lenses to grasp interrelated concepts, conceptualisations, and strategies that outline a systematic view of the presence of history in Tourism education. Researchers like me often use a bricolage approach to innovatively use resources left over from other projects to develop new artefacts (Roger, 2012).

Using a lens of bricolage was ideal for this study as it allowed for an interdisciplinarity subject like Tourism education to use more than one theory to grasp an understanding of the research phenomenon. Bricolage as a concept originated from the book *The Savage Mind*. The author of *The Savage Mind*, Levi-Strauss (1962), used this concept (bricolage) to reveal that 'the savage' is unacceptable when referring to aboriginal people contemporary. This book compares a bricoleur and an engineer. Mambrol (2016) says that, unlike the engineer, the bricoleur makes do with all the possible resources that are at hand to create tools which are needed to complete a task. This multi-perspective, multi-theoretical, and multi-methodological approach to inquiry (Denzin & Lincoln, 1999) allows me to associate life history with artefacts, such as texts, discourses, and social practices in a particular cultural context to create meaning (Rogers, 2012). Therefore, employing this lens created a knowledge construction that ought to be unique.

Regarding the selection of the theory, the bricoleur, me, is responsible for selecting a compatible pair of lenses to make sense of the world. This study reveals its construction from diverse elements when you look through these bricolage lenses. According to Mambrol (2016, p.1), "Bricolage is the skill of using whatever is at hand and recombining them to create something new." This means that the world is viewed as abstract, and Tourism education concepts link with theory to create meaning in the historical relationship in tourism textbooks. Denzin and Lincoln (1999, p. 6) believe that the bricolage lens reveals that "there is no one correct telling [of an] ... event, each telling, like light hitting a crystal, reflects a different perspective on [an] ... incident." Using a bricolage also aids in the construction of a unique way to converse and reflect about systems and structures in Tourism education without descending into the trap of trying to create an original, steady arrangement out of the ruins of a deconstructed one.

The sense created here is that to obtain meaning in this study, an interdisciplinary theory lens and the orientation of school History would be used as a pair of glasses (as illustrated in Figure 3.1) to look through the bricolage telescope and promote understanding regarding the

presence of history in Tourism. These two lenses aided in creating flexibility and embracing multiple disciplines (history and Tourism education). The bricolage allowed for two theories to be merged using one telescope, as shown in Figure 3.1, and provided an in-depth understanding of the contextualisation of history in Tourism education.

3.3.2 Lens reflecting orientations to History education

Learning about tourism in the subject of Tourism education is quite different from learning other subjects in the sense that it is a difficult task that requires learners to understand the content of five subjects that are merged into one. This difficulty is also extended to qualified educators who teach Tourism education and who have to passionately teach the content for the survival and promotion of the discipline. However, this study only aims to understand the learning of history in Tourism education, not the other incorporated subjects. An article written by Pather (2018) titled “Education Task Team – History education should be a compulsory school subject from 2023” revealed that findings from research done in 2015 by the Ministerial Task Team concluded that South African learners lacked knowledge regarding their history. This poses numerous constraints for educators in History and Tourism education classrooms.

Learners find difficulty in connecting new with existing knowledge; this further complicates learning, and tourism learners cannot connect knowledge due to their lack of knowledge of history. Globally, national history is a fundamental component in the History education curriculum due to its contribution to the creation of a sense of national identity (Low-beer, 2003). When learners are given an identity, it makes it easier for them to connect and relate to abstract knowledge; thus, Tourism education, like History, should provide learners with an identity to enhance teaching and learning. Kukard (2019) believes that the kind of South African history learner that CAPS ought to produce needs to be considered in light of prior curriculum transformations in South Africa. The CAPS-History document (2011, p. 8) states that “History is about learning how to think about the past, which affects the present, in a disciplined way”. Currently in South Africa, the subject of History has been integrated with Geography and is represented as Social Science in the General Education and Training (GET) phase (Grades 4-9). In the Further Education and Training Phase (Grades 10-12), History is offered as a core subject, or learners can choose the option of studying Tourism education, which integrates components of History. For this study, I wanted to understand the presence of history in Tourism education. History has been incorporated into Tourism education to share knowledge about history with tourism learners. History plays a role in Tourism education since

it can aid in understanding the tourism industry. The Tourism education CAPS document (2011, p. 8) states:

“Tourism education is the study of the activities, services, and industries that deliver a travel experience to groups or individuals; it is the study of the expectations and behaviour of tourists, and the economic, social and environmental impact of tourism on South Africa.”

Studying history provides tourism learners with knowledge of the past to better understand the present and why everything is the way it is. Therefore, it would be wise to use a historical lens to understand how history is being learned in Tourism education. Research by Kukard (2017) reveals that history can be learnt using three orientations. First, History education teaching has been developed to teach the national story to learners in order to create a shared identity. Second, understanding national history develops historical thinking and provides citizenship knowledge. Third, this kind of knowledge also provides individuals with personal identity.

History should also teach students to develop analytical skills, which allow for critical thinking and logical connections. Learners should be able to look at the evidence, contextualise it, and draw conclusions in a disciplined way. History should assist students to participate in society and become active, critically engaged citizens (Kukard, 2017). The history learning process allows students to exchange knowledge and experiences in the classroom, and this can produce knowledge that can educate the community and initiate active projects in it.

How learners grasp the concept of interpretation in the classroom is an attribute of their understanding. This signifies that teaching and learning history should go beyond the recollection of facts towards an engagement with learning through critical thinking, high-level historical thinking, and analytical skills (Fru, 2015; Giliomee, 2010; Mazibuko, 2008). This line of engagement with learning caters to historical knowledge, allowing learners to think, read, and write like historians (Jenkins, 1991; Mazibuko, 2008). This results in responsible learners who are active citizens and who can make informed decisions concerning societal issues locally and globally (Fru, 2015).

For this study, by adopting a bricolage, the lens reflected how learning should take place in the ideal History education classroom and showed how history was present in a tourism classroom using the theory orientation to learning history. The orientations-for-teaching-

history lens will adopt a significant role in outlining what type of history is present in tourism textbooks.

3.3.2.1 *Memory history*

The first purpose of the theory of orientations for teaching history focuses on understanding the historical narrative of the country chronologically. These narrative forms part of traditional school History and is dispensed to learners through subject content knowledge. The initial purpose depended on learners' memories (where they came from, how they understood their history, and whether they took pride in their country). Memory is regarded as a central aspect of human thought (Zlotnik, 2019). It is incorporated so effectively into our daily lives that it begins to feel like a routine to remember where things are or how to do things that we have done previously. Memory as a research phenomenon has been widely researched and studied. Wretch and Roediger (2008) note that memory has been incorporated into numerous disciplines including anthropology, education, history, philosophy, psychology, and sociology.

Memory is when people draw from their past experiences and use this information in the present (Sternberg, 1999). Tonegawa et al. (2015) conceptualise memory as a storage of information that has been grasped and stored in the brain and is essential for adaptive behaviour. Memory is regarded as one of the most fundamental cognitive abilities that people rely on daily (Kempe et al., 2016). To draw on past experiences, moments must be stored in the brain and retrieved. According to McLeod (2013), there are three stages of memory: encoding, storage, and retrieval. During the initial stage, when information enters the memory system, it needs to be encoded in a form that will aid the storage process. This encoding is referred to as the semantic process. During this process, information is coded in three ways: using visual aids such as a picture, using sound, or attaching a meaning (McLeod, 2013).

History and memory are often said to have an entangled relationship since they both inform and shape each other (Rusu, 2013). Numerous historians study memory, predominantly collective memory, and the orientation of collective memory is essential to history education as it produces a sense of national identity in learners (Gusevskaya & Plotnikova, 2020). Likewise, Seixas (2000, p. 25) states that collective memory can be enhanced in the classroom by providing identity, cohesion, and social purpose. "Using collective memory as a tool for teaching in history education is aimed at identifying with the past" (Barton & Levstik, 2004, p. 49). Narratives use social and public memory to make sense of the past as narrative

is the most used form of communicatively and traditionally constructed memory (Brockmeier, 2002). According to Levesque (2014), memory sustains the recollection of past experiences, whilst historical consciousness is a complex process of combining the past, the present, and the envisioned future into something meaningful. This includes telling a story of a national community which involves recounting past events informed by cultural knowledge. Furthermore, “historical consciousness is the mental reconstruction of historical information and experiences” (Levesque, 2014, p. 1). Historical consciousness plays a key role in memory since this concept connects an interpretation of the past, an understanding of the present, and perspectives on the future (Jeismann, 1979). Therefore, historical consciousness is an ability to create connections between an individual’s past, present, and future.

Research by Kuhn (2010, p. 298) shows that “memory is a process, an activity, a construct, and that memory has a social and cultural, as well as personal resonance”. This allows learners to create multiple meaningful connections between their identity, their external factors, and their experiences. By forming connections and meaning, patterns are collated, making it easy for learners to understand their identity concerning national identity. Atkinson and Shiffrin (2016, p. 115), believe that “it is hard to imagine how understanding memory could not be important ... since memory is what we are and defines us as individuals”. Memory serves as a crucial aspect of learning since it aids in encapsulating the past as it is and allowing the past to be reprocessed. This, in turn, enables a mutual relationship between the past and the present.

I drew on the insights offered by memory and history literature, which revealed that to access an understanding of the national narrative of the country, information must be coded, logical connections need to be made, and this information must be stored in the memory for recovery later. The collected information must be classified and organised into a manageable form for retrieval. This study gathered data from tourism textbooks using a lens to identify past identities. Official history plays an influential role in memory and concurrently uses remembrance and collective memories to depict past narratives. The presence of history in Tourism education should allow learners to make connections with the past and provide a sense of national identity. Therefore, history should be presented to give learners a sense of belonging and allow them to use their memories to reflect and make meaning using connections. Exploring individual and collective memory concerning History as a discipline assisted me in understanding how tourism educators involved in teaching history re-interpret, reconstruct, and re-present history in Tourism education.

3.3.2.2 *Analytical history*

The second purpose of the theory of orientations to teaching history focuses on narratives as constructed interpretations rather than given facts. Learners use critical thinking to explore others' viewpoints, and this history teaches learners to make decisions, balance perspectives, and narrate stories. "Critical thinking emphasises the ability to think following logic and probability as well as apply skills to real-life problems" (Karakoc, 2016, p. 81). According to Hosseinzadeh et al. (2022), critical thinking is an ability beyond memorisation. Learners have to analyse and synthesise events. This allows them to gain an "understanding of how historical accounts are created ... [and] how these accounts use the past as evidence and engage with historical interpretations" (Kukard, 2017, p. 37). Critical thinking skills allow learners to understand the information, analyse this information, and then use the content to solve problems, make decisions, evaluate the decisions, and reflect on how it relates to the learner's life. Brookfield (2015) suggests that critical thinking can be viewed as a significant objective in education because learning to think critically can assist learners to resolve ambiguity and embrace continuous social, cultural, and technological change.

Nevertheless, to teach a national story, the primary purpose of analytical history is "building historical knowledge and critiquing other historical accounts" (Seixas, 2000, p. 25). Powerful knowledge cannot be accessed anywhere other than in a formal educational context because it is structured according to the academic discipline and cannot be accessed through everyday experiences (Young, 2007, p. 154). The History curriculum constantly changes to reflect powerful groups in society (Maluleka & Ledwaba, 2023). Formal education uses historical thinking to understand how knowledge is constructed and what it means (Kelly, 2013). Kukard (2017, p. 27) suggests that teaching a simple narrative approach can result in learners "failing to recognise that there are alternative ways to access the past". Analytical history aims to "enable children to discover the past for themselves by teaching students the principles of historiography which underpin how historical accounts are created" (Kukard, 2017, p. 27).

History has already happened; however, the works are still influential, and the study of the past can be sourced from various materials such as narratives, theories, novels, and textbooks. Historical sources are used to extract the meaning of the past, analyse the events, and make predictions for future events.

Learners cannot become citizens without correctly understanding the nation's past. Analytical thinking focuses on enabling learners to understand how historical claims are grounded in evidence, consequently deviating from outrageous stories they may be told (Barton & Levstik, 2004). Skills and knowledge are classified as an approach that can drive the importance of content (McGovern, 2007), but then again, history educationalists within the analytical framework argue that this is a distracting dichotomy since one cannot engage with the procedural skills without engaging with historical content (Counsell, 2000).

3.3.2.3 Critical history

The last purpose of the theory, orientations to teaching history, focuses on personal relations in society, and it encourages learners to deliberate on problems faced in the contemporary country. Learners interact with global information to understand society's current challenges. The past is saturated with facts; and historians retrieve these facts and communicate them to history learners for memorisation and analytical and critical analysis to improve the present (Kelly, 2013). Critical history aims to provide "a way of interacting with the contemporary world by supporting a democratic view" (Kukard, 2017, p. 17). Past abstract knowledge becomes knowable to learners once they use their own experiences as a lens to understand history (Kelly, 2013).

This is initially problematic. History education must be connected to contemporary issues for it to have any real meaning for learners (Haydn & Harris, 2010) and "the only way to avoid crude moralistic teaching in History is to clearly understand how historical accounts are constructed" (Petersen, 2011, p. 164). Historians fit together historical aspects attached to complex series of events, making these events more understandable thereafter; the critical reader needs to accept this as a true representation and make sense of the information. Thus, "if students only have a critical understanding of historiography without developing the abilities to engage in current-day issues and be involved as active citizens, their History education will have been wasted" (Kukard, 2017, p. 29). In light of this, in the Tourism education curriculum, history, according to (Kukard, 2017, p. 37), must also serve to teach learners the value of being able to recall facts and organise them in logical sequences of causation and significance (memory history). They also need to understand how historical accounts are created through the use of relics of the past as evidence, engage with historical interpretations (analytical history), and deliberate about ways to approach problems facing present-day society (critical history).

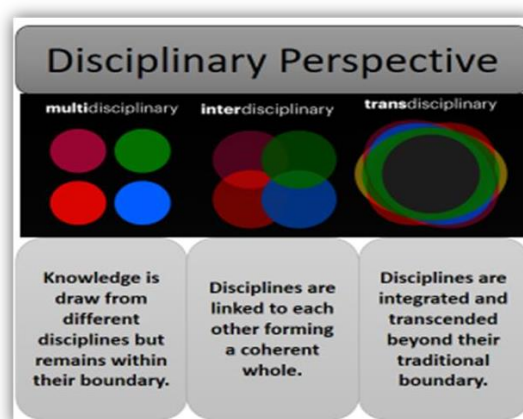
Whilst Tourism education is teaching knowledge in the form of interdisciplinary knowledge content, it is critical to ensure that learners who learn history that is expressed in Tourism education also learn history that helps pupils to understand the diversity of societies and the relationships between different groups, their own identity, and the challenges of their time (Kukard, 2017). Tourism education as a subject must also ensure that the values and teachings of history are incorporated into Tourism education learning. History has been incorporated into Tourism education; hence, Tourism education ought to teach the national story, enable learners to develop analytical thinking skills, and help learners contribute to society (Kukard, 2017).

3.3.3 Lens Reflecting Interdisciplinary Theory

Klein (2006) has stated that subjects are merged based on two elements: first, there appears to be a similarity regarding the concepts, content, models, ideologies, methodology, or epistemologies; and secondly, the system of power in the school institution provides a specific requirement regarding the knowledge embedded within the content, allocated funds, and teaching resource (Mkapa, 1961; Shiundu & Mohammed, 2001). Knowledge from one discipline often overlaps with knowledge from other disciplines and this overlap uses disciplines relate to one another. Figure 3.2 indicates how collaboration between disciplines occurs.

Figure 3.2

Disciplinary Perspective Collaboration



Note: Adapted from Choi and Pak (2006)

Multidisciplinarity involves diverse disciplines which possess no distinct relationship between them (Jantsch, 1972). Knowledge is used from different disciplines but they do not relate to each other. For example, to fix a vehicle, you need electrical and mechanical knowledge; they are both required but they share no relationship. Transdisciplinarity occurs when concepts or situations require academics or experts to collaborate and work with non-academics to analyse and solve challenges. The non-academics and experts work together to solve a problem. For example, if my vehicle has a problem, I can diagnose that it has a problem but I require an expert to fix the problem. Interdisciplinary theory was the collaborative perspective on which this study was based. Knowledge concepts from various subjects were integrated into the subject of Tourism, and it was here that learners had to develop their own perspectives, analyses, and attempts to apply them contemporarily (Godeman, 2006; Klein, 2006).

Resweber (1981) has suggested that interdisciplinarity possesses five characteristics: first, it deeply analyses the theme and the teaching method; second, the foundations of the combined disciplines need to constantly be referred back to; third, a specialist in a discipline presents a collection of examined facts; fourth, there is no prescribed pedagogy to teach interdisciplinarity subjects; and, finally, it seeks to maintain a mutual relationship between disciplines that appeared within the discipline.

According to Gomez (2020, p. 1), “interdisciplinarity refers to the combination in some manner of the knowledge, research methods and theories of two or more disciplines.” To accomplish a semblance of understanding regarding the word interdisciplinarity, it is necessary to first understand that to be interdisciplinarity is to combine disciplines. The notion of a discipline is ambiguous. This dual-edged concept (discipline) can be conceptualised as training people to follow rules as well as an aspect of knowledge or discipline that people study (Oxford university press, 2002). Nevertheless, to clarify this ambiguity, this study defines a discipline as the knowledge that a person studies. This conceptualisation aided me in understanding the subject knowledge shown in Tourism education.

Discipline is a concept derived from the Latin word *discipulus*, which translates to pupil, and from *disciplina*, which translates to teaching (Krishnan, 2009). The Romans proposed that a discipline was required in order to learn specialised knowledge (Klein, 1990). Initially, a discipline was restricted to professionals who had acquired knowledge of the law of medicine. Then, astronomy, chemistry, and botany were some of the first recorded disciplines with

theories, methods, subject matter, and jargon. This resulted in the introduction of writing, grading, and examinations with these three revolutionising learning techniques taking place in three diverse teaching environments: the laboratory, the university, and the classroom (Repko et al., 2019).

These teaching and learning techniques are disseminated globally and lead to the creation of more disciplines. However, all disciplines ought to personify the following characteristics:

A particular object of research, a body of accumulated specialist knowledge referring to their object of research, theories, and concepts that can organise knowledge effectively, specific terminologies or technical language, developed particular research methods, some institutional manifestation in the form of the subject taught (Krishnan, 2009, p. 9).

These common characteristics ensure that the content in all disciplines has a common tunnel vision. During the 19th century, enormous power was given to disciplines; therefore, more disciplines emerged as specialised knowledge was fitted into new categories. Natural philosophy was fragmented into physics, chemistry, and mathematics, whilst natural history became biology. After the implementation of new disciplines, Italian critic Vico (1988) argued that specialised knowledge within the spectrum of mathematics and science neglected broad education and, as a means to engage with understanding from within, human sciences, which consisted of philosophy, history, and law needed to be adopted for a more comprehensive way to learn (Repko et al., 2019). Vico's thinking was ignored until specialised disciplines led to "issues of power and self-interest" (Repko et al., 2019, p. 34). Furthermore, all these new disciplines were introduced as a means to redress social conditions stemming from the rapid industrialisation and urbanisation in society (Easton, 1991).

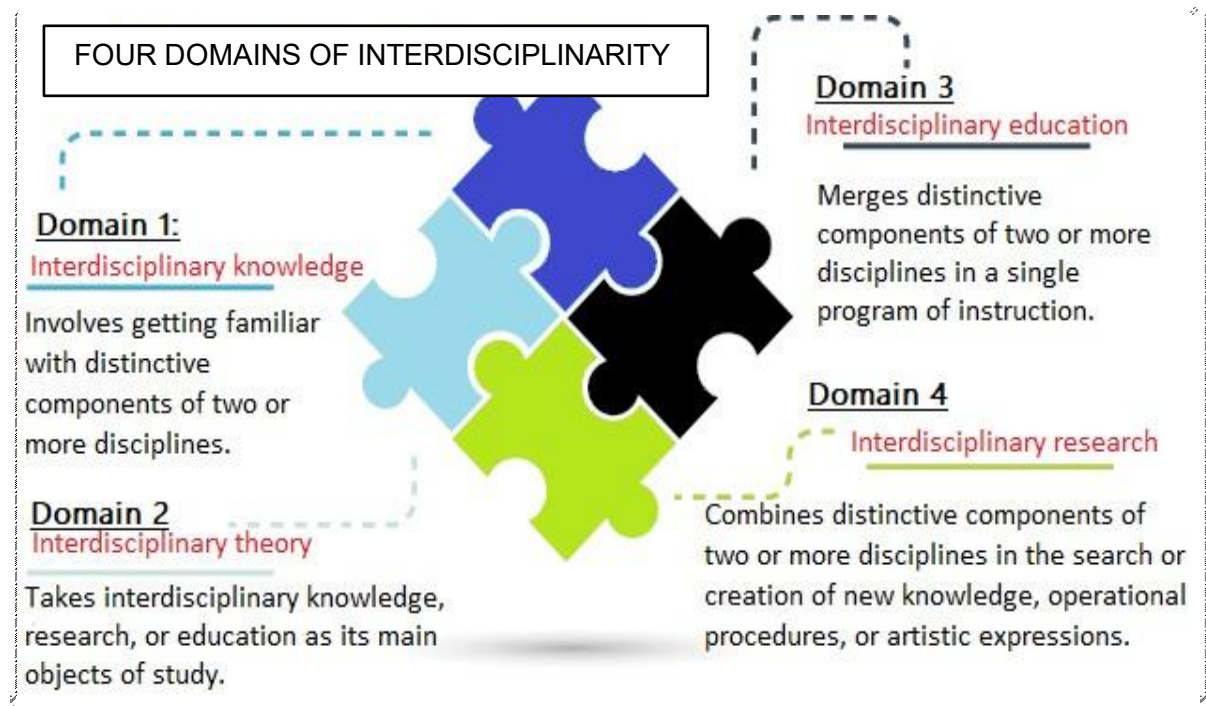
The latter part of the 19th century and the beginning of the 20th century were driven by German philosopher Nietzsche and Spanish philosopher Gasset, who created interdependent links between education, government, and education (Repko et al., 2019). Under this interdependent system, the economy featured as an imperative component; thus, education was used to inculcate skills and provide accreditation for people to work in the government and business environments (Moran, 2010). As can be expected, these disciplines resulted in narrow-minded thinking, and difficulties arose when people had to solve complex constraints, resulting in the birth of interdisciplinarity. An integrated educational experience was adopted

by the United States of America (USA) after the First World War to provide a modern educational experience and improve society by creating a better understanding of constraints. By eradicating disciplinary specialisation, the USA aimed to provide a national cultural unity amongst its citizens and expose students to diverse perspectives regarding social and political issues (Boyer, 1981).

Interdisciplinarity as a research concept has gained interest in diverse research studies as it draws knowledge from multiple disciplinary fields such as History, Sociology, Psychology, Biology, And Economics (Albert et al., 2020). One might well argue that people who engage with one discipline are interested in its subject matter, whilst those who engage in interdisciplinary research are focused on problems that cross the borders of disciplines. Interdisciplinarity is a multi-faceted branch of knowledge (Wehrden et al., 2019). In academic discourse, interdisciplinarity applies to four domains: education, knowledge, research, and theory.

Figure 3.3

Four Domains of Interdisciplinarity



Note: Content adapted from Nissani (1995)

These four domains were aptly explained by Nissani (1995), utilising a fruit smoothie. This smoothie requires diverse fruits such as apples, bananas, grapes, blueberries, strawberries, and blackberries. These individual fruits merge with a burst of flavours; therefore, getting familiar with these fruits would be interdisciplinary knowledge. By tasting these fruits individually, one understands the flavours separately, and by combining the flavours, they taste and work differently together; hence, the blueberries, strawberries, and blackberries will combine, this is interdisciplinary education. Finally, once these berries are blended, the combination forms a new flavour, creating new knowledge, and this is now known as interdisciplinary theory. Interdisciplinary theory studies the whole process holistically and integrates all the components.

Current debates reveal that interdisciplinary theory can be viewed as an integrated component in a research study or as a non-integrated component. Non-integrationists comprehend interdisciplinary theory to loosely mean different forms of genres and interaction between diverse disciplines while reducing or rejecting the role of integration (Moran, 2002). Non-integrationists such as Lattuca (2001) focus on the question asked regarding types of interdisciplinarity instead of integration. Richards (1996), another non-integrationist, disputes any conceptualisation of interdisciplinarity that prioritises integration rather than its literal sense.

Integrationists emphasise integration as a fundamental component of interdisciplinarity (Newell, 2007; Vess & Linkon, 2002). Integration is essential because it develops a mutual grounding amidst contradictory disciplinary visions. Subject-matter integration constantly occurred in the 1930s (Hopkins, 1937), 1950s (Henry, 1958), 1960s (Dixon, 1967), 1980s (Burrows, 1983), 1990s (Roehler, 1992), and contemporarily, Magoma (2016). This indicates that there is a demand for research in subject-matter integration. Subject-matter integration has been referred to by many names, including:

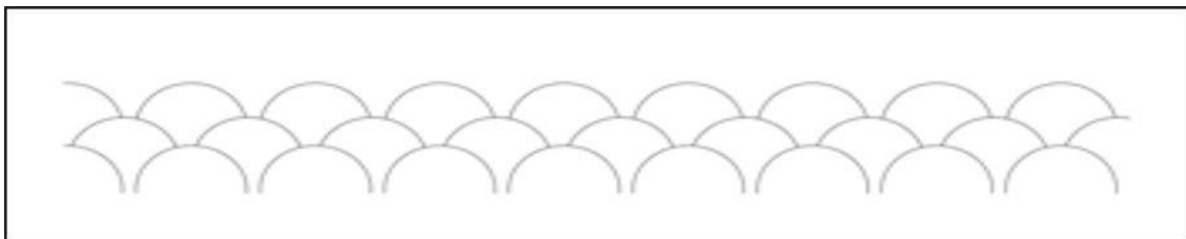
Aligned curriculum, authentic learning, coherent curriculum, holistic teaching, integrated curriculum, interdisciplinarity instruction, and learning, language across the curriculum, language experience, multicultural connecting and creating for learning education, project method, reading and writing in content areas, situated learning, thematic units, and whole language. (Roehler et al., 1998, pp. 202-203)

Concerning a research process, integrationists argue that disciplines are a specialised body of knowledge, and they integrate it to help practically solve problems (Repko, 2007). They are primarily interested in the process and product of research because the process determines the product (Mansilla et al., 2000; Rogers et al., 2005). Integrationists Klein and Newell (1997) conceptualise interdisciplinarity as being significant when it answers a research question since interdisciplinarity addresses complex views from multiple disciplines. Mansilla (2006) agrees and emphasises that integration aids interdisciplinarity when seeking to understand complex problems. Interdisciplinary knowledge has been conceptualised as the capacity to integrate knowledge and modes of thinking in two or more disciplines or established areas of expertise to produce a cognitive advancement – such as explaining a phenomenon, solving a problem, or creating a product – in ways that would have been impossible or unlikely through single disciplinary means (Mansilla & Duraising, 2007, p. 219).

Integration is an integral part of the notion of interdisciplinarity and generates common ground that makes integration possible (Repko, 2007). The flexibility and indeterminacy of the concept of interdisciplinary knowledge are reflected in diverse understandings of the role of integration in interdisciplinarity work (Repko, 2007). In the modern context, subject matter integration is referred to as interdisciplinarity. Interdisciplinarity subjects are essential since they aid in disentangling complex global challenges by looking through various disciplines and merging ideas to best understand the challenge. The fish-scale model vividly shows how interdisciplinarity can overlap disciplines to produce interdisciplinarity studies as shown below.

Figure 3.4

Campbell's Fish-Scale Model of Disciplinary Studies



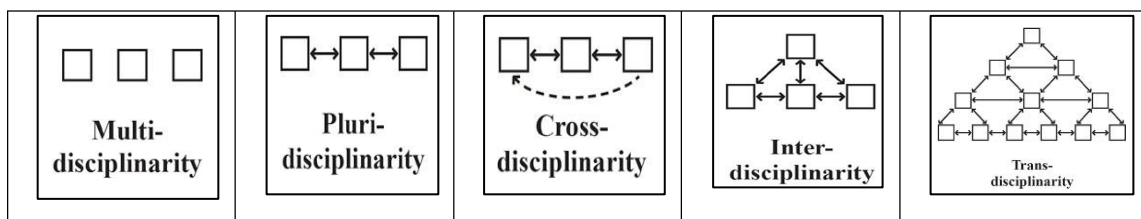
Note: Source Campbell (1969, p. 4)

In Figure 3.4, each scallop in the bottom row represents a different discipline, whilst the higher scallops are interdisciplinarity. “The gaps in subject matter coverage between those

interdisciplinarity then attract other scholars who develop a new interdisciplinarity; thus, the academy as a whole achieves interdisciplinarity” (Newell, 2013, p. 26). This clearly shows that narrow-focused interdisciplinarity aims to fill gaps instead of addressing problems or issues. By further examining this diagram, it can also be said that individuals share information from two separate disciplines and integrate them to create a new perspective. Therefore, it can be concluded that Campbell’s model of thought results in a systematic structure that is not intentional (Newell, 2013). This frame of thought, however, does not relate to the contemporary understanding of interdisciplinary research because it does not move beyond interdisciplinary knowledge thinking. Through much scrutiny of Campbell’s model, Jantsch (1972) designed a hierarchy to explain interdisciplinarity. Figure 3.5 is an example of the designed model.

Figure 3.5

Jantsch’s Hierarchy of Disciplinary Studies



Note: Source Jantsch (1972)

Each concept from the above diagram (multidisciplinary, pluri-disciplinary, inter-disciplinary, and trans-disciplinary) outlines diverse organisational principles for producing knowledge. Multi-disciplinary disciplines function alongside each other without collaborating with and aiming to establish and accomplish their own goals. In pluri-disciplinary, clusters of similar disciplines work together; however, they also aim to establish and accomplish distinct goals. Cross-disciplinary clusters of similar disciplines work together; however, goals from one discipline are imposed on other disciplines. In an interdisciplinarity cluster of related disciplines, concepts and purposes that are compatible with achieving different objectives are used. In this model, Jantsch viewed interdisciplinarity as organisational components that related to each other, not a way of thinking and solving societal constraints (Newell, 2013). It becomes evident that interdisciplinarity is not a process – rather, it is intentional and purposive, contradicting studies by Newell (2013).

This model reveals that the trans-disciplinary theory intertwines with the inter-disciplinary theory since trans-disciplinary organises interdisciplinarity clusters to address the knowledge necessities of society. Transdisciplinarity modifies disciplines to think and communicate compatibly to address socially pertinent constraints. In this regard, it becomes increasingly evident that interdisciplinarity cannot address broad, complex societal problems on its own; nevertheless, when combined with transdisciplinarity, it becomes the ideal knowledge system. Interdisciplinary education studies speak the same language as transdisciplinary studies, and holistically, they form a compatible thinking component (Newell, 2013), contributing to the contemporary understanding of interdisciplinary knowledge.

Interdisciplinary education subjects integrate multiple perspectives from different disciplines, creatively accommodating multiple perspectives to produce a deeper understanding (Golding, 2009). In this regard, interdisciplinary education studies rely on collaborative knowledge to solve common problems. Basic disciplinary knowledge is, however, required to gain a fundamental understanding and synthesise information from multiple disciplines. When one interprets interdisciplinary knowledge, one must balance their understanding to accommodate the insights from various disciplines. Interdisciplinarity work does not require disciplinary depth; nevertheless, subjects draw insights from other disciplines to enrich their discipline (Golding 2009). Interdisciplinarity, which deals directly with a combination of disciplines, enables learners to focus on diverse content holistically in a shorter amount of time. This specialisation (interdisciplinarity) allows for more skilled and diversified employees in today's society since reality is not divided into disciplines and specialisations.

This study used the bricolage lens and integrated two theories (orientations to learning history theory and interdisciplinary theory) to create a dimensional model with five dimensions, which served to code two topics (icons and attractions, culture and heritage) that occurred in the tourism textbooks. In interdisciplinary theory, methods, assumptions, frameworks and knowledge from diverse disciplines were integrated to address a research question (Daniel et al., 2022). For this study, the integration of these theories served to code the data in the tourism textbooks and develop a framework for understanding how history is present in those textbooks.

3.4 Conclusion

In theory, through immersion and bricolage, this research unfolded using two lenses, the orientations to learning history lens and the interdisciplinary theory lens to engage with tourism history content to understand the contextualisation of history in Tourism education. The purpose of both lenses was to provide a clear vision of what the presence of history has in Tourism education. As a fundamental component of History education, Kukard (2017) reveals that for history to be fulfilled, history learners must develop memory, analytical, and critical history skills. Each skill projects a different purpose and they provide the backdrop against which to analyse the engagement that history has with Tourism education. However, one lens was not sufficient as Tourism education is interdisciplinarity. Therefore, an interdisciplinarity theoretical framing was also adopted to provide an understanding of how an interdisciplinarity subject like Tourism education could present the content of a discipline, which, in this study, is history. Chapter 4 provides a plan and outlines the process that was adopted to analyse this study's interdisciplinary education content.

Chapter 4

Travelling from Research Design to Research Methodology

4.1 Introduction

Engaging with a theoretical framework in the previous chapter aided in clearly outlining how the interdisciplinary theory lens and the orientations to the learning history lens provided a bricolage theory that explained what presence history has in Tourism education. The bricolage theory provided guidelines on why history is seen the way it is in Tourism education. After understanding this theory, the next step was to develop a plan to help gather, analyse, interpret, and convey information (Creswell et al., 2007). The research design in this study integrated the different components and planned how to answer the research questions best. The theoretical framework focused on a bricolage to organise the theory and make use of the literature that was available to make sense of the data. The theoretical framework then vividly revealed the knowledge gap that resonated within the literature, which then provided the framework for the study's research design and methodology.

Chapter 4 was divided into two categories, namely the research design and research methodology. The research design category discussed the approach that best suited this study together with the research paradigm which aided in understanding the ideology in textbooks. Also included in the research design section were the epistemological and ontological assumptions of the study. The sample methods and ethical issues were outlined in the research design to provide a clear indication of the process used to select the data. The second category was the research methodology which involved analysing the relevant data in conjunction with the research questions. The research design and research methodology are inseparable since the objective of the research design is to plan how to effectively answer the research questions. The research methodology is an approach that is used to successfully implement the plan outlined by the research design. For this study, the research design was used to effectively plan how to analyse history content in tourism textbooks, whilst the research methodology served to implement the research plan.

4.2 Research Design

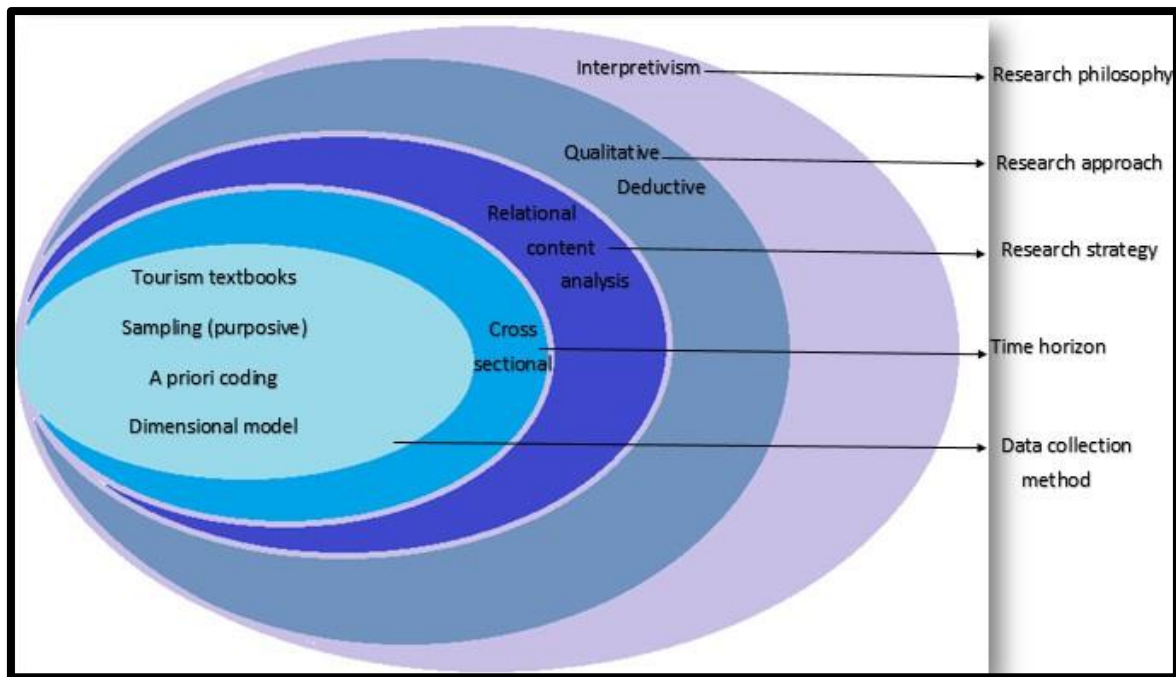
A research design is a plan that the researcher develops to successfully integrate different components of the research study. The research design is known for providing a structure for the research study. Furthermore, this systematic structure should plan how the various

components of the research will be integrated. This logical plan differs from one research study to another because it is created by the researcher to outline the procedures for a research study (Creswell, 2008). Kirumbi (2018) confirms that the research design outlines the methods and procedures that will be used for the collection of information. The research questions determine what information ought to be collected. The following research questions served as a guide as to what information is required: How is history present in tourism textbooks, why is history present in the manner that it is in tourism textbooks, and what can be surmised from the nature of the presence of history in tourism textbooks?

The analogy of cooking perfectly explains a research design. Planning a meal before executing it avoids irrational decisions during the cooking process. Such decisions can include forgetting crucial ingredients (oil, salt) or even starting to cook. Without the correct quantities, lack of funds and time constraints can result in having to change the meal and forcing a person to abandon the initial meal. The research design is linked to this analogy in two ways: first, like a recipe, the research design aims to accomplish a specific purpose, and second, with the correct ingredients, method, and enough time, a meal can be flavourful. Similarly, a research design that is well executed will ensure that the data collected are valid, reliable, and have the capability of providing meaningful insights (McCombes, 2021). After identifying the research phenomenon, the appropriate method or methods to approach the phenomenon are undertaken by the researcher. The direction of this study was developed using the onion research process, as outlined by Saunders et al. (2003). The onion in Figure 4.1 illustrates what was adapted to this research study in terms of the paradigm, as well as the plans and steps followed during the research process. The onion layers illustrate the different components that this study used to logically integrate the research.

Figure 4.1

Research Design Onion Model



Note. Adapted from Saunders et al. (2012)

The onion model above outlines the research philosophy, research approach, research strategy, time horizon, and data collection method used in this research study. A research philosophy engages with beliefs, principles, and assumptions to understand a phenomenon better. To advance a study's philosophical belief regarding the phenomenon, the study must collect, analyse, and use data that are rich in philosophy. Assumptions materialised in the data ought to be understood through the nature of reality. Clarification of assumptions is essential. Hence, there are four types of philosophies that researchers use to explain and interpret assumptions, and these include: interpretivism, positivism, realism, and pragmatism. This research study followed the interpretivist philosophy to make sense of the data. The interpretive philosophy believes that reality is subjective because it is socially constructed with multiple meanings (Handema et al., 2023).

The qualitative approach was adopted in this study to collect, analyse, and interpret data (Ugwu & Eze, 2023). The research questions drove the research approach, and I, the

researcher, interpreted the data qualitatively, seeking to understand the phenomenon narratively. Grover (2015) describes a research approach as a strategy of inquiry since the approach provides theoretical grounding driven by “a set of principles ... called worldviews” underpinning the research process (Gelo, 2012, p.110). The approach is guided by philosophical worldviews that aid in approaching social realities (Holloway & Wheeler, 2002) as well as guiding the actions of the researcher through the practice of research (Creswell, 2008).

The research strategy is a process used by the researcher to plan systematically how the research questions ought to be answered. The strategy within the research must serve to clarify the research question, identify sources, organise the data, and communicate the findings. This research study depended on relational content analysis as a strategy to systematically plan and answer the research questions. Relational content analysis is a branch of content analysis that aims to explore two or more concepts related to one another within the tourism textbook. The time horizon acknowledges the time frame used to collect the data. Researchers have a choice between a cross-sectional horizon and a longitudinal horizon. A cross-sectional study uses a specific point in time to collect data from a population, whilst in a longitudinal study, data is repeatedly collected over an extended time from the same sample. The collected data is determined by an appropriate approach that the study should follow.

The qualitative research approach was favourable for this study. Thus, the research design was used to discuss its beneficial components and reveal why it was favourable since the research approach determines the relevance of the information in a research study (Sileyew, 2019). The data were gathered by analysing the presence of history in existing Grades 10, 11, and 12 CAPS-tourism textbooks. This study sought to provide an in-depth analysis of the presence of history; hence, this is a characteristic of qualitative research. The main function of a research design is to ensure that the data gathered effectively addresses the research problem unambiguously. If appropriately addressed, the various components ought to fit together meaningfully, presenting a research design for the researcher, me, to allow for the development of evidence that is precise and interpretable (Pillay, 2009).

4.3 Qualitative Approach

A research approach provides a logical framework for the study. The way a researcher classifies their study determines what plan they will execute. When conducting a research

study, the researcher can classify their study numerically, which aims to adopt a quantitative stance, or by making meaning, which is qualitative, or a mixture of both. These research methods are used in all research studies to harvest a more fruitful outcome. Qualitative researchers like me are interested in achieving an understanding of a particular aspect or situation, rather than predicting or numerically understanding the data. The research approach whether qualitative or quantitative, provides a structure for planning how the research process will unfold. According to Silva (2017, p. 1):

The quantitative or qualitative research approach is used to bring the argument to a point where there is no doubt regarding the findings of the study or to a point of no rebuttal because a comprehensive picture of the topic is provided.

Thus, it is key to adopt an approach for a research study since the approach directs the study toward a positive outcome.

Qualitative data involves verbal or written communication that can be observed and recorded which is not numerical in nature. Qualitative research is recognised for its multi-method focus, which involves an interpretative approach toward its subject matter. This means that qualitative researchers mostly develop research data in its natural setting, attempting to understand, interpret, and make sense of the data by providing meaning. This research study was embedded in the qualitative research approach since this approach adopts a flexible planning structure, which allows for the creation of one's structure based on findings. Silva (2017, p. 6) further points out that "qualitative research requires a detailed description of explanations within the data, seeking for the meaning." Once the data were gathered from the textbook's, detailed descriptions were then collated. Patterns began to emerge, and these patterns were viewed in conjunction with the research questions. Sandelowski (2004, p. 893) points out that the qualitative approach deals with "how human beings understand, experience, interpret, and produce the social world." Since this study aimed to interpret non- numerical data, this approach seemed ideal.

According to Flick (2007, p. 5), qualitative research approaches the world "out there" rather than in specialised research settings such as laboratories. Thus, a qualitative approach guides the researcher to understand, describe, and sometimes explain social phenomena 'from the inside' in several different ways. Qualitative research seeks to understand and explore data rather than to manipulate variables (Nassaji, 2020). Any research approach has limitations,

and this applies to qualitative research, too. Reality needs to be effectively reflected, following principles of truthfulness, and the process of the research findings needs to be accurate. Data records need to be available and if a similar study is done, similar findings ought to be realised. This research study cannot be numerically represented or measured; hence. For this study, I focused on analysing the presence of history in tourism textbooks. Thereafter, the focus turned to interdisciplinary education content analysis for the data analysis. The historical aspect for this study was done theoretically; by including a thick detailed description that was contained in tourism textbooks. This description was interpreted to create meaning and understanding. Qualitative research helped me to come to an understanding of a socially constructed reality. These data were not statistical content. Thus, the purpose was “to locate the observer in the world” (Denzin & Lincoln, 2008, p. 4).

4.4 Interpretivist Paradigm

A paradigm is a theoretical assumption that generates a set of metaphysical beliefs (Willis, 2007). Acquiring socially constructed knowledge through interpretation placed this study under the interpretive paradigm. In educational research, the term paradigm is used to describe a researcher’s worldview (Mackenzie & Knipe, 2006). This interpretive worldview was the perspective that would inform the interpretation of this research data. The interpretive paradigm fundamentally reflects the researcher’s beliefs about the world, how a researcher sees the world, and how the researcher interprets and acts within that world. According to Kivunja (2018), a paradigm is a conceptual lens through which the researcher examines the methodological aspects of their research project to determine the research methods that will be used and how the data will be analysed (Lather, 1986). “Paradigms are thus important because they provide beliefs and dictates, which, for scholars in a particular discipline, influence what should be studied, how it should be studied, and how the results of the study should be interpreted (Kivunja, 2018, p. 26).”

People in society are complicated and multifarious. Developing meaning and creating a perspective exists through the lens of people. The interpretivist approach, underpinned by social science, acknowledges the importance for researchers to appreciate the differences between people, and to seek to understand how these differences inform how people find meaning. Different people in a society understand the same “objective” reality in different ways due to their individual experiences (Alharahshel & Pius, 2020; Bhattacharjee, 2012). Interpretivists acknowledge that an external reality exists; however, they do not accept that

there is an independently knowable reality. Terms, procedures, and data used in research have meaning because a group of academics have agreed that these things have meaning. This makes research a socially constructed activity, which means phenomena are created by society and do not occur naturally. It varies from culture to culture. Consequently, what research tells us is that reality is also socially constructed (Alharahshel & Pius, 2020). Interpretivists collect qualitative data using a variety of techniques, such as using documentation as a data collecting technique, collecting external and internal documents that are found in the form of memos, emails, annual reports, financial statements, newspaper articles, websites, and so on, to provide further insight into a phenomenon of interest or to corroborate other forms of evidence (Smith, 1993).

Interpretivism looks for an understanding of a particular context because this context is critical to interpreting the data gathered. The interpretivist paradigm was used in this study to inform how meaning was constructed from the data. A qualitative research approach was used. By adopting this approach as the researcher, I could interpret the phenomenon, which is the presence of history in Tourism education, and explain the various representations of history as shown in Tourism education. Interpretation, which is a key component in qualitative research was used to understand the phenomenon of the presence of history in tourism textbooks (Hancock et al., 2009).

4.5 Epistemological and Ontological Assumptions

To understand interpretivism, it is essential to use both an ontological and epistemological lens. The ontological lens aids in exploring and unveiling my assumptions regarding society ... and in this instance, interpretivism exposed perceived truths (Bracken, 2010). Owing to the interpretive positioning of this study, it can be said that reality is constructed through human interactions, in which people make sense of their social worlds in a natural setting using daily practices, conversations, and writings whilst interacting with people around them. Epistemology, which defines how the researcher comes to know that reality (Ababneh, 2020), develops from ontology; hence, epistemology seeks to uncover the knowledge and learn about reality regarding the research questions. For this study, epistemology was used to uncover knowledge based on how history was able to become history outside of History education and how one subject could exist inside another. Researchers often capture this information through the process of in-depth attentiveness of empathetic understanding (Punch, 2009). This brings

to the fore that knowledge is always subjective and it cannot separate the researcher from the research, resulting in complexities.

4.6 Sampling

Turner (2020) states that sampling is a process used by a researcher to select a subset within a population, and elements within the subset are studied and used as a representation of the population. Sampling allows researchers to conduct studies about a large group by using a small portion of the population (Tuovila, 2023). Research data can be analysed using two sampling methods, probability or non-probability. Probability sampling enables the entire population to have an equal chance of selection. The researcher randomly selects a representative population sample to draw findings. This sampling method is unbiased, and the findings can be generalised as the data selection provided equal opportunity for the entire population. A non-probability sample, unlike a probability sample, can be biased because the entire population is not given an equal opportunity during the selection process. The researcher selects the sample that will provide in-depth knowledge of a set phenomenon. Also surveying an entire population can be time-consuming and expensive, therefore researchers choose the best possible sample for their study. This study favoured a non-probability sample since judgment was used to select the textbooks, and this study aimed to understand the presence of history (the phenomenon) to generate valuable insights.

Purposive sampling as a non-probability sample was favourable for analysing the selection of tourism textbooks as it enabled me to narrow my sample size based on my purpose. Since these textbooks were interdisciplinarity in nature, the sample allowed for a selection within textbook, that is, only history was analysed in the tourism textbooks. Purposive sampling allowed for each element of the sample to be selected for a purpose (Check & Schutt, 2020). For this study, textbooks from Grades 10, 11, and 12 were selected to show variation in content, whilst the purpose for selecting three books per grade was to reveal the depth of historical content from one textbook to another.

There was a variety of CAPS-approved tourism textbooks to choose from. So, I hand-picked textbooks that were commonly used amongst educators. All the tourism textbooks that were selected were in line with the most recent curriculum that was operational in schools, namely CAPS. Using such recent textbooks, was easy to access and depicted current knowledge that was being dispensed. The main source that controlled my selection of the tourism textbooks

for this study was the national catalogue. All the tourism textbooks that were used for this study's analysis were listed in the learner and teacher support material (LTSM) national catalogue. The tourism CAPS-approved textbooks were available however, within these textbooks, I will only be analysing two topics which included, tourist attractions and culture and heritage. It will serve no purpose to analyse the whole textbook since this research study aims to understand how history is unveiled in tourism textbooks. The tourism textbooks together with the topics under study and page numbers that were selected by convenience sampling are listed below.

Table 4.1

Outline of the Grade 10 Tourism Textbook and Sample Topics for Analysis

No.	Textbook	Author/s	Year	Publisher	Topics	Page no
1	Spot On tourism-Learner's book	Authored by J. Brett, H. Crichton, S. Heese and E. Holtzhausen	2012	Heinemann	Tourist Attractions	125-162
					Culture and Heritage	183-192
2	Top Class tourism-Learner's book	Authored by E. Quigley, N. Thomas, S. Mncube and E. Engelbrecht	2011	Shuter and Shooter	Tourist Attractions in South Africa: The nine provinces	141-160
					South African fauna and flora as a tourist attraction	161-177
					South African National Parks	178-189

					Culture and Heritage	234-245
3	Via Afrika tourism-Learner's book	Authored by D. Brown, T. Holomisa, L.S. Kota and B. Meyer, B. Nkosi, S. Ohlhoff and E.M.J.C. Schaller	2017	Via Afrika	Tourist Attractions in South Africa: The nine provinces	122-149
					Culture and Heritage	188-201

In all the grade 10 tourism CAPS-approved textbooks, the same topics (Tourist Attractions in South Africa and Culture and Heritage) were analysed in each textbook to view what history is being transmitted to the learners. The Grade 10 tourism textbooks project knowledge on tourist attractions in all nine provinces in South Africa and the topic of Culture and Heritage topic, basic concepts, and elements of culture are discussed, together with information relating to world heritage sites. Analysing the same topic also provides clear similarities and differences which will aid in understanding the content that ought to be transmitted.

Table 4.2

Outline of the Grade 11 Tourism Textbook and Sample Topics for Analysis

No	Textbook	Author/s	Year	Publisher	Topic	Page no
1	Spot On tourism-Learner's book	J. Brett, L. Bromfield, H. Crichton, P. Etate, and S. Heese	2012	Heinemann Publishers (Pty) Ltd	Culture and Heritage	79-108
					Tourist Attractions	130-168
2	Top Class tourism-	E. Quigley, N. Thomas, S.	2012	Shuter and Shooter	South African	147-169

	Learner's book	Mncube, E. Engelbrecht and N. Moodley		Publishers (Pty) Ltd	cultural uniqueness	
					South African Heritage Bodies	170-176
					SADC Tourist Attractions	201-230
3	Via Afrika tourism- Learner's book	D.J. Brown, T. Holomisa, B. Meyer, J.H.S. Ohlhoff, E.M.J.C. Schaller and R.J. Schubotz	2012	Via Afrika publishers	Tourist Attractions	152-195
					Culture and Heritage	96-123
4	Focus tourism- Learner's book	E. Deutschmann, T. Thiyane, and C. Weston	2012	Maskew Miller Longman	Tourist Attractions	137-171
					Culture and Heritage	86-105
5	Solutions For All tourism- Learner's book	N. Bresler, U. Hermann, M. Ivanovic, L. Du Plessis and L. McLaren	2012	Macmillan	Tourist Attractions	204-236
					Culture and Heritage	140-160
6	Oxford Successful	E. Ferreira, R. George, K.	2009		Tourist Attractions	163-190

	tourism- Learner's book	Rivett-Carnac and P. Vosloo		Oxford University Press	Culture and Heritage	104-132
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All the Grade 11 tourism textbooks are CAPS-compliant. For analysis in this textbook, the following topics will be analysed tourist attractions as well as culture and heritage. Although the topic is the same as the grade 10 textbooks, the content is different. In grade 11, learners have to grasp an understanding of attractions that are located in the Southern African Development Community (SADC), region. The cultural and heritage component showcases culture in all nine provinces in South Africa. The same content will be analysed in all three textbooks allowing for similarities and differences to be illuminated.

Table 4.3

Outline of the Grade 12 Tourism Textbooks and Sample Topics for Analysis

No	Textbook	Author/s	Year	Publisher	Topic	Page no
1	Spot On tourism- Learner's book	J. Brett, L. Bromfield, H. Crichton, S. Heese and D. Queiros	2013	Heinemann Publishers (Pty) Ltd	Tourist Attractions	74-111
					Culture and Heritage	177-187
2	Top Class tourism- Learner's book	E. Quigley, S. Mncube, N. Moodley, N. Thomas and E. Engelbrecht	2013	Shuter and Shooter Publishers (Pty) Ltd	Famous world icons and attractions	234-243
					World Heritage sites	251-270
3	Via Afrika tourism- Learner's book	D. J. Brown, V. Govender, T. Holomisa, B. Meyers, J.H. S, E.M.J.C.	2018	Via Afrika publishers	Tourist Attractions	96-148
					Culture and Heritage	216-225

		Schaller, R.J. Schubotz and K.J.Sibiya				
4	Focus tourism- Learner's book	E. Deutschmann, T. Thiyane, C. Weston and K. Baleni	2013	Maskew Miller Longman	Tourist Attractions	89-129
					Culture and Heritage	211-215
5	Solutions For All tourism- Learner's book	M. Havenga, U. Hermann, L. McLaren, P. Molefe, L. Du Plessis and L. Welthagen	2013	Macmillan	Tourist Attractions	97-161
					Culture and Heritage	139-246
6	Oxford Successful tourism- Learner's book	E. Ferreira, R. George, K. Rivett-Carnac and P. Vosloo	2013	Oxford University Press	Tourist Attractions	163-190
					Culture and Heritage	104-132

All the Grade 12 tourism textbooks were CAPS-approved. In these textbooks, tourist attractions, as well as culture and heritage, will be analysed. The tourist attraction section covers content that relates to attractions in all 7 continents and is spread globally. The Culture is Heritage section covers more heritage than culture projecting information on World heritage sites in South Africa. The same topic will be analysed in grades 10, 11, and 12 thus showing variation in information and providing a greater depth of understanding and development of thinking in the historical construction of content embedded in Tourism education. The research approach namely qualitative or quantitative also plays a role in determining the study's sample size, in this study qualitative was adopted therefore the size was determined using the characteristics of this approach.

4.7 Ethical issues

Ethics is conceptualised as “norms of conduct that distinguish acceptable and non-acceptable behaviour (Resnik, 2020, p. 1).” Maintaining ethical standards is a fundamental component of any research since ethics protects confidentiality and preserves discipline. “Ethics does not

allow the fabrication, falsification, or misrepresentation of research data (Resnik, 2020, p. 1).” Therefore, regardless of the type of research, for a researcher wants to engage in research, upholding ethics is essential. According to the World Health Organization (2013), it is crucial to adhere to ethical ideologies to preserve the dignity, rights, and safety of research participants as well as the institution.

For this study, I did not use participants but rather I used tourism textbooks to gather the data. These textbooks are available to the public and are also accessible. Nevertheless, I still had to follow ethical procedure and adhere to the ethical standards of the University of Pretoria, South Africa. The initial step of obtaining ethical clearance for this study was to inform the University of Pretoria’s Faculty of Education Ethics Committee. This committee approved my application and allowed me to collect data. I received confirmation of approval via letter on 5 August 2019 and this letter was further amended on 16 August 2022.

Tourism education is a fairly new subject; hence, there were only National Curriculum Statement (NSC) textbooks and CAPS textbooks. I chose to solely base this study on CAPS textbooks because these are the latest textbooks that are currently being used by learners and educators and it would provide a current stance as to how history is depicted in Tourism education. NSC textbooks are not in circulation anymore as they are regarded as outdated and the content has been amended. These textbooks are, however, in the public domain and are easily accessible.

4.8 Research Methodology

Research methodology outlines the strategy that was undertaken to collect and analyse the data from Grade 10, 11, and 12 tourism textbooks. Textual analysis was best suited to this study since the purpose was to analyse the history content in tourism textbooks. Textual analysis is used to describe the content, structure, and functions of the messages contained in texts (Frey et al., 1999). Numerous textbook analysis studies have used content analysis, a method of analysing written, verbal, or visual communication messages (Cole, 1988), as a research method. Content analysis as a research method is a systematic and objective means of describing phenomena (Downe-Wamboldt, 1992; Krippendorff, 1980; Sandelowski, 1995) and it is also known as a method of analysing documents.

Content analysis allows the researcher to test theoretical issues to enhance understanding of the data. This method applied to this research because written textbooks were used to understand the phenomenon. However, the textbooks that were analysed consisted of information from economics, business studies, geography, history, and philosophy. The textual analysis depended on tourism textbooks; therefore, this method was adjusted to suit this study. It borrowed knowledge from content analysis but was revised to suit this study as qualitative, interdisciplinary education content analysis.

For a research plan to be successfully carried out, it requires a research process; hence, the methodology served to carry out this plan. According to Labaree (2009), a research methodology is a specific procedure used to identify, select, process, and analyse information about a topic to understand the research problem. A methodology caters to the integration of knowledge from different disciplines using synthesis.

The methodology for interdisciplinary research was built on the process approach (Kumar, 1999), because “in the process approach, the research question is leading for all decisions in the various stages of research” (Tobi & Kampen, 2018, p. 1211). This stipulates that initially, the researcher should discuss the conceptual design of their study which contains the why and what of the research (Tobi & Kampen, 2018). In terms of this research study, interdisciplinarity as a conceptual framework outlined why history is presented in that manner in Tourism education and what in history was presented in Tourism education. Interdisciplinary research design starts with the conceptual design, which addresses the why and what of a research project at a conceptual level to determine the mutual goals fundamental to the interdisciplinarity collaboration (Fischer et al., 2011). According to Tobi and Kampen (2018, p. 1211), “the conceptual design includes mostly activities such as thinking, exchanging interdisciplinary knowledge, reading and discussing”. Secondly, the researcher discusses the technical design of the study, which contains the how of the research (Tobi & Kampen, 2018). For the technical aspect, this study sought to understand how history could become history outside the study of history and finally, after I, the researcher, agreed that the complete research design was sufficiently crystallised, the execution of the work began (Tobi & Kampen, 2018).

To analyse text from the textbooks, open-coding was used. A code in qualitative research is most often a word that symbolically assigns a summative attribute for a portion of language-based or visual data (Saldana, 2003). Coding outlines patterns and regularity idiosyncrasy in

patterns (Saldana, 2003) and there can also be patterned variation in data (Agar, 2006). This study codified historical information from tourism textbooks to arrange information in a systematic order. When codes are applied and reapplied to qualitative data, this is referred to as codifying; therefore, this process permitted data to be “segregated, grouped, regrouped and relinked to consolidate meaning and explanation” (Grbich, 2007, p. 21). When data is fragmented, many concepts can be identified. This study adopted open coding to analyse the data since open coding could identify the common themes that would emerge from the historical presence in tourism textbooks. Qualitative interdisciplinarity content analysis does not rely upon pre-determined systematic codes or themes, merely the themes that emerge from the data.

The tourism educational tools that were analysed were the Grade 10, 11, and 12 CAPS-approved tourism textbooks. These textbooks were not simply selected on a notion to understand the social reality under study but rather, they were qualitatively, selected using convenient and purposive sampling (Moriarty, 2011). This study engaged in a qualitative research process. Therefore, rich, meaningful data was required that could be analysed and synthesised to obtain the findings.

For this research topic, I selected nine CAPS-approved tourism textbooks (three per grade) to provide findings for the presence of history in tourism textbooks. Sampling is the process of selecting a unit of a population, used as a means of studying the population as a whole based on specific characteristics or elements (Schutt, 2012). The selected purposive sampling signifies that the researcher chooses a sample constructed on their “own knowledge of the population, its elements, and the nature of the research aims” as a means of collecting samples that are characteristic of the population being studied (Kimani, 2013, p. 4). The concepts and theories that emerged from the textbooks were analysed using relational content analysis. This type of analysis outlined the relationship between history and tourism in the content that was disclosed in the tourism textbooks.

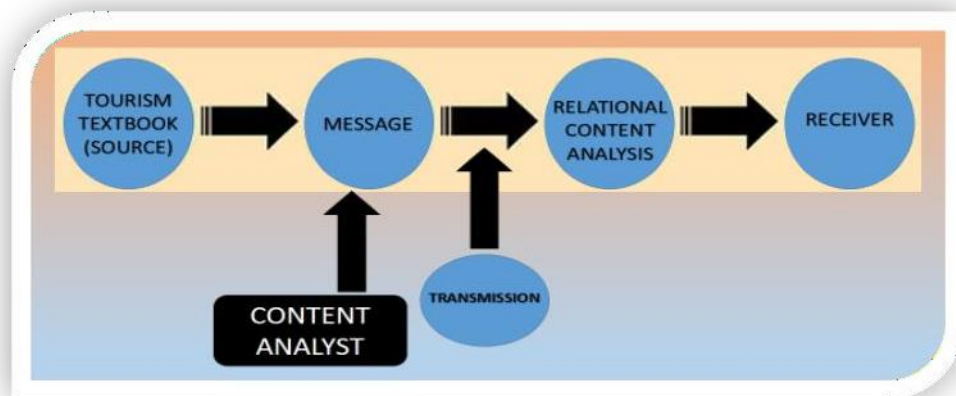
4.9 Analysis

Relational content analysis is a subcategory of content analysis. Similar to content analysis, relational content analysis begins with the process of counting the occurrence of concepts in a text but, as its name suggests, relational content analysis goes further by exploring the relationship between concepts (Delve & Limpaecher, 2023). Therefore, relational content

analysis sought to analyse the materialised data within the communicated material (tourism textbooks) through classification, tabulation, and evaluation of themes and establish its meaning and to take this further by exploring the relationship that history shares with Tourism education. The concepts indicated in the textual content in tourism textbooks were used to reveal how Tourism education and history are related. Relational content analysis interprets words and conveys meaning between concepts. In this study themes (or dimensions), were used to reveal the meaning between Tourism education and history. For this study, communication in tourism textbooks was studied using Figure 4.2.

Figure 4.2

A Comprehensive Illustration of the Content Analyst

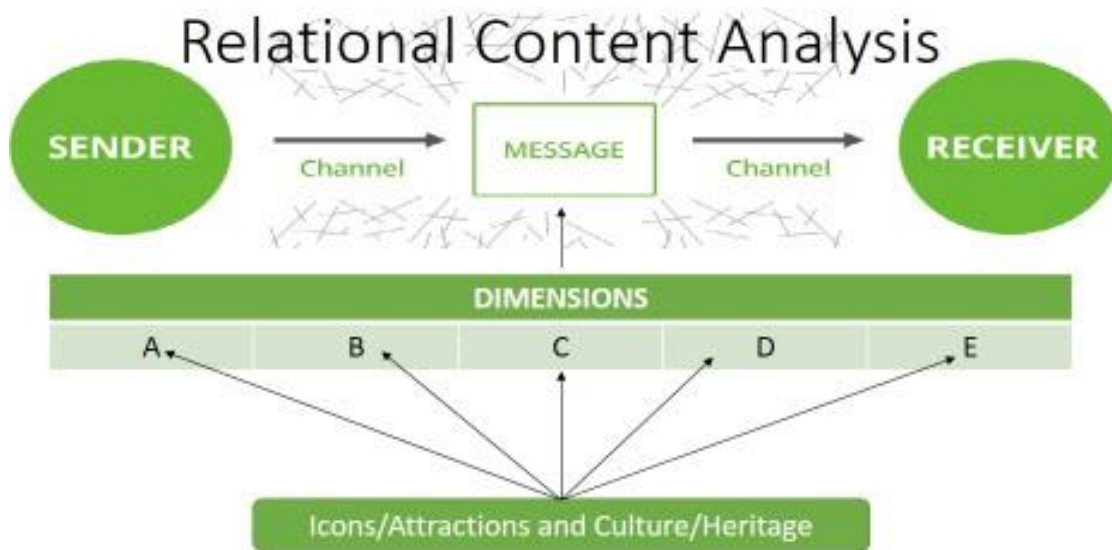


The above illustration reveals the point of the message where the analyst draws interpretations about the sender's message, the message characteristics, or the effects the message can have on the reader. For this study, I drew my interpretations based on messages from the historical content indicated in the tourism textbooks.

Relational content analysis, which is grounded strongly in a qualitative approach, allowed the data to be condensed by using a deductive approach. Nevertheless, semantics had to be infused, since words had to be studied for meanings to be attached. Hoffmann and Joan-Arinyo (2002) found that semantics was developed to capture engineering information and to connect the information to its function. Semantics guided this study by exploring concepts to determine the relationship Tourism education and history shared.

Figure 4.3

The Use of Relational Content Analysis in This Study



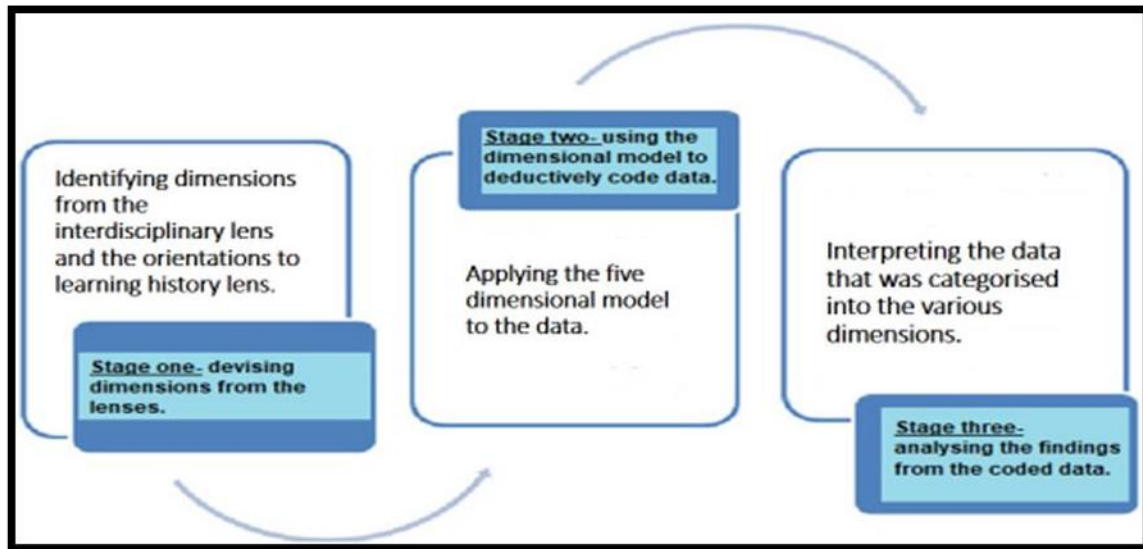
The sender in this figure was the tourism textbook authors. Their message within the topics icons and attractions as well as culture and heritage were coded using dimensions (Dimensions A-E). These dimensions determined the relationship that Tourism education and history shared and this was then channelled to the receiver (the thesis reader). The words were identified and their relationship with the dimension determined which dimension it was associated with to gain meaning and explore the relationship.

4.10 Designing a tool for tourism textbook analysis

The analysis process dealt with a dimensional tool for tourism textbook analysis that was conceptualised and developed using three stages. Stage one served to combine the interdisciplinary theory lens and the orientations to the learning history lens to identify predetermined dimensions from the literature. This stage aimed to understand how the presence of history might become apparent in Tourism education. After the dimensions were established, in stage two, the history content in the tourism textbooks had to be coded deductively by applying the dimensional model to the data. The third stage focused on the findings from the specific dimensions to explain why history was expressed the way it was in Tourism education. The three-stage process for tourism textbook analysis is outlined in Figure 4.4.

Figure 4.4

Three-stage Process of Interdisciplinary Theory Textbook Analysis

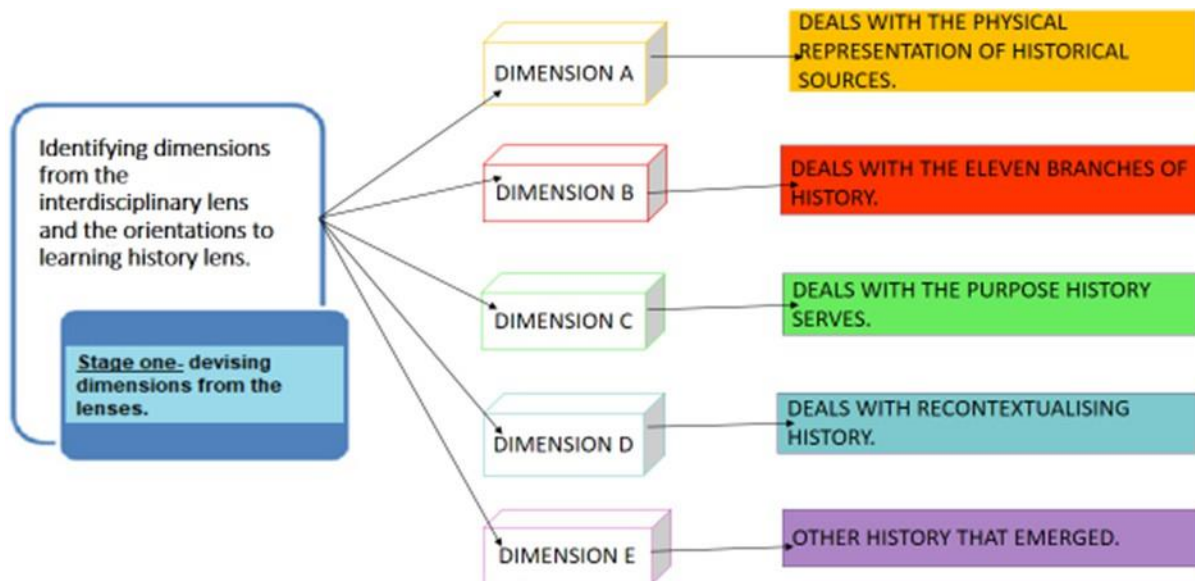


Note. Adapted from Morgan and Henning, 2013

If suitably developed, “all the components should fit together in a meaningful whole”, providing a tool for textbook analysis for the researcher, me, to follow, by allowing for the development of “information that is accurate and interpretable” (Pillay, 2009, pp. 70-71). The first stage described the process used to deductively create dimensions to understand the interdisciplinary education content in the tourism textbooks as outlined below.

Figure 4.5

Five-Dimensional Model



Understanding an interdisciplinary knowledge in textbook, like Tourism education can be complex. The content in terms of what is presented, the structure and layout of the topic, the language used, the images, the text, and other physical features should be presented. This study analysed 15 textbooks; thus, it is essential to explain the physical features of the textbook to the reader.

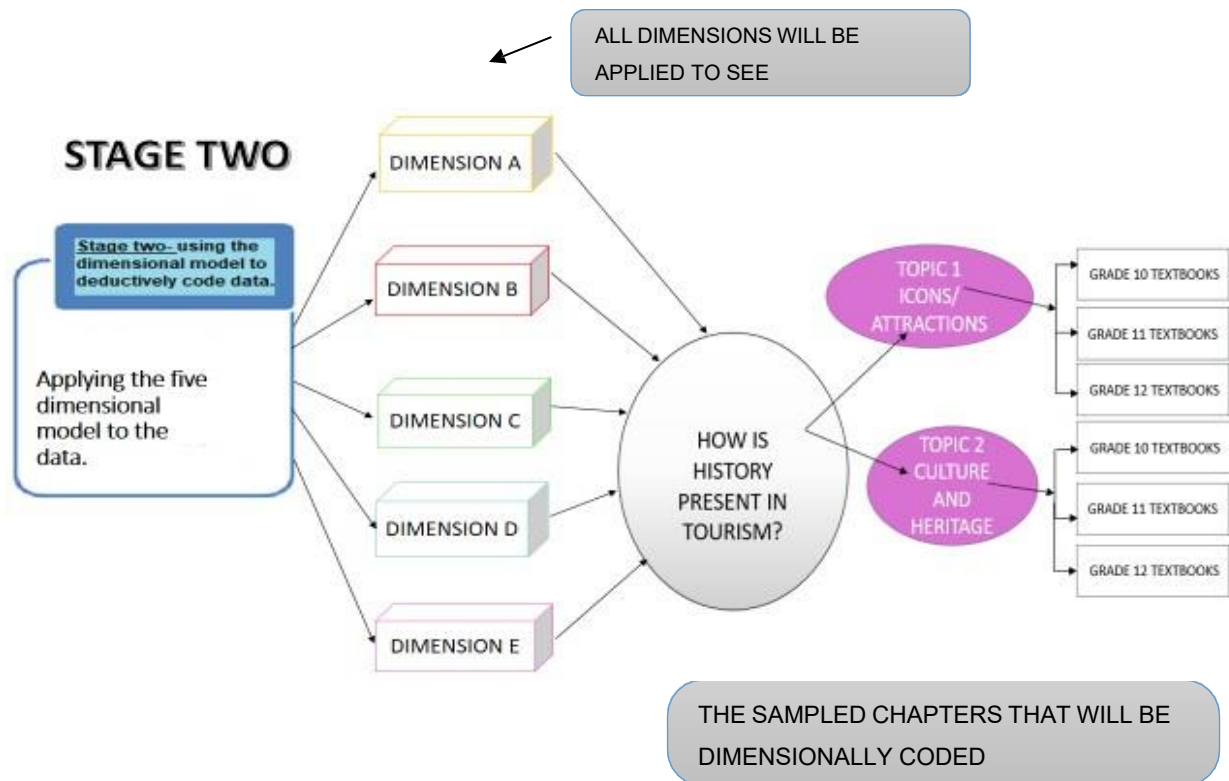
The Caps-tourism document (2011, p. 8) outlines nine main topics that are taught to learners in Grades 10, 11, and 12. These topics include:

- Tourism sectors
- Map work and tour planning
- Tourism attractions
- Sustainable and responsible tourism
- Domestic, regional, and international tourism
- Culture and heritage tourism
- Foreign exchange
- Communication and customer care
- Marketing

Based on these topics outlined in the CAPS document, the five-dimensional model was created to code the data and gain an understanding of what presence of history is revealed in tourism textbooks.

Figure 4.6

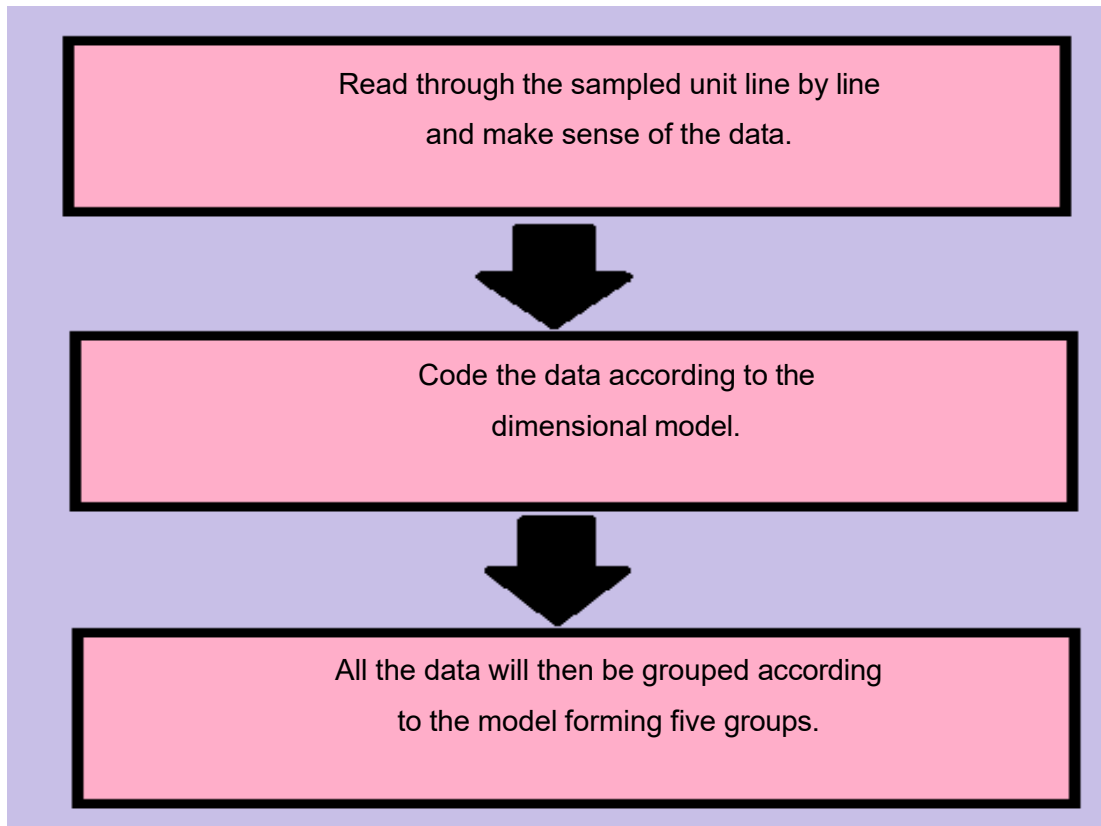
Application of the Five-Dimensional Model to the Sampled Chapters



This study analysed two topics (tourism attractions and culture and heritage tourism) from the nine topics that are taught to tourism learners since these are rich in historical content. I was interested in understanding the extent to which these two topics aligned with the dimensional model and the presence of history that appeared in tourism textbooks. I was also interested in understanding the historical presence of the same topic in different grades. All the Grade 10, 11, and 12 tourism textbooks that formed part of the school learner and teacher support material (LTSM) were used for analysis. Three Grade 10 textbooks, six Grade 11 textbooks, and six Grade 12 textbooks comprised the LTSM selection unit. The history content (icons and attractions and culture and heritage) in these fifteen tourism textbooks was analysed as follows:

Figure 4.7

The Tourism Textbook Analysis Process



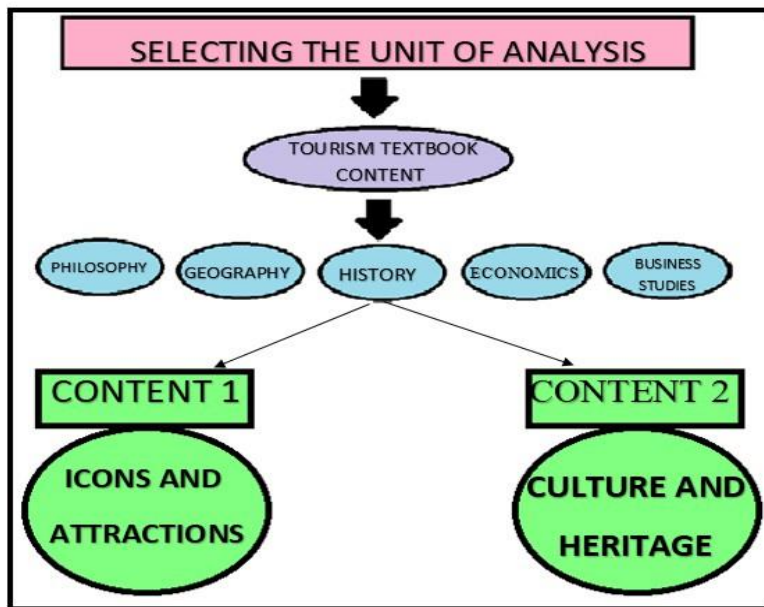
To begin the coding process, it is essential to first become familiar with the sampled chapters.

As illustrated in Figure 4.8, the sampled topics were Icons and Attractions and culture and heritage. According to Ferreira, George, Rivett-Carnac, and Vosloo (2013), an icon is conceptualised as a feature that is globally popular for its symbolic value and its association with a particular destination, whilst an attraction can be a place, building, area, or an event that attracts the interest of a tourist due to its historical significance, cultural value, or natural beauty. Regardless of this definition resonating with Tourism education ideologies, this research looked at the shift in literature that focused on historical ideologies within the tourism literature. The second topic from the sampled chapters studied culture and heritage, as stated above. Heritage is known to offer experiences that involve visiting as well as engaging with “places, artefacts, and activities that authentically represent the stories and people of the past and present” (Hargrove, 2002, p. 10). Whilst Pappas and McKelvie (2021), state that culture

is the characteristics and knowledge of a particular group of people who incorporate language, social habits, religion, cuisine, music, festivals, arts, and crafts.

Figure 4.8

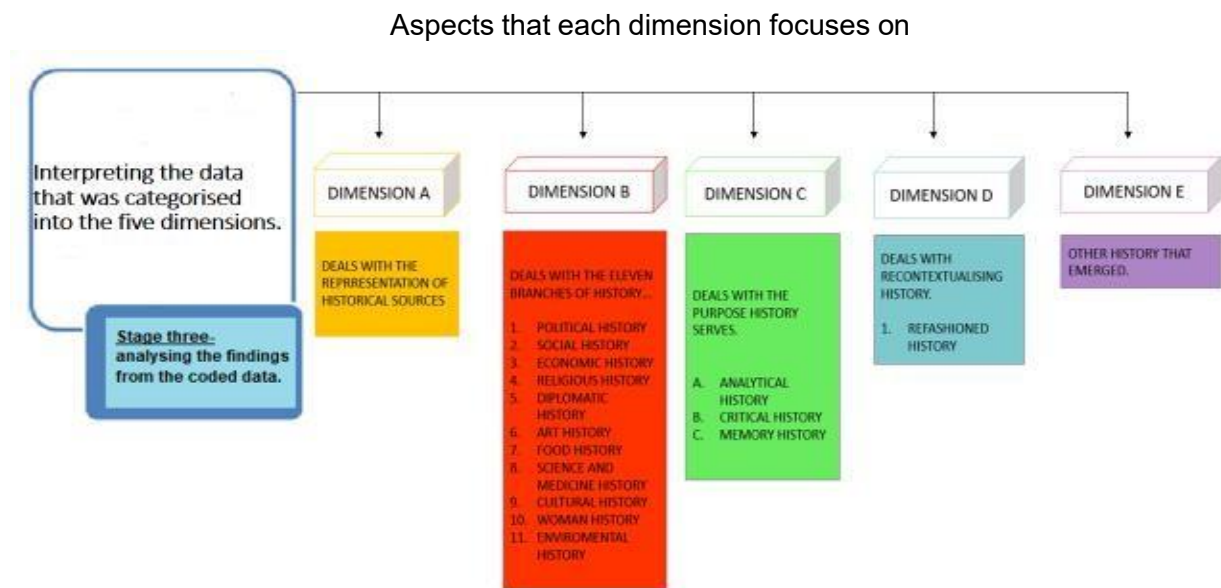
Content Displayed in the Analysed Tourism Textbooks



Stage three involves interpreting and analysing the expressed content that is within the dimensions to create meaning and understanding. The instrument below was developed to understand the focus of each dimension and it also facilitated in discussing what the textbook content ought to reveal.

Figure 4.9

Dimensional Model Codes



Dimension A dealt with the portrayal of historical sources regarding icons and attractions and culture and heritage. The content in the tourism textbooks depicted a wide variety of sources used to inculcate teaching and teaching. These sources were conceptualised by the Merriam-Webster (n.d.), dictionary as follows:

Table 4.4

Source Conceptualisation

No.	Source	Definitions
	Article	A section of a writing
	Collage	A composition of various images
	Flag	An emblem that represented a particular nation
	Image	A visual representation of an object
	Logo	A symbol
	Map	A representation of a flat surface of the whole or a part of an area
	Word bank	a list giving information about the meanings, pronunciations, uses, and origins of words listed in alphabetical order
	Written text	The original words and form of a written or printed work

Dimension B served to understand the 11 branches of history that deal with different aspects of history. For this research study, tourism textbook data were coded according to which type of history that emerged. Economic history deals with the impact of different economies globally and economic processes of the past and it also deals with markets, production industries, and monetary consumption. Diplomatic history involves diplomats, relationships between nation-states, war, peace, treaties, and alliances. Art history includes art forms, sculptures, paintings, architecture, and drawings. Food history involves techniques of cooking and the diverse cuisines that are showcased by the different cultural groups. Women's history deals with women in transformative positions, the history and legacy of women, feminism, and the influence of women in society. Environmental history is shown in human activities and interactions on shaping the environment, landforms, attractions, and diverse aspects of the environment. Cultural history explores cultural identities and various aspects of culture which include beliefs, ideas, traditions, rituals, and language. Political history deals with the government and the governance of the country, law, policies, voters, leaders, and constitution. Religious history includes the different religious systems that are followed, the institutions, and places of worship. Social history is the interaction of different groups of people, communication systems, attitudes, behaviours, and roles of people. Science and medicine history deals with treatment for patients, injuries, diseases, and health-related matters, and science deals with evolution, scientific methods, and knowing about the world through a scientific worldview.

Dimension C served to discover if the three purposes of history resonate within the Tourism education content. These three purposes were: history should teach a national story (memory history), history should teach students to develop analytical thinking and skills (analytical history), and history should help students participate in society (critical history).

Critical history focuses on how history should help students to participate in society. Therefore, the content must reveal:

- Interest in ordinary people, particularly marginalised groups
- Interest in leaders, only in terms of understanding the impact of their lives and actions on society as a whole
- Interest in issues of social justice, human rights and freedom
- Focus on national and local with understanding current society's challenges
- Emphasis on global content to provide different points of view
- Historical thinking to engage as citizens in current-day problems

- Focus on critical thinking
- Debate and discussion
- Working with and evaluating evidence in history in terms of bias and control
- Major focus on deliberating about ways to face problems facing present-day society
- Personal values understood by others in society

Memory history focuses on teaching students a national story. Therefore, the content must reveal:

- Events developed in largely chronological order
- Strong political focus
- Focus on politicians' and leaders' actions as resulting in change
- Focus on 'great' personalities
- Focus on the formation of the nation-state
- Value in being able to recall facts and organise them in logical sequences of causation and significance
- A clear understanding of the national story
- Sense of where students have come from and understanding their history
- Taking pride in their country and a strong sense of national Identity

Analytical history focuses on how history should teach students to develop analytical thinking and skills. Therefore, the content must reveal how students can:

- Focus on historical concepts of causation, significance, similarity, difference, and change over time
- Understanding how historical accounts are created using relics of the past as evidence, and engaging with historical interpretations
- Fewer events are covered in more depth through depth studies thematic studies or the use of turning points
- Less concern with an overall narrative
- A clear sense that the narratives are constructed interpretations rather than given facts, but with a sense that some interpretations are better than others
- Interest in both leaders and ordinary people's roles in events
- Critical thinking

- Understanding various viewpoints
- Questioning received accounts and ideas in terms of their historical accuracy

Dimension D focused on how the history content is re-contextualised in Tourism education to enable students to connect disciplines. Therefore, the content must reveal how students can:

- Connecting ideas and concepts across disciplines
- Apply the knowledge gained in one discipline to another different discipline
- Build an interdisciplinarity pathway
- Critical thinking skills are used and developed as students look across disciplinary boundaries
- Consolidate learning by synthesising ideas from many perspectives
- Consider alternative ways to acquire knowledge
- Creativity to develop and apply knowledge to future learning experiences
- Take “knowledge” from one subject area and apply or compare it to another area

Dimension E served to acknowledge any other history that might have emerged since tourism textbooks are interdisciplinarity.

This study was informed by relational content analysis to explain the presence of history in South African tourism textbooks. Relational content analysis is a theory that explains the relationships among concepts within the text. Since relational content analysis is diverse and does not specify the type of content, a five-dimensional model was designed to create a framework for this study. The model included Dimension A (historical sources), Dimension B (political history, social history, economic history, religious history, diplomatic history, art history, food history, science and medicine history, cultural history, woman history and environmental history), Dimension C (analytical history, critical history and memory history), Dimension D (refashioned history) and Dimension E (other emerging history). It was noted from the discussion of relational content analysis that the content indicated in the textbook was coded according to the relationship it shared with the dimensional model to explain the presence of history in Tourism education. I, therefore, drew insights from each dimension to help analyse the data and help explain what presence history had in the content of tourism textbooks. For this reason, this study needed to employ a bricolage lens to create a model since Tourism education is interdisciplinarity, and this study was only interested in the historical presence that appeared within Tourism education. The five dimensions employed in

this study were deductively developed based on the potential to explain the type of history unveiled in Tourism education. This study also acknowledges that this is Tourism education content; hence, it did not fit neatly into a framework, allowing Dimension E to allow for another historical presence to emerge that the model has not taken into consideration. The historical content from 15 tourism textbooks was coded using the five-dimensional model described in Chapter 5. Relevant codes were allocated to the content to help me understand the historical presence evident in Tourism education. I felt that a bricolage was essential for this study to integrate the diverse historical types, to understand the historical presence better, and to gain more knowledge from more than one theory. Chapter 6 then explains why history is present in the manner that it is in Chapter 5, and an explanation is provided as to what can be surmised from the findings and the reviewed literature.

4.10 Trustworthiness

Using the interpretivist paradigm allowed me to interpret the data from the study qualitatively; however, this opened the research study to subjectivity. The trustworthiness of the qualitative data has been debatable because of the interpretation of data and the bias. Nevertheless, there are measures to minimise subjectivity and conform to trustworthiness. Kakar et al. (2023, p.150) stated that “the degree of trustworthiness of qualitative research can be measured by ensuring the credibility, transferability, dependability, and conformability of the research process”.

Developing a five-dimensional model was one of the strategies used to ensure credibility. The dimensional model presented multiple presences of history that was displayed in tourism textbooks. As discussed in Chapter 4, the model was used to discuss the findings. The model offered different historical presences, creating diverse perspectives. For the data source of the study, all 15 tourism textbooks from the LTSM catalogue were used, and only the historical text within the textbooks was interpreted as this study was interested in understanding the presence of only history in the tourism textbooks.

Furthermore, credibility was practised by ensuring the use of rich data to support the interpretation of the findings. This was achieved by utilising a three-step process. In step 1, I devised the dimensions deductively from the bricolage lens outlined in Chapter 3. Step 2 was to apply the dimension model to the data in Chapter 5, and in Step 3, I analysed the findings from the codes in Chapter 6. In terms of respondent validation to ensure credibility to the

findings, textbooks were studied. I continuously corroborated my findings with the textbook data, and I developed tables to ensure that everything within the historical spectrum was interpreted and that the five-dimensional model ensured the accuracy of the meanings. The findings that emerged from the data were also verified by validating them with the data in the textbooks. Numerous drafts of each chapter were constantly sent to my supervisors to be reviewed and commented on, and I had weekly video conferences with him in order to strengthen the research study. I was also involved in a PhD cohort, which included critical discussions among my peers (Tarryn and Michelle), who commented on areas that needed to be reviewed, provided constructive criticism, and reduced my subjectivity where necessary. It was also important for me to take a stance and declare any subjectivity if it arose; hence, I declared in Chapter 1 that I am a tourism educator who has used these tourism textbooks for teaching and learning in my classroom for the past 11 years. The dimensional model was developed in chapter 4 to reduce subjectivity that may arise during the interpretation process.

Transferability refers to the applicability of the research findings to other participants, situations, and contexts. I enhanced the transferability by providing a thick description of the data interpretation in chapter. I also provided a step-by-step guide as to how the dimensional model was developed and used. This information guided me to develop a model to interpret the interdisciplinary education content or others can use this model to interpret historical or textbook content.

I have made every effort in this study to reveal the entire research journey. The audit trail for the study has been described from the way data was collected to the data analysis process. Tables are included to help guide the reader through the analysis process. I have also explained each dimension and how it was developed from the bricolage lens in conjunction with the relational content analysis. The model also took into consideration other presences of history that might have emerged from the data. Furthermore, I accounted for each decision made and stated its relevance to this research study.

Conformability was attained through the audit trail by providing a detailed account of the data collection and analysis process. The Grade 10, 11, and 12 tourism textbooks that provided data for analysis in this research study were discussed in detail in Chapter 4, by specifying exactly which textbooks were used and exactly which pages of each textbook were analysed. In addition, the analysis process was explained in depth to guide the reader to trace the source of the interpretations, recommendations, and conclusions drawn. Nevertheless, in this

qualitative research, bias could not be completely ruled out in the interpretation of the findings. However, I attempted to ensure trustworthiness by ensuring that the findings were credible, transferable, dependable, and confirmable.

4.11 Conclusion

Like the curriculum, textbooks represent a selection from culture, and learners are exposed to this selection that has been outlined as authorised knowledge. In this study, I wanted to understand what type of history the tourism learners were exposed to. Since this study sought to analyse history, a historical framework was appropriate to determine what historical content was embedded in Tourism education. I had to create a theoretical framework to code the information; however, aspects might have fallen outside this coding framework, making this instrument interdependent. Interpretation was a key component used to gather information from the textbooks; thus, a qualitative research approach was used. Qualitative data analysis reduced the amount of data to a manageable and comprehensive proportion.

Data reduction is a key element of content analysis. This study depended on relational content analysis to reveal the relationship between Tourism education and history and to interpret information. The interpretive paradigm was the lens through which I understood the tourism textbook data. Convenience and purposive sampling were used for the selection of textbooks. Ontologically, this study aimed to understand the relationship between one subject in another subject. Meanings were constructed by the researcher to make sense of the data; however, in reality, the same data could have multiple meanings through differing interpretations. For this study, epistemologically, behaviour and data were socially situated, context-related, context-dependent, and context-rich. To understand this study, it was crucial to understand history and Tourism education specifically since social realities can lead to contradictory interpretations.

Chapter 5

Interpreting History's Footprints in Tourism Education

5.1 Introduction

This chapter describes the process by which I conceptualised and developed the five-dimensional tool for tourism textbook analysis in three stages. In Stage 1, I devised five dimensions that would suit the data during the data coding process using the interdisciplinary theory lens and the orientations to the learning history lens, as theorised by Kukard (2017). Each dimension dealt with a purpose that focused on the notion of the presence of history in tourism textbooks. In Stage 2, I adopted the dimensions and deductively coded the data in the tourism textbooks. Two topics (icons and attractions, culture and heritage) that deal with historical knowledge were coded. All five dimensions focused on the presence of history in the tourism textbooks. These dimensions were intended to code the sampled chapters to provide illustrative sources that the textbook authors used to disseminate knowledge. These deductive codes were attached to the tourism textbook content (Icons and Attractions and culture and heritage) to make meaning. The final stage of the tool development provided a comprehensive, in-depth interpretation of the data and identified the connections with what has already been established in the field.

To begin the coding process, it was essential to first become familiar with the sampled chapters. As illustrated above the sampled chapters were Icons and Attractions and culture and heritage. According to Ferreira, George, Rivett-Carnac and Vosloo (2013), an icon is conceptualised as a feature that is globally popular for its symbolic value and its association with a particular destination, whilst an attraction can be a place, building, area or an event that attracts the interest of a tourist due to its historical significance, cultural value, or natural beauty. Regardless of this definition resonating with Tourism education ideologies, this research looked at the shift in literature that focused on historical ideologies within the Tourism education literature. The second topic from the sampled chapters studied culture and heritage as referred to above. Heritage is known to offer experiences that involve visiting as well as engaging with “places, artefacts and activities that authentically represent the stories and people of the past and present” (Hargrove, 2002, p. 10). Pappas and McKelvie (2021) state

that culture is the characteristics and knowledge of a particular group of people who incorporate language, social habits, religion, cuisine, music, festivals, and arts and crafts.

The history content appeared in the analysed Grade 10, 11, and 12 tourism textbooks in two ways, in icons and attractions and in culture and heritage. Icons and attractions are buildings or places that people go to for various purposes. Culture is the values, customs, beliefs, identity, and language of a certain group of people. Heritage is passed down from one generation to the next. These topics were analysed because they formed part of the historical content in Tourism education. This chapter deals with Dimension A, which outlined the genres (articles, logos, maps, images, quotes, and written text) through which icons and attractions as well as culture and heritage are portrayed in tourism textbooks and the volume of their appearances was graphically expressed in figures and tables below.

Looking through the interpretivist lens, the first topic (icons and attractions) was explored qualitatively. Table 5.1 shows the genres that emerged from the three Grade 10 Tourism textbooks, *Top Class* (Quigley et al., 2011), *Spot On* (Brett, Crichton et al., 2012), and *Via Afrika* (Brown et al., 2017).

Table 5.1

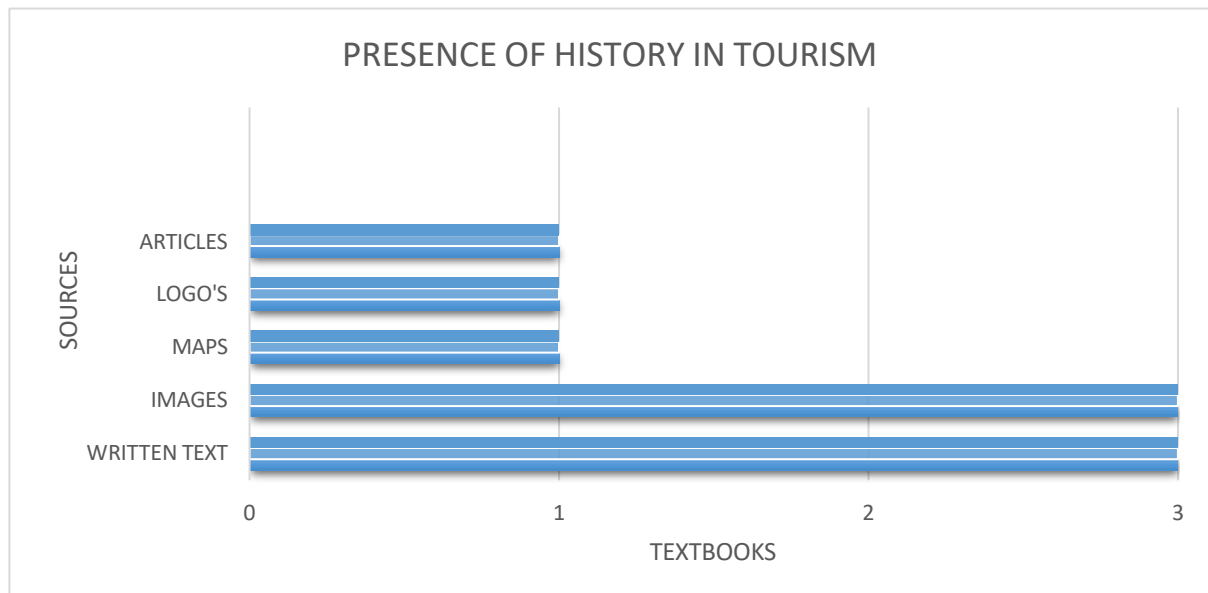
How the Genre of Historical Presence was Revealed in Icons and Attractions in Three Grade 10 Tourism Textbooks

NO	ICON/ATTRACTION	TEXTBOOKS AND PAGE NUMBERS					
		SPOT ON	PAGE NO	TOP CLASS	PAGE NO	VIA AFRIKA	PAGE NO
1	Addo elephant national park	TEXT	128	TEXT, 1 IMAGE	141	TEXT, 1 IMAGE, MAP	125
2	National arts festival in grahamstown	TEXT, LOGO	128	TEXT	142	TEXT, 1 IMAGE, MAP	125
3	The great fish river	TEXT	129			TEXT, 1 IMAGE, MAP	126
4	The worlds highest bungee jump at bloukrans river bridge	TEXT, 1 IMAGE	129			TEXT, 1 IMAGE, MAP	126
4	Bloukrans bridge			TEXT, 1 IMAGE	142		
4	The worlds highest bungee jump			TEXT, 1 IMAGE	142		
5	The vredefort dome	TEXT	130	TEXT	144	TEXT, 1 IMAGE, MAP	128
6	Golden gate highlands national park	TEXT, 1 IMAGE	130	TEXT	144	TEXT, 1 IMAGE, MAP	128
7	The cradle of humankind	TEXT, ARTICLE	131	TEXT, 1 IMAGE	145	TEXT, 1 IMAGE, MAP	130
8	The apartheid museum	TEXT, 1 IMAGE	131/132	TEXT, 1 IMAGE	145	TEXT, 1 IMAGE, MAP	130
9	Gold reef city	TEXT	132	TEXT	144/145	TEXT, MAP	131
10	Soweto	TEXT	132				
10	The heritage of soweto					TEXT, 1 IMAGE, MAP	131
10	Soweto, an icon of gauteng			TEXT	146		
11	Isimangaliso wetlands park	TEXT	134	TEXT, 1 IMAGE	147	TEXT, 1 IMAGE, MAP	134
12	Ukhahlamba-drakensberg park	TEXT	134	TEXT, 1 IMAGE	148	TEXT, 1 IMAGE, MAP	134
13	Durban beachfront(the golden mile and marine parade)	TEXT, 1 IMAGE	135	TEXT, 1 IMAGE	148	TEXT, MAP	135
14	Ushaka marine world	TEXT	135	TEXT, 1 IMAGE	148	TEXT, 1 IMAGE, MAP	135/138
15	The comrades marathon	TEXT	136	TEXT	149	TEXT, MAP	135
16	The sardine run	TEXT, 1 IMAGE	136	TEXT	149	TEXT, 1 IMAGE, MAP	135
17	Mapungubwe cultural landscape	TEXT	137	TEXT	151	TEXT, 1 IMAGE, MAP	137
18	Kruger national park	TEXT	137			TEXT, 1 IMAGE, MAP	137
19	The northern kruger national park			TEXT	151		
20	African ivory route	TEXT	137/138	TEXT	152	TEXT, MAP	137
21	The panorama route	TEXT, ARTICLE	140	TEXT, 1 IMAGE	151		
22	Pilgrims rest			TEXT	152	TEXT, MAP	140
23	Bourke's luck hole			TEXT, 1 IMAGE	152	TEXT, MAP	140
24	Blyde river canyon			TEXT	152	TEXT, 1 IMAGE, MAP	140
25	God's window			TEXT	152	TEXT, MAP	140
26	The kimberley big hole and mine museum	TEXT, 1 IMAGE	141			TEXT, 1 IMAGE, MAP	142
26	The big hole of kimberley			TEXT, 1 IMAGE	153		
26	The kimberley mine museum			TEXT, 1 IMAGE	153		
27	Witsand nature reserve	TEXT	141				
27	The roaring sand of witsand nature reserve			TEXT	153	TEXT, 1 IMAGE, MAP	142
28	Namaqualand floral beauty	TEXT, 1 IMAGE	142	TEXT, 1 IMAGE	153/154	TEXT, MAP	142
29	South african large telescope (salt) in sutherland	TEXT, 1 IMAGE	142	TEXT, 1 IMAGE	154	TEXT, MAP	142
30	Sun city resort and the palace of the lost city	TEXT, 1 IMAGE	143				
30	Sun city and the lost city			TEXT, 1 IMAGE	154/155	TEXT, 1 IMAGE, MAP	144
31	Lesedi cultural village	TEXT	143	TEXT	155	TEXT, 1 IMAGE, MAP	144
32	Pilanesberg game reserve	TEXT	143	TEXT	155	TEXT, 1 IMAGE, MAP	144
33	Aardklop arts festival	TEXT	144	TEXT	155	TEXT, MAP	144
34	The victoria and alfred (v&a) waterfront	TEXT	148	TEXT, 1 IMAGE	156	TEXT, 1 IMAGE, MAP	147
35	Robben island	TEXT, 1 IMAGE	148	TEXT, 1 IMAGE	157	TEXT, MAP	147
36	The garden route	TEXT	148	TEXT	157	TEXT, 1 IMAGE, MAP	147
37	Wine routes	TEXT	148	TEXT, 1 IMAGE	158		
37	Cape wine route					TEXT, 1 IMAGE, MAP	148
38	The cango caves and ostrich farm	TEXT, 1 IMAGE	149	TEXT	158	TEXT, 1 IMAGE, MAP	148
39	Cape argus cycle tour	TEXT, 1 IMAGE	149				
39	Cape argus pick n pay cycle tour			TEXT, 1 IMAGE	158	TEXT, MAP	148
40	Table mountain	TEXT, 1 IMAGE	149	TEXT, 1 IMAGE	156	TEXT, MAP	147
41	Klein karoo national arts festival	TEXT	150	TEXT	159	TEXT, MAP	148

Table 5.1 revealed how historical presence was shown in the content relating to icons and attractions in the Grade 10 tourism textbooks. These manifestations were indicated in the textbooks through the following genres: articles, logos, maps, images and written text.

Figure 5.1

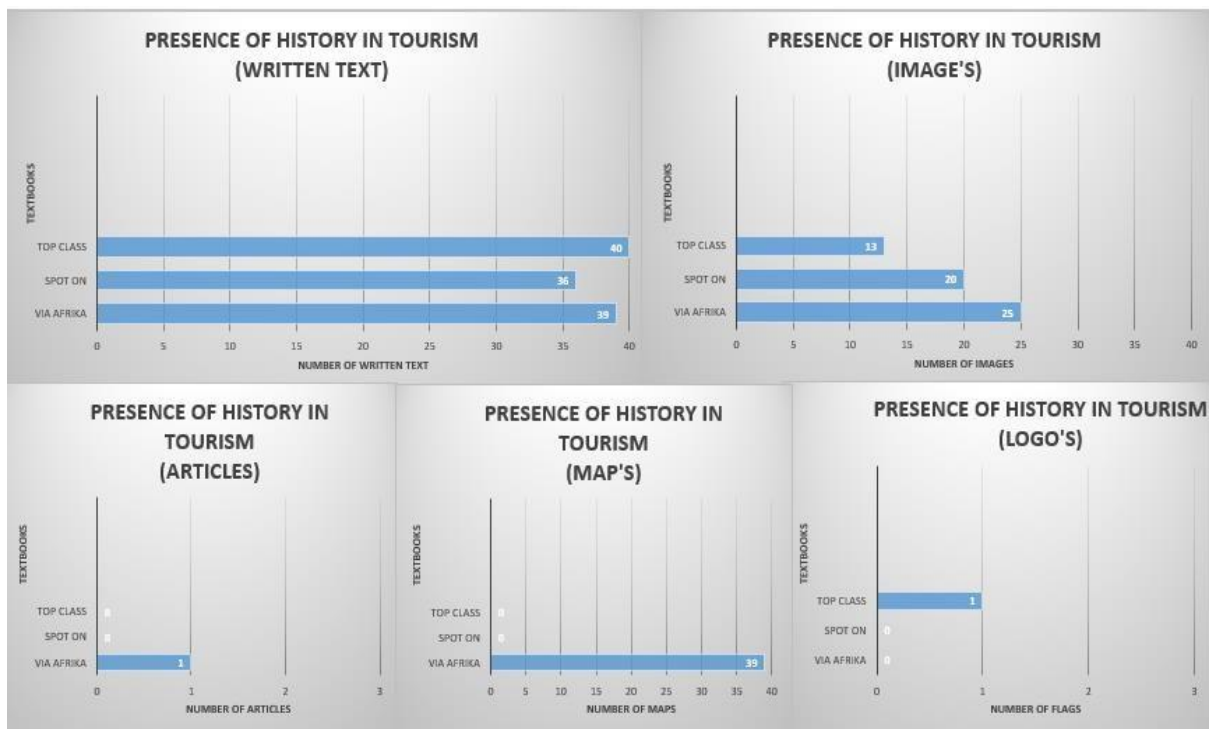
Presence of History Genre in the Grade 10 Tourism Textbooks on the Topic of Icons and Attractions.



The Grade 10 *Spot On* (Brett, Crichton et al., 2012), *Via Afrika* (Brown et al., 2017) and *Top Class* (Quigley et al., 2011) tourism textbooks used written text and images to promote the teaching and learning of icons and attractions. The *Via Afrika* (Brown et al., 2017) textbook used maps to reveal attractions, and the *Spot On* (Brett, Crichton et al., 2012) textbook used articles to share information about icons and attractions. The *Spot On* (Brett, Crichton et al., 2012) textbook had a logo. The findings revealed that written text and images were the predominant methods used by all textbooks for teaching and learning about icons and attractions, as all three textbooks used these genres.

Figure 5.2

Individual Genres Indicating the Presence of History in Grade 10 Tourism Textbooks on the Topic of Icons and Attractions



In terms of the topic Icons and Attractions in Grade 10 tourism textbooks, only the *Spot On* (Brett, Crichton et al., 2012) textbook used two articles to provide information on the Cradle of Humankind and the Panorama Route. The location of 39 icons and attractions was illustrated on provincial maps in the *Via Afrika* (2017) textbook, whilst the *Spot On* (Brett, Crichton et al., 2012) and the *Top Class* (Quigley et al., 2011) textbooks did not use maps at all. The *Top Class* (Quigley et al., 2011) textbook had the logo design of the National Arts Festival in Makhanda (Grahamstown). All six textbooks used images as well as written text to discuss icons and attractions.

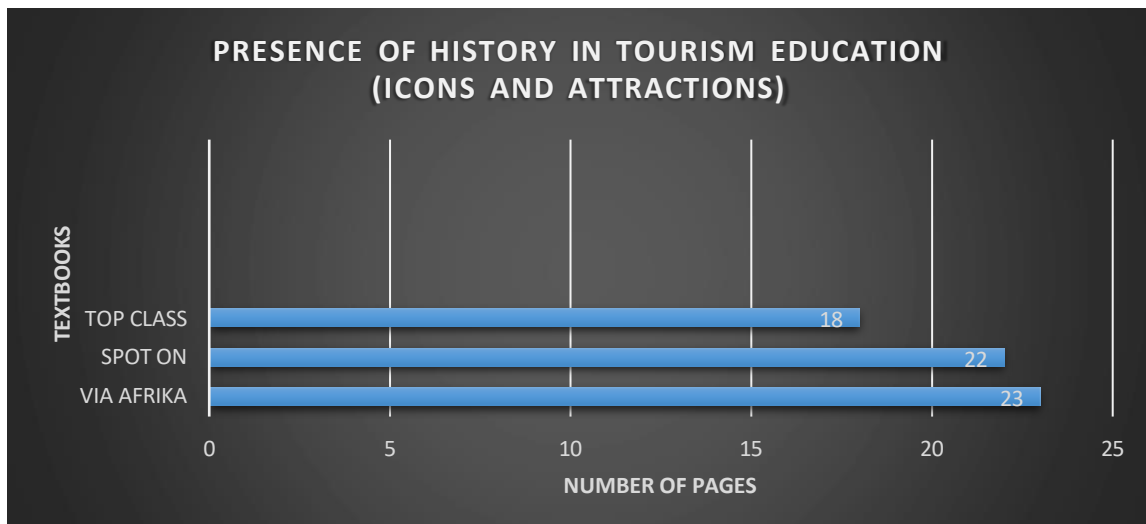
The findings revealed that written text amounted to 40 different aspects in *Top Class* (Quigley et al., 2011) 39 in *Via Afrika* (Brown et al., 2017), and 36 in *Spot On* (Brett, Crichton et al., 2012). A large weight was allocated to the written text as a genre, revealing its importance in explaining icons and attractions. Images were also a common genre showcased in all the Grade 10 tourism textbooks. *Top Class* (Quigley et al., 2011) had 13 images, *Spot On* (Brett, Crichton et al., 2012) had 20 images, and the *Via Afrika* (Brown et al., 2017) tourism textbook

had 25 images relating to icons and attractions. Although all the textbooks used images, it is evident that there was no common number of images that were used. The *Top Class* (Quigley et al., 2011) tourism textbook used the least number of images but the most amount of written text, whilst the *Via Afrika* (Brown et al., 2017) tourism textbook used the greatest number of images and a large amount of written text, as well. This indicates that there was no balance between these sources in all the textbooks as the weighting of appearance differed in all three Grade 10 tourism textbooks. However, all three textbooks provided at least one page of information on each attraction.

Educators are given a choice to teach about their province and any two other provinces on this topic. If the educator follows the textbooks, they will teach attractions in all nine provinces. However, the annual teaching plan (ATP) only requires educators to teach three provinces. Fortunately, all three Grade 10 textbooks had information on all the attractions; however, information differed from textbook to textbook, and as indicated in the literature review, textbooks have outdated information and this can be seen in the changes of name of an attraction. *Via Afrika* (Brown et al., 2017) was produced five years after *Top Class* (Quigley et al., 2011) and the changes are evident.

Figure 5.3

Textbooks Outlining the Number of Pages Used For Content Relating to Icons and Attractions in Grade 10 Tourism Textbooks



The topic Icons and Attractions was distributed across 22 pages in the Grade 10 *Spot On* (Brett, Crichton et al., 2012) tourism textbook from pages 128 to 150. In the Grade 10 *Top*

Class (Quigley et al., 2011) tourism textbook, the topic, icons and attractions, started on page 141 and ended on page 159, which amounted to 18 pages. The Grade 10 *Via Afrika* (Brown et al., 2017) tourism textbook used the greatest number of pages which amounted to 23. The content for icons and attractions was spread across pages 125 to 148. The findings revealed that the topic Icons and Attractions was a significant one as it had numerous pages, and the *Via Afrika* (Brown et al., 2017) tourism textbook shared 23 pages of information on this topic, whilst the *Top Class* (Quigley et al., 2011) tourism textbook shared the same topic over 18 pages. There was no stipulated page allocation per topic since all three textbooks revealed that the topic had different page allocations although the *Spot On* (Brett, Crichton et al., 2012) and *Via Afrika* (Brown et al., 2017) tourism textbooks had a one-page difference.

Table 5.2 shows the genres that emerged from the six Grade 11 textbooks, namely *Top Class* (Quigley et al., 2012), *Focus* (Deutschmann et al., 2012), *Oxford* (Ferreira et al., 2009), *Spot On* (Brett, Bromfield et al., 2012), *Solutions For All* (Bresler et al., 2012), and *Via Afrika* (Brown et al., 2012).

Table 5.2

How Historical Presence is Revealed in Icons and Attractions in Grade 11 Tourism Textbooks

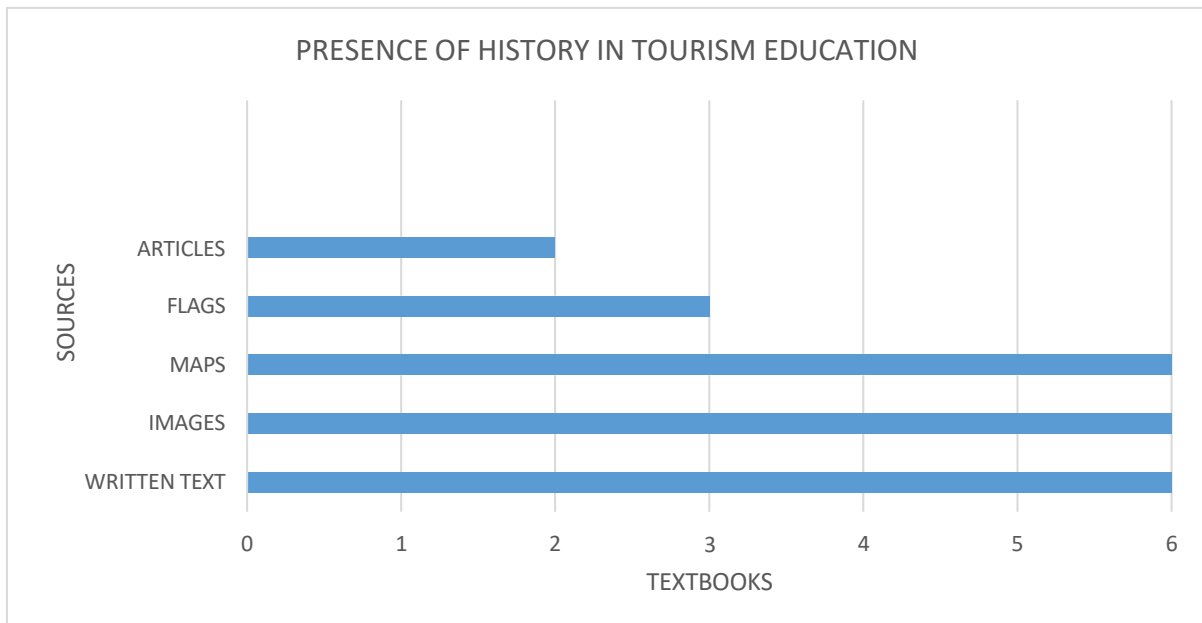


NO	ICON/ATTRACTION	TEXTBOOKS AND PAGE NUMBERS											
		OXFORD	PAGE NO	FOCUS	PAGE NO	TOP CLASS	PAGE NO	SPOT ON	PAGE NO	VIA AFRIKA	PAGE NO	SOLUTIONS FOR ALL	PAGE NO
1	Kissama national park	TEXT, MAP, 3 IMAGES, FLAG	164/165	TEXT, MAP, 1 IMAGE	138	TEXT, MAP, 1 IMAGE, FLAG	202	TEXT, MAP	131	TEXT, MAP, 1 IMAGE, FLAG	154/155	TEXT, MAP	197
2	Okavango delta	TEXT, MAP, FLAG	166	TEXT, MAP, 1 IMAGE	147	TEXT, MAP, 1 IMAGE, FLAG	203	TEXT, MAP, 1 IMAGE	133	TEXT, MAP, 1 IMAGE, FLAG	156/157	TEXT, MAP, 1 IMAGE	197/198
3	Chobe national park	TEXT, MAP	166/167	TEXT, MAP, 1 IMAGE	147/148	TEXT, MAP, 1 IMAGE	203	TEXT, MAP	133	TEXT, MAP, 1 IMAGE	157/158	TEXT, MAP	198
4	The tsodilo hills	TEXT, MAP	167	TEXT, MAP, 1 IMAGE	148	TEXT, MAP, 1 IMAGE	204	TEXT, MAP, 1 IMAGE	133	TEXT, MAP, 1 IMAGE	158	TEXT, MAP, 1 IMAGE	199
5	Kahuzi-biega national park	TEXT, MAP, FLAG	168	TEXT, MAP, 1 IMAGE	139/140	TEXT, MAP, 1 IMAGE, FLAG	204	TEXT, MAP	135	TEXT, MAP, 2 IMAGES, FLAG	159/160/161	TEXT, MAP, 1 IMAGE	200
6	Virunga national park	TEXT, MAP, ARTICLE	168/169	TEXT, MAP, 1 IMAGE	140	TEXT, MAP, 1 IMAGE	205	TEXT, MAP, 1 IMAGE	135	TEXT, MAP, 1 IMAGE	160/161	TEXT, MAP, 1 IMAGE	200
7	Salonga national park	TEXT, MAP, 1 IMAGE	169	TEXT, MAP, 1 IMAGE	140	TEXT, MAP, 1 IMAGE	205/206	TEXT, MAP	135	TEXT, MAP, 1 IMAGE	161	TEXT, MAP, 1 IMAGE	200
8	Maluti mountains and ukhahlamba drakensberg park			TEXT, MAP, 1 IMAGE	150			TEXT, MAP	139			TEXT, MAP, 2 IMAGES	206
8	Maluti mountains					TEXT, MAP, 1 IMAGE	206			TEXT, MAP, 1 IMAGE, FLAG	163/164		
8	Maluti mountains and activities	TEXT, MAP, FLAG, 1 IMAGE	170/171										
9	Basotho pony trails	TEXT, MAP, 1 IMAGE	171	TEXT, MAP, 1 IMAGE	151	TEXT, MAP, 1 IMAGE	207	TEXT, MAP	139	TEXT, MAP, 1 IMAGE	164	TEXT, MAP, 1 IMAGE	206/207
10	Katse dam and the lesotho highlands water project	TEXT, MAP, 1 IMAGE	171	TEXT, MAP, 1 IMAGE	151	TEXT, MAP, 1 IMAGE	207	TEXT, MAP	139	TEXT, MAP, 1 IMAGE	164/165	TEXT, MAP, 1 IMAGE	207
11	Lesotho highlights			TEXT, MAP, 1 IMAGE	149							TEXT, MAP	206
12	Sani pass	TEXT, MAP	170/171	TEXT, MAP, 1 IMAGE	151/152	TEXT, MAP, 1 IMAGE	208	TEXT, MAP, 1 IMAGE	139	TEXT, MAP, 1 IMAGE	165	TEXT, MAP, 1 IMAGE	207
13	Tsingy de bermaraha strict nature reserve	TEXT, MAP, 1 IMAGE, FLAG	173	TEXT, MAP, 1 IMAGE	156	TEXT, MAP, 1 IMAGE, FLAG	209	TEXT, MAP	141	TEXT, MAP, 1 IMAGE, FLAG	166/167	TEXT, MAP, 1 IMAGE	208
14	Royal hills of ambohimanga	TEXT, MAP, 1 IMAGE	173	TEXT, MAP, 1 IMAGE	156	TEXT, MAP, 1 IMAGE	209	TEXT, MAP, 1 IMAGE	141	TEXT, MAP, 1 IMAGE	167	TEXT, MAP	208
15	Port louis	TEXT, MAP, 1 IMAGE	175	TEXT, MAP, 1 IMAGE	157/158			TEXT, MAP, 1 IMAGE	143				
16	Grand baie			TEXT, MAP, 1 IMAGE	158	TEXT, MAP, 1 IMAGE, FLAG	210	TEXT, MAP, 1 IMAGE	143	TEXT, MAP, 1 IMAGE, FLAG	168/169	TEXT, MAP, 1 IMAGE	210
16	Grand baie and tamarin bay	TEXT, MAP, 2 IMAGES, FLAG	174										
17	Chamarel falls and the coloured earths of chamarel	TEXT, MAP, 2 IMAGES	175	TEXT, MAP, 1 IMAGE	158/159	TEXT, MAP, 1 IMAGE	210	TEXT, MAP	143	TEXT, MAP, 2 IMAGES	169		
17	Chamarel falls and the coloured earths of chamarel and tamarin bay											TEXT, MAP, 1 IMAGE	210
18	Tamarin bay			TEXT, MAP, 1 IMAGE	159	TEXT, MAP, 1 IMAGE	211	TEXT, MAP	143	TEXT, MAP, 1 IMAGE	169		
19	Cahora bassa dam	TEXT, MAP, 1 IMAGE	176/177	TEXT, MAP, 1 IMAGE	164/165	TEXT, MAP, 1 IMAGE, FLAG	212	TEXT, MAP	147	TEXT, MAP, 1 IMAGE, FLAG	171/172	TEXT, MAP, 1 IMAGE	215
20	Lake niassa	TEXT, MAP, 1 IMAGE	176/177	TEXT, MAP, 1 IMAGE	165	TEXT, MAP, 1 IMAGE	212	TEXT, MAP, 1 IMAGE	147	TEXT, MAP, 1 IMAGE	172	TEXT, MAP, 1 IMAGE	215
21	Bazaruto archipelago	TEXT, MAP, 1 IMAGE	177	TEXT, MAP, 1 IMAGE	165/166	TEXT, MAP, 1 IMAGE	212/213	TEXT, MAP	147	TEXT, MAP, 2 IMAGES	173	TEXT, MAP, 1 IMAGE	216
22	Island of mozambique	TEXT, MAP, 1 IMAGE	177	TEXT, MAP, 1 IMAGE	166	TEXT, MAP, 1 IMAGE	213	TEXT, MAP, 1 IMAGE	147	TEXT, MAP, 1 IMAGE	173	TEXT, MAP, 1 IMAGE	216
23	Fish river canyon	TEXT, MAP, 1 IMAGE, FLAG	178/179	TEXT, MAP, 1 IMAGE	141	TEXT, MAP, 1 IMAGE, FLAG	213	TEXT, MAP	148	TEXT, MAP, 1 IMAGE, FLAG	174/175	TEXT, MAP, 1 IMAGE	218
24	Etosha national park	TEXT, MAP, 2 IMAGES	178/179	TEXT, MAP, 1 IMAGE	142	TEXT, MAP, 1 IMAGE	215	TEXT, MAP	149	TEXT, MAP, 1 IMAGE	175//176	TEXT, MAP, 1 IMAGE	218
25	Namib and kalahari desert							TEXT, MAP, 1 IMAGE	149				
25	Namib desert	TEXT, MAP, 2 IMAGES	178/179	TEXT, MAP, 2 IMAGES	142/143	TEXT, MAP, 1 IMAGE	214	TEXT, MAP, 1 IMAGE	131	TEXT, MAP, 1 IMAGE	176/177	TEXT, MAP	219
26	Kalahari desert			TEXT, MAP, 1 IMAGE	143								
27	Skeleton coast	TEXT, MAP, 1 IMAGE	179	TEXT, MAP, 1 IMAGE	144	TEXT, MAP, 1 IMAGE	215	TEXT, MAP, 1 IMAGE	149	TEXT, MAP, 1 IMAGE	177	TEXT, MAP, 1 IMAGE	219
28	Lake malawi	TEXT, MAP, 1 IMAGE, FLAG	180/181	TEXT, MAP, 1 IMAGE	163	TEXT, MAP, 1 IMAGE, FLAG	216	TEXT, MAP, 1 IMAGE	151	TEXT, MAP, 1 IMAGE, FLAG	178/179	TEXT, MAP, 1 IMAGE	220
29	Liwonde national park	TEXT, MAP, 1 IMAGE	181	TEXT, MAP, 1 IMAGE	163/164	TEXT, MAP, 1 IMAGE	217	TEXT, MAP, 1 IMAGE	151/153	TEXT, MAP, 1 IMAGE	179	TEXT, MAP, 1 IMAGE	221
30	Beaches and leisure activities on the islands (seychelles)	TEXT, MAP, 2 IMAGES, FLAG	182/183	TEXT, MAP, 1 IMAGE	161	TEXT, MAP, 1 IMAGE, FLAG	217	TEXT, MAP, 1 IMAGE	155	TEXT, MAP, 3 IMAGES, FLAG	180/181	TEXT, MAP, 3 IMAGES,	226/227
31	Hlane royal national park	TEXT, MAP, 2 IMAGES, FLAG	184/185	TEXT, MAP, 1 IMAGE	153	TEXT, MAP, 1 IMAGE, FLAG	219	TEXT, MAP, 1 IMAGE	157	TEXT, MAP, 1 IMAGE, FLAG	182/183	TEXT, MAP, 1 IMAGE	228
32	Royal swazi sun hotel	TEXT, MAP, 1 IMAGE	185	TEXT, MAP, 1 IMAGE	153	TEXT, MAP, 1 IMAGE	219/220	TEXT, MAP	157	TEXT, MAP, 1 IMAGE	183	TEXT, MAP	229
33	Mkhaya game reserve	TEXT, MAP	185	TEXT, MAP, 1 IMAGE	154	TEXT, MAP, 1 IMAGE	220	TEXT, MAP, ARTICLE	157	TEXT, MAP, 1 IMAGE	183	TEXT, MAP, 1 IMAGE	229
34	Mount kilimanjaro	TEXT, MAP, FLAG	186	TEXT, MAP, 1 IMAGE	167/168	TEXT, MAP, 1 IMAGE, FLAG	221	TEXT, MAP, 1 IMAGE	159	TEXT, MAP, 1 IMAGE, FLAG	184/185	TEXT, MAP, 1 IMAGE	230
35	Serengeti national park	TEXT, MAP, 1 IMAGE	186/187	TEXT, MAP, 1 IMAGE	168	TEXT, MAP, 1 IMAGE	222	TEXT, MAP	159	TEXT, MAP, 1 IMAGE	185/186	TEXT, MAP, 1 IMAGE	231
36	Stone town of zanzibar	TEXT, MAP, 1 IMAGE	187	TEXT, MAP, 1 IMAGE	169	TEXT, MAP, 1 IMAGE	222/223	TEXT, MAP	159	TEXT, MAP, 1 IMAGE	186	TEXT, MAP, 1 IMAGE	232
37	Ngorongoro conservation area	TEXT, MAP, 1 IMAGE	187	TEXT, MAP, 1 IMAGE	169/170	TEXT, MAP, 1 IMAGE	223	TEXT, MAP	159	TEXT, MAP, 1 IMAGE	187	TEXT, MAP, 1 IMAGE	232
38	Victoria falls and zambezi river (zambia)			TEXT, MAP, 1 IMAGE	172	TEXT, MAP, 1 IMAGE, FLAG	224	TEXT, MAP, 1 IMAGE	163			TEXT, MAP, 1 IMAGE	238
38	Victoria falls (zambia)	TEXT, MAP, 1 IMAGE	189							TEXT, MAP, 1 IMAGE	189		
39	Zambezi river (zambia)	TEXT, MAP, 1 IMAGE, FLAG	188/189							TEXT, MAP, 1 IMAGE, FLAG	188/189		
40	Livingstone	TEXT, MAP	189	TEXT, MAP, 1 IMAGE	173	TEXT, MAP, 1 IMAGE	224	TEXT, MAP	163	TEXT, MAP, 1 IMAGE	190	TEXT, MAP, 1 IMAGE	239
41	Lake kariba (zambia)	TEXT, MAP, 1 IMAGE	189	TEXT, MAP, 1 IMAGE	173	TEXT, MAP, 1 IMAGE	225	TEXT, MAP	163	TEXT, MAP, 2 IMAGES	190/191	TEXT, MAP, 1 IMAGE	240
42	Kafue national park	TEXT, MAP	189	TEXT, MAP, 1 IMAGE	174	TEXT, MAP, 1 IMAGE	225	TEXT, MAP	163	TEXT, MAP, 1 IMAGE	191/192	TEXT, MAP, 1 IMAGE	240
43	Victoria falls and zambezi river (zimbabwe)			TEXT, MAP, 1 IMAGE	175	TEXT, MAP, 1 IMAGE, FLAG	226	TEXT, MAP	165	TEXT, MAP, 1 IMAGE, FLAG	192	TEXT, MAP, 2 IMAGES	241
43	Victoria falls , zambezi river and lake kariba (zimbabwe)	TEXT, MAP	190										
44	Hwange national park	TEXT, MAP, 1 IMAGE, FLAG	190/191	TEXT, MAP, 1 IMAGE	176	TEXT, MAP, 1 IMAGE	226	TEXT, MAP	165	TEXT, MAP, 1 IMAGE	193	TEXT, MAP, 1 IMAGE	242
45	Lake kariba (zimbabwe)			TEXT, MAP, 1 IMAGE	176	TEXT, MAP, 1 IMAGE	227	TEXT, MAP	165	TEXT, MAP	193	TEXT, MAP, 1 IMAGE	243
46	The great zimbabwe ruins	TEXT, MAP, 1 IMAGE	191	TEXT, MAP, 1 IMAGE	177	TEXT, MAP, 1 IMAGE	227	TEXT, MAP, 1 IMAGE	165	TEXT, MAP, 1 IMAGE	193		
47	The ruins of great zimbabwe											TEXT, MAP, 1 IMAGE	244
48	Matopos hills							TEXT, MAP	165				
48	Matobo hills			TEXT, MAP, 1 IMAGE	177								
48	Matopo hills	TEXT, MAP, 1 IMAGE	191			TEXT, MAP, 1 IMAGE	227			TEXT, MAP, 1 IMAGE	194/195	TEXT, MAP, 1 IMAGE	244/245
49	Mana pools national park	TEXT, MAP, 1 IMAGE	191	TEXT, MAP, 1 IMAGE	178	TEXT, MAP, 1 IMAGE	228	TEXT, MAP	165	TEXT, MAP, 1 IMAGE	195	TEXT, MAP, 1 IMAGE	245

Table 5.2 reveals how the content of historical presence was displayed in the topic of icons and attractions in the Grade 11 tourism textbooks. These manifestations were indicated in textbooks through the following genres: articles, flags, maps, images, and written text.

Figure 5.4

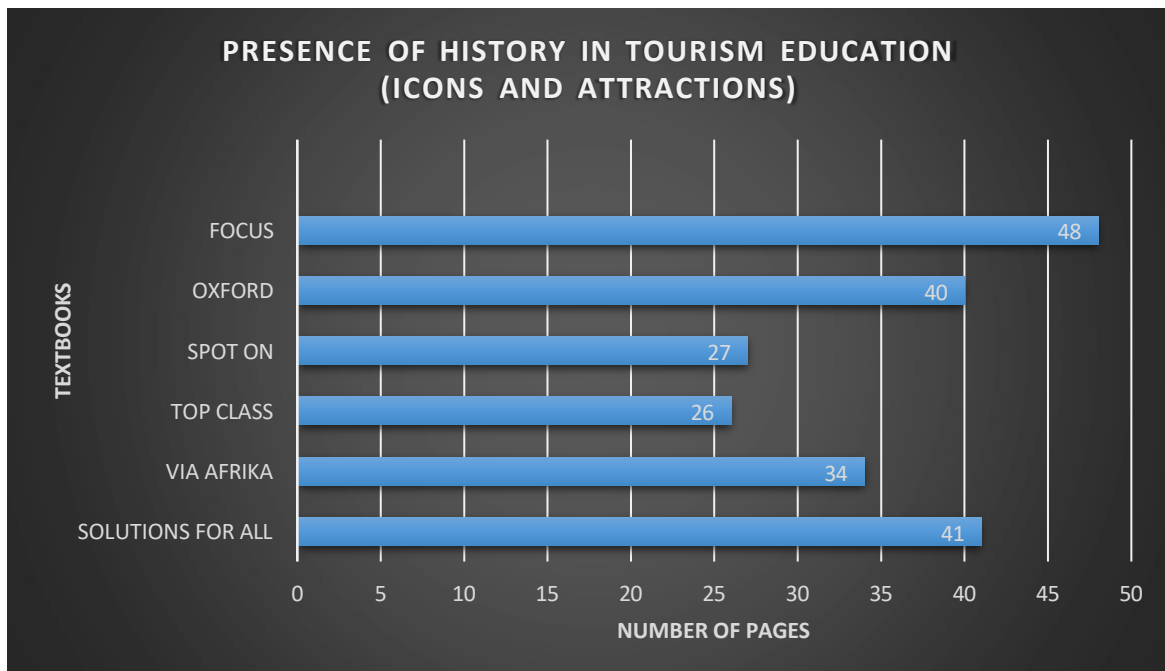
Sources Indicating the Presence of History in the Topic Icons and Attractions in Grade 11 Tourism Textbooks



All six Grade 11 tourism textbooks under study used maps, images, and written text to promote the teaching and learning of the topic of icons and attractions. Fifty per cent of the tourism textbooks, which equates to three, namely *Oxford* (Ferreira et al., 2009), *Top Class* (Quigley et al., 2012), and *Via Afrika* (Brown et al., 2012), used flags to symbolise the countries' location of these attractions. Two tourism textbooks, *Oxford* (Ferreira et al., 2009) and *Spot On* (Brett, Bromfield et al., 2012), used articles to dispense information regarding the icon/attraction.

Figure 5.5

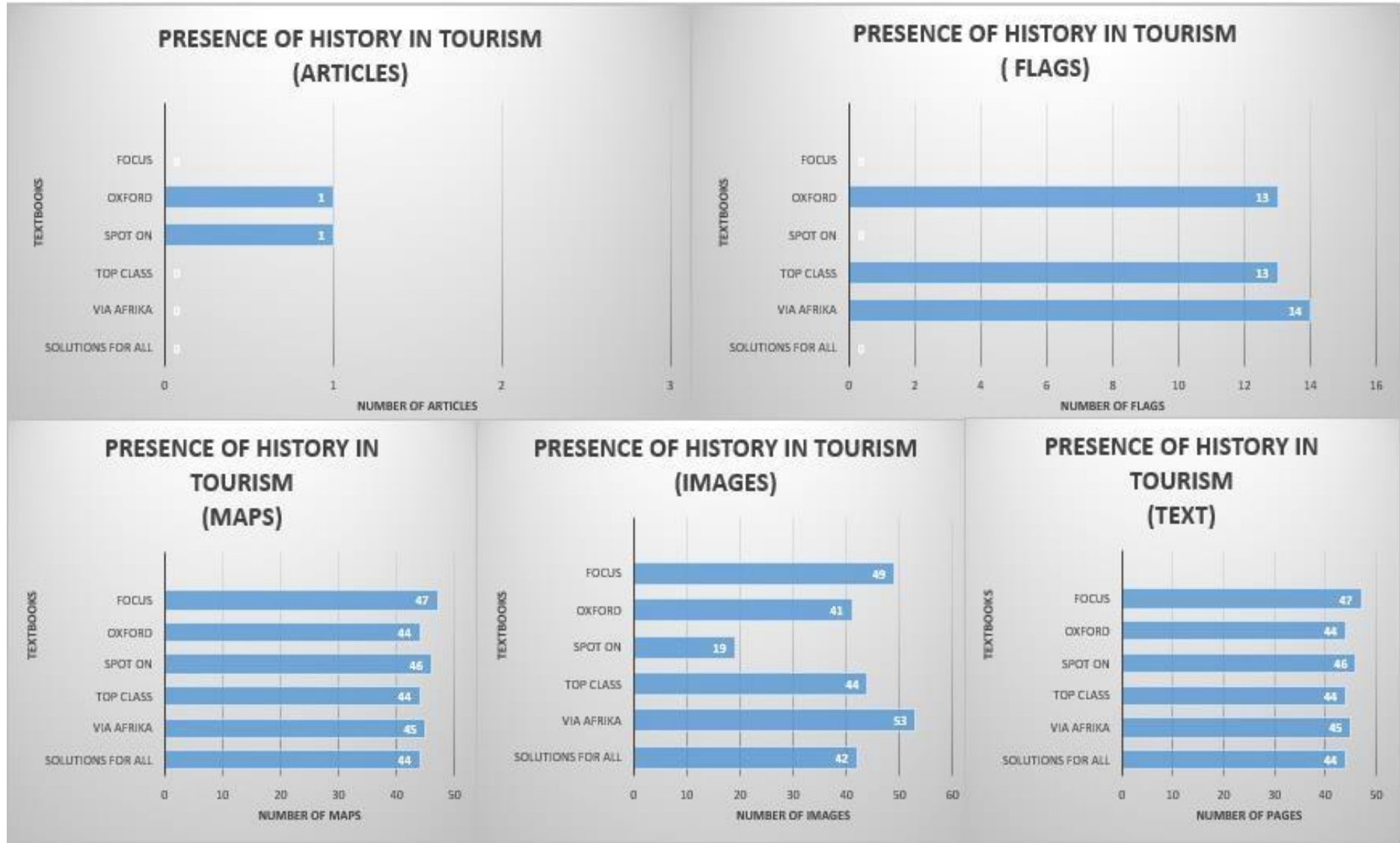
Number of Pages Used For Content Relating to Icons and Attractions in Grade 11 Tourism Textbooks



The Grade 11 *Oxford* (Ferreira et al., 2009) textbook had the content relating to icons and attractions was distributed across 27 pages from pages 164 to 191. In the Grade 11 *Focus* (Deutschmann et al., 2012) textbook, the topic of Icons and Attractions started on page 138 and ended on page 178, which amounted to 40 pages. In the Grade 11 *Top Class* (Quigley et al., 2012) textbook, this topic covered 26 pages from page 202 to 228 using the least number of pages to discuss icons and attractions in comparison to the other five textbooks. The topic of Icons and attractions was discussed from pages 131 to 165 in the *Spot On* (Brett, Bromfield et al., 2012) textbook, which amounted to 27 pages. This topic was discussed in 41 pages from page 154 to page 195 in the *Via Afrika* (Brown et al., 2012) Grade 11 tourism textbook, whilst the content for icons and attractions was spread across pages 197 to 245, amounting to 48 pages in the *Solutions For All* (Bresler et al., 2012) textbook, covering the most information on this topic in comparison to the other five textbooks.

Figure 5.6

Individual Genres Indicating the Presence of History In Grade 11 Tourism Textbooks on the Topic Icons and Attractions



On the topic of Icons and Attractions in Grade 11 tourism textbooks, the *Oxford* (Ferreira et al., 2009), *Top Class* (Quigley et al., 2012), and *Via Afrika* (Brown et al., 2012) textbooks used the flags of the countries where the icons and attractions are located. The presence of history in Tourism education (Icons and Attractions) using maps was visually illustrated by all six textbooks, as the location of attractions is of common interest. Forty-four flags were illustrated in the *Oxford* (Ferreira et al., 2009), *Top Class* (Quigley et al., 2012) and *Solutions For All* (Bresler et al., 2012) textbooks, whilst the *Via Afrika* (Brown et al., 2012) textbook had 45, *Spot On* (Brett, Bromfield et al., 2012) had 46, and *Focus* (Deutschmann et al., 2012) had 47 maps. *Oxford* (Ferreira et al., 2009) and *Spot On* (Brett, Bromfield et al., 2012) were the only two textbooks that used articles to provide information on an icon/attraction. All the textbooks used images to reveal what the icon/attraction looked like as well as written text to discuss the icons and attractions.

Table 5.3 indicates the genres that emerged from the six Grade 12 textbooks, *Top Class* (Quigley et al., 2013), *Oxford* (Ferreira et al., 2013), *Focus* (Deutschmann et al., 2013), *Spot On* (Brett et al., 2013), *Solutions For All* (Havenga et al., 2013) and *Via Afrika* (Brown et al., 2018).

Table 5.3

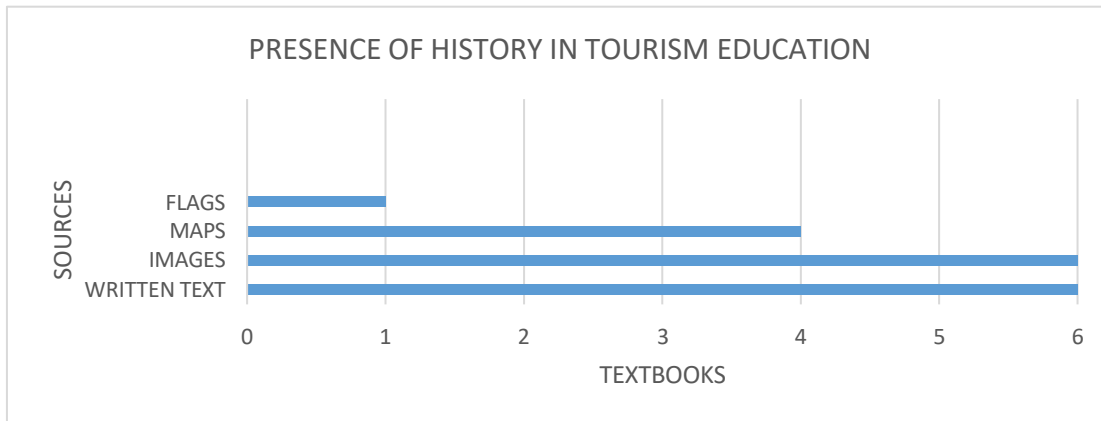
The Manner in Which the Genre is manifested in Icons and Attractions in Grade 12 Tourism Textbooks

NO.	ICON/ATTRACTION	TEXTBOOKS AND PAGE NUMBERS											
		OXFORD	PAGE NO	FOCUS	PAGE NO	TOP CLASS	PAGE NO	SPOT ON	PAGE NO	VIA AFRIKA	PAGE NO	SOLUTIONS FOR ALL	PAGE NO
1	Sydney Opera House	TEXT, 2 IMAGES, Australia flag	120/121	TEXT, IMAGE, MAP	122	TEXT, IMAGE, MAP	138/139	TEXT, IMAGE, MAP	78	TEXT, IMAGE	103	TEXT, IMAGE, MAP	101
2	Ayers Rock	TEXT, 2 IMAGES	121/122	TEXT, IMAGE, MAP	123	TEXT, IMAGE, MAP	139	TEXT, IMAGE, MAP	78	TEXT, 3 IMAGES	104	TEXT, IMAGE, MAP	102
3	Statue of Christ the Redeemer	TEXT, 1 IMAGE, Brazil flag	122/123	TEXT, IMAGE, MAP	130	TEXT, IMAGE	142	TEXT, IMAGE, MAP	79	TEXT, IMAGE	105	TEXT, IMAGE, MAP	103
4	Niagara Falls	TEXT, 1 IMAGE, Canada flag	123/124	TEXT, IMAGE, MAP	131	TEXT, IMAGE, MAP	143	TEXT, IMAGE, MAP	80	TEXT, IMAGE	106	TEXT, IMAGE, MAP	104
5	Colosseum	TEXT, 1 IMAGE, Italy flag	124/125	TEXT, IMAGE, MAP	93	TEXT, IMAGE	147	TEXT, IMAGE, MAP	81	TEXT, IMAGE	107	TEXT, IMAGE, MAP	104
6	Leaning Tower of Pisa	TEXT, 1 IMAGE	125/126	TEXT, IMAGE, MAP	94	TEXT, IMAGE	148/149	TEXT, IMAGE, MAP	82	TEXT, IMAGE	108	TEXT, IMAGE, MAP	105
7	Venice	TEXT, 1 IMAGE	126/127	TEXT, IMAGE, MAP	95	TEXT, IMAGE	149	TEXT, IMAGE, MAP	82/83	TEXT, 2 IMAGES	109	TEXT, IMAGE, MAP	106
8	Vatican city	TEXT, 1 IMAGE	127/128	TEXT, IMAGE, MAP	96	TEXT, IMAGE	147/148	TEXT, IMAGE, MAP	83	TEXT, 2 IMAGES	110	TEXT, IMAGE, MAP	105
9	The Great Pyramids of Giza	TEXT, 1 IMAGE, Egypt flag	130/131	TEXT, IMAGE, MAP	116	TEXT, IMAGE	163	TEXT, IMAGE, MAP	86	TEXT, 2 IMAGES	112	TEXT, IMAGE, 2 MAPS	112
10	The Sphinx	TEXT, 2 IMAGES	131	TEXT, IMAGE, MAP	116	TEXT, IMAGE, MAP	164	TEXT, IMAGE, MAP	86	TEXT, IMAGE	113	TEXT, IMAGE, MAP	113
11	Berlin Wall	TEXT, 1 IMAGE, German flag	132	TEXT, IMAGE, MAP	97	TEXT, IMAGE	151	TEXT, IMAGE, MAP	87	TEXT, 3 IMAGES	114	TEXT, IMAGE, MAP	114
12	Black Forest	TEXT, 2 IMAGES	133	TEXT, IMAGE, MAP	98	TEXT, IMAGE	152	TEXT, IMAGE, MAP	87	TEXT, 3 IMAGES	115	TEXT, IMAGE, MAP	115
13	The Dome of Rock	TEXT, 1 IMAGE, Isreal flag	134	TEXT, IMAGE, MAP	117	TEXT, IMAGE, MAP	164/165	TEXT, IMAGE, MAP	89	TEXT, 2 IMAGES	117	TEXT, IMAGE, MAP	118
14	The Wailing Wall	TEXT, 1 IMAGE	135	TEXT, IMAGE, MAP	118	TEXT, IMAGE	165	TEXT, IMAGE, MAP	89	TEXT, 2 IMAGES	118	TEXT, IMAGE, 2 MAPS	117/118
15	the great wall of china	TEXT, 2 IMAGES, China flag	136	TEXT, IMAGE, MAP	125	TEXT, IMAGE	168	TEXT, IMAGE, MAP	88	TEXT, 2 IMAGES	116	TEXT, IMAGE, 2 MAPS	116
16	the parthenon	TEXT, 2 IMAGES, Greece flag	137	TEXT, IMAGE, MAP	99	TEXT, IMAGE	153	TEXT, IMAGE, MAP	90	TEXT, 3 IMAGES	119	TEXT, IMAGE, 2 MAPS	119/120
17	the taj mahal	TEXT, 1 IMAGE, India flag	138	TEXT, IMAGE, MAP	125	TEXT, IMAGE	169	TEXT, IMAGE, MAP	90	TEXT, 2 IMAGES	120	TEXT, IMAGE, MAP	120/121
18	blue mosque	TEXT, 1 IMAGE, Turkey flag	139	TEXT, IMAGE, MAP	100	TEXT, IMAGE	169	TEXT, IMAGE, MAP	91	TEXT, 3 IMAGES	121	TEXT, IMAGE, MAP	121/122
19	the eiffel tower	TEXT, 1 IMAGE, France flag	141/142	TEXT, IMAGE, MAP	101	TEXT, IMAGE	153/154	TEXT, IMAGE, MAP	93	TEXT, 2 IMAGES	123	TEXT, IMAGE, MAP	129
20	the french riviera	TEXT, 1 IMAGE	142/143	TEXT, IMAGE, MAP	102	TEXT, IMAGE	154/155	TEXT, IMAGE, MAP	94	TEXT, IMAGE	124	TEXT, IMAGE, MAP	130
21	mount fuji	TEXT, 1 IMAGE, Japan flag	143	TEXT, IMAGE, MAP	126	TEXT, IMAGE	170	TEXT, IMAGE, MAP	94/95	TEXT, 2 IMAGES	125	TEXT, IMAGE, MAP	130/131
22	petra	TEXT, 1 IMAGE, Jordan flag	145	TEXT, IMAGE, MAP	119	TEXT, IMAGE	166	TEXT, IMAGE, MAP	96	TEXT, 2 IMAGES	126	TEXT, IMAGE, 2 MAPS	132/133
23	chichen itza	TEXT, 1 IMAGE, Mexico flag	144	TEXT, IMAGE, MAP	132	TEXT, IMAGE, MAP	140	TEXT, IMAGE, MAP	95	TEXT, 2 IMAGES	127	TEXT, IMAGE, MAP	131/132
24	mount everest	TEXT, 1 IMAGE, Nepal flag	146	TEXT, IMAGE, MAP	127	TEXT, IMAGE	171	TEXT, IMAGE, MAP	97	TEXT, 2 IMAGES	128	TEXT, IMAGE, MAP	133/134
25	mecca	TEXT, 1 IMAGE, Saudi Arabia fl	147	TEXT, IMAGE, MAP	120	TEXT, IMAGE, MAP	166	TEXT, IMAGE, MAP	97	TEXT, IMAGE	129	TEXT, IMAGE, MAP	134/135
26	the swiss alps	TEXT, 1 IMAGE, Switzieland fl	148	TEXT, IMAGE, MAP	103	TEXT, IMAGE	155	TEXT, IMAGE, MAP	98	TEXT, 5 IMAGES	130	TEXT, 2 IMAGES, MAP	135/136
27	windmills	TEXT, 1 IMAGE, Netherlands fl	149	TEXT, IMAGE, MAP	104	TEXT, IMAGE	156	TEXT, IMAGE, MAP	99	TEXT, 3 IMAGES	131	TEXT, IMAGE, MAP	136/137
28	machu picchu	TEXT, 1 IMAGE, Peru flag	150	TEXT, IMAGE, MAP	133	TEXT, IMAGE	141	TEXT, IMAGE, MAP	99	TEXT, 2 IMAGES	132	TEXT, IMAGE, MAP	138
29	auschwitz	TEXT, 1 IMAGE, Poland flag	151	TEXT, IMAGE, MAP	105	TEXT, IMAGE	156/157	TEXT, IMAGE, MAP	100	TEXT, 3 IMAGES	133	TEXT, IMAGE, 2 MAPS	139/140
30	the algarve	TEXT, 2 IMAGES, Portugal flag	153/154	TEXT, IMAGE, MAP	106	TEXT, IMAGE	158	TEXT, 2 IMAGES, MAP	102	TEXT, IMAGE	135	TEXT, IMAGE, MAP	147
31	alcarzar of segovia	TEXT, 1 IMAGE, Spain flag	154/155	TEXT, IMAGE, MAP	107	TEXT, IMAGE	158/159	TEXT, IMAGE, MAP	103	TEXT, IMAGE	136	TEXT, IMAGE, MAP	148
32	bullfights	TEXT, 1 IMAGE	155	TEXT, IMAGE, MAP	108	TEXT, IMAGE	159	TEXT, IMAGE, MAP	103	TEXT, IMAGE	137	TEXT, IMAGE, MAP	149
33	floating markets	TEXT, 3 IMAGES, Thailand flag	156	TEXT, IMAGE, MAP	128	TEXT, IMAGE	171	TEXT, IMAGE, MAP	104	TEXT, IMAGE	138	TEXT, IMAGE, MAP	150
34	the kremlin	TEXT, 1 IMAGE, Russia flag	157	TEXT, IMAGE, MAP	109	TEXT, IMAGE	172	TEXT, IMAGE, MAP	105	TEXT, IMAGE	139	TEXT, IMAGE, MAP	151
35	the red square	TEXT, 1 IMAGE	158	TEXT, IMAGE, MAP	110	TEXT, IMAGE	173	TEXT, IMAGE, MAP	105	TEXT, IMAGE	140	TEXT, IMAGE, MAP	151
36	big ben	TEXT, 1 IMAGE, UK Flag	159	TEXT, IMAGE, MAP	111	TEXT, IMAGE	160	TEXT, IMAGE, MAP	106	TEXT, IMAGE	141	TEXT, IMAGE, MAP	152
37	buckingham palace	TEXT, 1 IMAGE	160	TEXT, IMAGE, MAP	112	TEXT, IMAGE	160/161	TEXT, IMAGE, MAP	107	TEXT, 2 IMAGES	142	TEXT, IMAGE, MAP	153
38	tower of london	TEXT, 2 IMAGES	161	TEXT, IMAGE, MAP	113	TEXT, IMAGE	161	TEXT, IMAGE, MAP	108	TEXT, 3 IMAGES	143	TEXT, IMAGE, MAP	153
39	london bridge	TEXT, 1 IMAGE	162	TEXT, IMAGE, MAP	114	TEXT, IMAGE	162	TEXT, IMAGE, MAP	108	TEXT, 2 IMAGES	144	TEXT, IMAGE, MAP	154
40	the statue of liberty	TEXT, 1 IMAGE, USA flag	163	TEXT, IMAGE, MAP	134	TEXT, IMAGE, MAP	144/145	TEXT, IMAGE, MAP	109	TEXT, 2 IMAGES	145	TEXT, IMAGE, 2 MAPS	155
41	the grand canyon	TEXT, 1 IMAGE	164	TEXT, IMAGE, MAP	135	TEXT, IMAGE	143/144	TEXT, IMAGE, MAP	110	TEXT, 2 IMAGES	146	TEXT, IMAGE, MAP	156

Table 5.3 reveals how historical presence was expressed in icons and attractions in the Grade 12 tourism textbooks. These manifestations were indicated in the textbooks through the following genres: written text, images, maps, and flags.

Figure 5.6

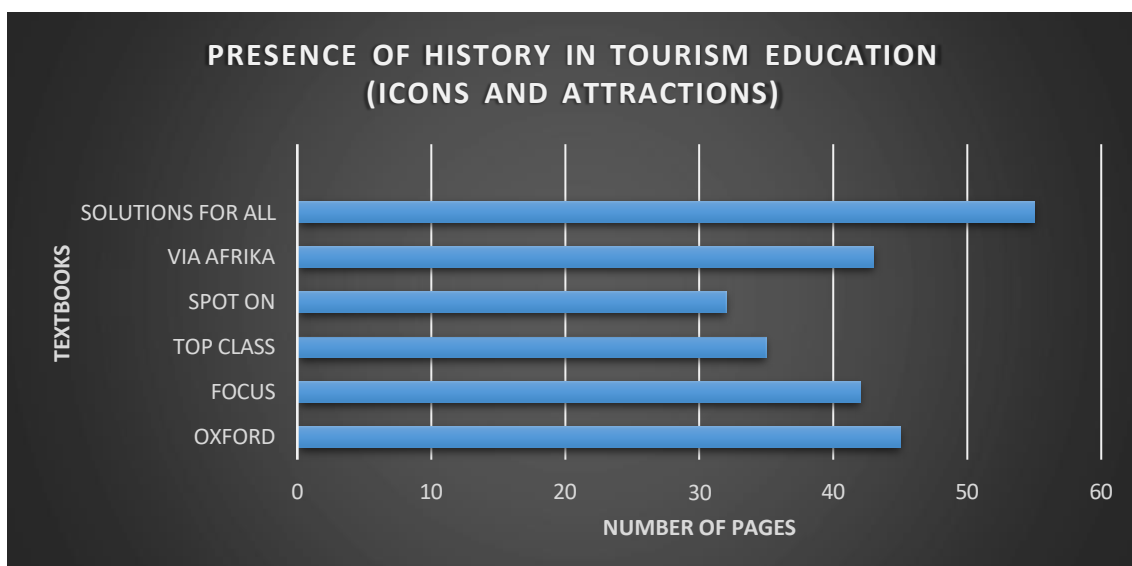
Sources Indicating the Presence of History in Icons/Attractions in Grade 12 Tourism Textbooks



All six Grade 12 tourism textbooks under study used written text and images to promote teaching and learning on the topic of icons and attractions. Four tourism textbooks, namely *Spot On* (Brett et al., 2013), *Focus* (Deutschmann et al., 2013), *Top Class* (Quigley et al., 2013), and *Solutions For All* (Havenga et al., 2013), used maps to reveal the location of these attractions and only one textbook, *Oxford* (Ferreira et al., 2013), published the national flag of the countries where the icons and attractions are located.

Figure 5.7

Textbooks Outlining the Number of Pages Used for Content Relating to Icons/Attractions in Grade 12 Tourism Textbooks



The topic of icons and attractions was distributed over 45 pages in the Grade 12 *Oxford* (Ferreira et al., 2013) textbook from pages 120 to 165. In the Grade 12 *Focus* (Deutschmann

et al., 2013) textbook, icons and attractions started on page 93 and ended on page 135, which amounts to 42 pages. In the Grade 12 *Top Class* (Quigley et al., 2013) textbook, this topic covered 35 pages from pages 138 to 173. In the Grade 12 *Spot On* (Brett et al., 2013) textbook, the least number of pages were allocated for this topic in comparison to the other five textbooks. This topic was discussed on 32 pages from pages 78 to 110. The *Via Afrika* (Brown et al., 2018) textbook used 43 pages of content for this topic from pages 103 to 146. The Grade 12 tourism textbook *Solutions For All* (Havenga et al., 2013) used the most number of pages, which amounted to 55. The content for icons and attractions was spread over pages 101 to 156.

Figure 5.8

Individual Genres Indicating the Presence of History In Grade 12 Tourism Textbooks on the Topic of Icons/Attractions



Within the topic of icons and attractions in Grade 12 tourism textbooks, only the *Oxford* (Ferreira et al., 2013) textbook used the 26 national flags of the countries where the icons and attractions are located. The presence of history in icons and attractions using maps was used by four textbooks, namely *Solutions For All* (Havenga et al., 2013), *Spot On* (Brett et al., 2013), *Top Class* (Quigley et al., 2013) and *Focus* (Deutschmann et al., 2013). *Top Class* (Quigley et al., 2013) only illustrated seven maps throughout this topic and mainly used the world map and continental maps. The *Focus* (Deutschmann et al., 2013) textbook used a world map for each icon/attraction and a city map, amounting to 40 maps in total. The *Solutions For All* (Havenga et al., 2013) textbook also used the most number of maps; it had a variety of maps, including a world map, continental map, and city or town map. The *Via Afrika* (Brown et al., 2018) and *Oxford* (Ferreira et al., 2013) textbooks did not use maps to show the location of icons and attractions; however, all the textbooks used images to reveal what the icons and attractions looked like. *Via Afrika* (Brown et al., 2018) used 81 images and showed the icon from different angles. *Top Class* (Quigley et al., 2013) only showed one image per icon or attraction and the other four textbooks, namely *Solutions For All* (Havenga et al., 2013), *Spot On* (Brett et al., 2013), *Focus* (Deutschmann et al., 2013), and *Oxford* (Ferreira et al., 2013), had one image for all the icons and attractions and some had more than one image, as indicated in Table 5.7. All six textbooks used images as well as written text to discuss the icons and attractions.

5.2.2 Analysis of culture and heritage

Through the interpretivist lens, the second topic, culture and heritage, is qualitatively explored. Table 5.4 provides an outline of the genres that emerged from the three Grade 10 tourism textbooks, namely *Top Class* (Quigley et al., 2011), *Spot On* (Brett, Crichton et al., 2012), and *Via Afrika* (Brown et al., 2017).

Table 5.4

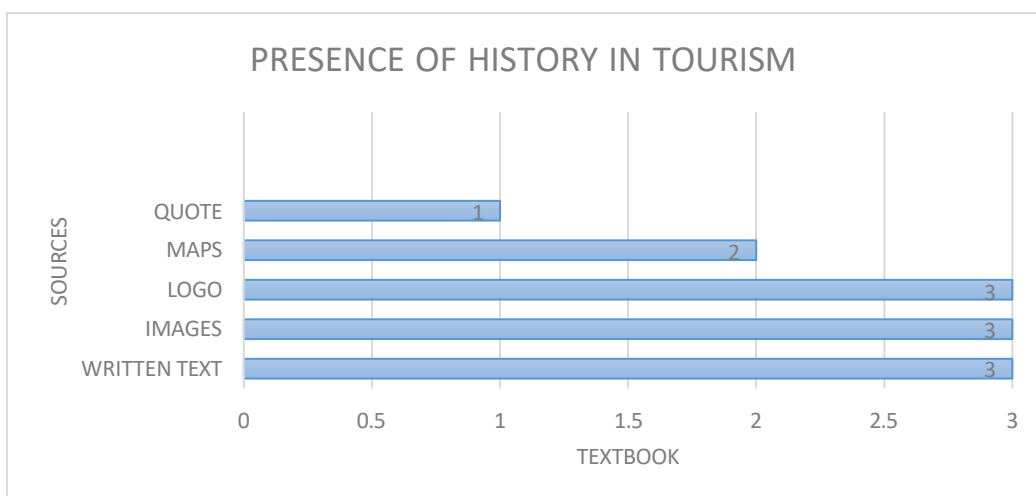
The Manner in Which a Genre is Revealed in Culture and Heritage in Grade 10 Tourism Textbooks

NO	CULTURE AND HERITAGE	TEXTBOOKS AND PAGE NUMBERS					
		SPOT ON	PAGE NO	TOP CLASS	PAGE NO	VIA AFRIKA	PAGE NO
1	WHO LOOKS AFTER SOUTH AFRICA'S HERITAGE			TEXT	239		
2	DEFINING CULTURE	TEXT	184	TEXT	234	TEXT	190
3	COMMON BELIEFS ABOUT CULTURE					TEXT	190
4	CULTURAL DIVERSITY	TEXT	184	TEXT	235	TEXT	190
5	ELEMENTS OF CULTURE	TEXT		TEXT	235	TEXT	191
6	ARCHITECTURE AND INTERIORS	TEXT,IMAGE	185	TEXT	235	TEXT,IMAGE	191
7	ARTS AND CRAFTS	TEXT,IMAGE	185	TEXT	236	TEXT	192
8	CUISINE	TEXT		TEXT	236	TEXT,IMAGE	192
9	MUSIC AND DANCE	TEXT		TEXT	236	TEXT,IMAGE	193
10	DEFINING HERITAGE	TEXT	184	TEXT, QUOTE, IMAGE	235	TEXT	193/194
11	IMPORTANCE AND VALUE OF CONSERVING HERITAGE	TEXT	185/186	TEXT	236/237	TEXT	194
12	CRITERIA FOR SELECTING HERITAGE SITES					TEXT,LOGO	195
13	TYPES OF HERITAGE SITES					TEXT	195
14	CULTURAL HERITAGE SITES	TEXT, MAP	188/189	TEXT, IMAGE	240/241	TEXT, 2 IMAGES	196
15	NATURAL HERITAGE SITES	TEXT, 2 IMAGES	189	TEXT, IMAGE	241	TEXT,IMAGE	197
16	MIXED CULTURAL AND NATURAL HERITAGE SITES					TEXT,IMAGE	197
17	CATEGORIES OF HERITAGE SITES	TEXT	190	TEXT	242	TEXT	198
18	THE HERITAGE PLAQUE	TEXT, LOGO	192	TEXT, LOGO	243	TEXT, LOGO	198
19	EXAMPLES OF LOCAL HERITAGE SITES	TEXT	191			TEXT,2 IMAGES, 2 MAPS	199/200

Table 5.3 reveals how the presence of history was shown in the topic of culture and heritage in Grade 10 tourism textbooks. These manifestations were indicated in the textbooks through the following genres: logos, maps, images, quotes, and written text.

Figure 5.9

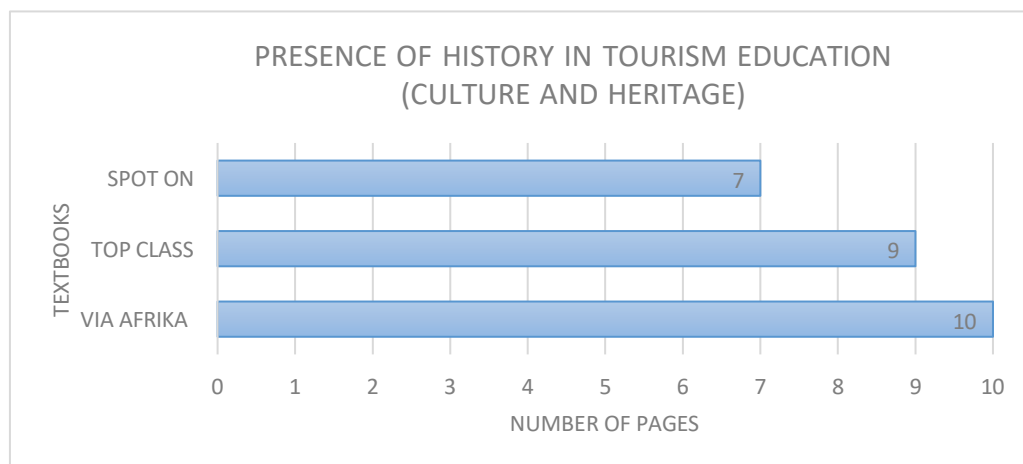
An indication of the genre, presence of history, in the Grade 10 tourism textbooks on the topic of culture and heritage



All three Grade 10 tourism textbooks used written text, images, and logos for the teaching and learning of culture and heritage. The *Via Afrika* (Brown et al., 2017) and *Spot On* (Brett, Crichton et al., 2012) textbooks used maps to reveal the location of heritage sites but only the *Top Class* (Quigley et al., 2011) textbook shared a quote defining heritage. The findings reveal that logos, images, and written text are common genres used by all the Grade 10 tourism textbooks to enhance the understanding of culture and heritage. Quotes are not a common form of inculcating knowledge on culture and heritage in Grade 10.

Figure 5.10

Number of Pages Used for Content Relating to the Presence of History in Culture and Heritage in Grade 10 Tourism Textbooks



The topic of Culture and Heritage was distributed across 10 pages in the Grade 10 *Via Afrika* (Brown et al., 2017) tourism textbook, that is, pages 190 to 200. In the Grade 10 *Top Class* (Quigley et al., 2011) textbook, the topic of Culture and Heritage starts on page 234 and ends on page 243, which is a total of nine pages. The Grade 10 *Spot On* (Brett, Crichton et al., 2012) tourism textbook used the least number of pages, which was seven. The content for the topic of Culture and Heritage was spread from pages 184 to 191. The findings revealed that this was not a major topic since the weighting of this topic could be taught over a maximum of 10 pages, and all the relevant textbooks used images, which indicated that the educators had limited content to enable understanding of culture and heritage.

Figure 5.11

Infographic Indicating the Individual Genre on the Presence of History in Grade 10 Tourism Textbooks on the Topic of Culture and Heritage



Within the topic of Culture and Heritage in the Grade 10 tourism textbooks, only the *Top Class* (Quigley et al., 2011) textbook used a quote when conceptualising heritage. Two textbooks, *Spot On* (Brett, Crichton et al., 2012) and *Via Afrika* (Brown et al., 2017), used maps to reveal the location of heritage sites. *Top Class* (Quigley et al., 2011) did not use any maps. All three textbooks used images as well as written text and a logo to discuss culture and heritage. The findings indicated that the *Spot On* (Brett, Crichton et al., 2012) textbook had no information on who looks after South Africa's heritage, common beliefs about culture, criteria for selecting heritage sites, types of heritage sites, or mixed, cultural, and natural heritage sites. The *Top Class* (Quigley et al., 2011) textbook omitted information about common beliefs about culture, criteria for selecting heritage sites, types of heritage sites, mixed, cultural, and natural heritage sites, and examples of local heritage sites. *Via Afrika* (Brown et al., 2017) shared 18 pieces of written text and only omitted information regarding who looks after South Africa's heritage. *Spot On* (Brett, Crichton et al., 2012) and *Top Class* (Quigley et al., 2011) had some common omissions.

All the omissions are in line with the ATP. The *Via Afrika* (Brown et al., 2017) textbook included additional information to supplement understanding regarding culture and heritage; thus, this textbook is not a replica of the ATP. Examples of local heritage sites are in the ATP, and if an educator is following the *Top Class* (Quigley et al., 2011) textbook and not the ATP, they will not teach this aspect. Novice educators depend on textbooks, as indicated in the literature review; however, they need to use multiple textbooks as resources since one textbook only cannot provide all the information needed to be in line with the ATP.

All three textbooks had the heritage plaque logo as well as an image indicating a natural heritage site. The other genres that were used did not have a common thread running through all textbooks, showing that genres differ from textbook to textbook depending on the author's preference. The literature review highlighted that textbooks are designed and developed with people's interests in mind. Genres are not standardised across all the Grade 10 tourism textbooks, indicating that different skills and different interpretations are taught to Grade 10 tourism learners depending on the textbook used by the learner.

Table 5.5

The Manner in Which This Genre is Revealed in Culture and Heritage in Grade 11 Tourism Textbooks



NO	CULTURE AND HERITAGE	TEXTBOOKS AND PAGE NUMBERS											
		OXFORD	PAGE NO	FOCUS	PAGE NO	TOP CLASS	PAGE NO	SPOT ON	PAGE NO	VIA AFRIKA	PAGE NO	SOLUTIONS FOR ALL	PAGE NO
I	DEFINING CULTURAL UNIQUENESS AND DIVERSITY IN TOURISM	TEXT	104	TEXT, 5 IMAGES	86/87/102			TEXT, LOGO	79			TEXT, 2 IMAGES	155/156
II	DEFINING CULTURE, HERITAGE AND DIVERSITY							TEXT, LOGO	98/99				
III	PROMOTION OF INBOUND TOURISM	TEXT	104/105	TEXT, IMAGE	103			TEXT, CASE STUDY	99	TEXT	116	TEXT	156/157
IV	PROMOTION OF DOMESTIC TOURISM	TEXT, IMAGE	104/105	TEXT, 3 IMAGES	104			TEXT, CASE STUDY	101	TEXT, IMAGE	116	TEXT	156/157
V	KNOW ABOUT THE TOURISM IMPORTANCE OF THE CULTURES IN YOUR PROVINCE			TEXT, LOGO	87	TEXT, 6 IMAGES	147-150			TEXT	116		
VI	WHAT SOUTH AFRICA OFFERS			TEXT	103								
VII	ELEMENTS OF SOUTH AFRICAN CULTURAL DIVERSITY											TEXT, 11 IMAGES, ARTICLE	142-150
VIII	MAIN CULTURAL GROUPS IN SOUTH AFRICA					TEXT, 6 IMAGES	151-156						
1	EASTERN CAPE (XHOSA CULTURE)	TEXT, IMAGE	106	TEXT, MAP	87	TEXT	159	TEXT, MAP	80	TEXT	98		
A	ARTS AND CRAFTS	TEXT	107	TEXT, IMAGE	88					TEXT, IMAGE	98		
B	CUISINE (FOOD)	TEXT	106	TEXT	87			TEXT	81	TEXT	98		
C	CULTURAL VILLAGE									TEXT	98		
C	CULTURAL VILLAGE AND EVERYDAY STREET LIFE	TEXT, LOGO	107/108										
D	DRESS	TEXT	106	TEXT, IMAGE	87			TEXT, IMAGE	80/81	TEXT	98		
E	FESTIVALS									TEXT	98		
E	CEREMONIES, MARKETS AND FESTIVALS	TEXT	107	TEXT	88								
F	FOLKLORE							CASE STUDY	80	TEXT	98		
F	TRADITIONAL FOLKLORE, BELIEFS AND PRACTICES	TEXT	106	TEXT	88			TEXT, LOGO	81				
G	HISTORICAL SITES AND BUILDINGS									TEXT	99		
G	HISTORICAL BUILDINGS AND MUSEUMS	TEXT	108										
H	MUSIC AND DANCE	TEXT, IMAGE	107	TEXT	88					TEXT	99		
I	TRADITIONAL LEADERS												
I	TRADITIONAL LEADERS AND HISTORICAL FIGURES	TEXT, IMAGE	108							TEXT	99		
J	TRADITIONAL MEDICINE AND HEALING	TEXT, IMAGE	107	TEXT	88					TEXT	99		
K	UNIQUE ASPECT OF CULTURE THAT ATTRACTS TOURISM					TEXT	159						
2	FREE STATE (BASOTHO CULTURE)	TEXT, IMAGE	109	TEXT, MAP	100	TEXT	161	TEXT, MAP	82	TEXT	100		
A	ARTS AND CRAFTS	TEXT, IMAGE	110	TEXT, IMAGE	101					TEXT	100		
B	CUISINE (FOOD)	TEXT	109	TEXT	101			TEXT, IMAGE	83	TEXT	100		
C	CULTURAL VILLAGE									TEXT, IMAGE	100		
C	CULTURAL VILLAGE AND EVERYDAY STREET LIFE	TEXT	110										
D	DRESS	TEXT	109	TEXT, IMAGE	100/101			TEXT, IMAGE	82	TEXT, IMAGE	100		
E	FESTIVALS									TEXT	101		
E	CEREMONIES, MARKETS AND FESTIVALS	TEXT	110	TEXT	101								
F	FOLKLORE							TEXT	82	TEXT	101		
F	TRADITIONAL FOLKLORE, BELIEFS AND PRACTICES	TEXT	109	TEXT	101			TEXT	83				
G	HISTORICAL SITES AND BUILDINGS	TEXT, 2 IMAGES	111							TEXT, IMAGE	101		
G	HISTORICAL BUILDINGS AND MUSEUMS												
H	MUSIC AND DANCE	TEXT	110	TEXT, IMAGE	101					TEXT	101		
I	TRADITIONAL LEADERS												
I	TRADITIONAL LEADERS AND HISTORICAL FIGURES	TEXT	111							TEXT	101		
J	TRADITIONAL MEDICINE AND HEALING	TEXT	110	TEXT	101					TEXT	101		
K	UNIQUE ASPECT OF CULTURE THAT ATTRACTS TOURISM					TEXT, IMAGE	161						



3	GAUTENG (MULTICULTURAL)	TEXT, IMAGE	112	TEXT, MAP	99	TEXT	157	TEXT, MAP	84	TEXT	102		
A	ARTS AND CRAFTS	TEXT	113	TEXT	100					TEXT	100		
B	CUISINE (FOOD)	TEXT	112	TEXT	99			TEXT, CASE STUDY	84	TEXT	100		
C	CULTURAL VILLAGE									TEXT, IMAGE	102		
C	CULTURAL VILLAGE AND EVERYDAY STREET LIFE	TEXT	113										
D	DRESS	TEXT	112	TEXT	99			TEXT	84	TEXT	102		
E	FESTIVALS									TEXT	102/103		
E	CEREMONIES, MARKETS AND FESTIVALS	TEXT, IMAGE	113	TEXT	100								
F	FOLKLORE									TEXT	103		
F	TRADITIONAL FOLKLORE, BELIEFS AND PRACTICES			TEXT	99			TEXT, IMAGE	85				
G	HISTORICAL SITES AND BUILDINGS	TEXT, 3 IMAGES	113/114							TEXT	103		
G	HISTORICAL BUILDINGS AND MUSEUMS												
H	MUSIC AND DANCE	TEXT, IMAGE	112	TEXT, IMAGE	100					TEXT, IMAGE	103		
I	TRADITIONAL LEADERS												
I	TRADITIONAL LEADERS AND HISTORICAL FIGURES									TEXT	103		
J	TRADITIONAL MEDICINE AND HEALING	TEXT	113	TEXT	100					TEXT	103		
K	UNIQUE ASPECT OF CULTURE THAT ATTRACTS TOURISM							TEXT, IMAGE	157				
4	KWAZULU-NATAL (ZULU AND INDIAN CULTURE)	TEXT, IMAGE	115	TEXT, MAP	89	TEXT	160	TEXT, MAP	86	TEXT	104		
A	ARTS AND CRAFTS	TEXT	116	TEXT, 2 IMAGES	90					TEXT, IMAGE	104		
B	CUISINE (FOOD)	TEXT	116	TEXT, IMAGE	89			TEXT	87	TEXT	104		
C	CULTURAL VILLAGE									TEXT	104		
C	CULTURAL VILLAGE AND EVERYDAY STREET LIFE	TEXT	117										
D	DRESS	TEXT, IMAGE	115	TEXT, 3 IMAGES	89			TEXT, IMAGE	86/87	TEXT	104		
E	FESTIVALS									TEXT	104/105		
E	CEREMONIES, MARKETS AND FESTIVALS			TEXT	91								
F	FOLKLORE	TEXT	117					TEXT	86	TEXT	105		
F	TRADITIONAL FOLKLORE, BELIEFS AND PRACTICES	TEXT	115/116	TEXT	90			TEXT, IMAGE	87				
G	HISTORICAL SITES AND BUILDINGS									TEXT	104		
G	HISTORICAL BUILDINGS AND MUSEUMS												
H	MUSIC AND DANCE	TEXT	116	TEXT	90					TEXT, IMAGE	104		
I	TRADITIONAL LEADERS												
I	TRADITIONAL LEADERS AND HISTORICAL FIGURES	TEXT	117							TEXT	104		
J	TRADITIONAL MEDICINE AND HEALING	TEXT	116/117	TEXT	90					TEXT	104		
K	UNIQUE ASPECT OF CULTURE THAT ATTRACTS TOURISM							TEXT, IMAGE	160/161				
5	LIMPOPO (VENDA, TSONGA AND SOTHO CULTURE)	TEXT, IMAGE	118	TEXT, MAP	91	TEXT	158	TEXT, MAP	88	TEXT	106	TEXT	160/161
A	ARTS AND CRAFTS	TEXT, IMAGE	119	TEXT	92					TEXT	106	TEXT, IMAGE	165
B	CUISINE (FOOD)	TEXT, IMAGE	118	TEXT	91			TEXT, IMAGE	88	TEXT, IMAGE	106	TEXT	162/163
C	CULTURAL VILLAGE									TEXT	106		
C	CULTURAL VILLAGE AND EVERYDAY STREET LIFE	TEXT	119/120										
D	DRESS			TEXT, IMAGE	91					TEXT	106	TEXT, IMAGE	161/162
E	FESTIVALS									TEXT	107		
E	CEREMONIES, MARKETS AND FESTIVALS	TEXT, IMAGE	119	TEXT	92								
F	FOLKLORE							TEXT	88	TEXT	107	TEXT	166
F	TRADITIONAL FOLKLORE, BELIEFS AND PRACTICES	TEXT	118	TEXT	91			TEXT, IMAGE	89			TEXT	163/164
G	HISTORICAL SITES AND BUILDINGS	TEXT, IMAGE	120							TEXT	107		
G	HISTORICAL BUILDINGS AND MUSEUMS												
H	MUSIC AND DANCE	TEXT	119	TEXT, IMAGE	92					TEXT, IMAGE	107	TEXT	164/165
I	TRADITIONAL LEADERS									TEXT	107		
I	TRADITIONAL LEADERS AND HISTORICAL FIGURES									TEXT	107		
J	TRADITIONAL MEDICINE AND HEALING			TEXT	91								
K	UNIQUE ASPECT OF CULTURE THAT ATTRACTS TOURISM							TEXT, IMAGE	158				



6	MPUMALANGA (NDEBELE AND SWAZI CULTURE)	TEXT, IMAGE	121	TEXT, IMAGE	92	TEXT	162	TEXT, MAP	90	TEXT	108		
A	ARTS AND CRAFTS	TEXT, IMAGE	122	TEXT, 2 IMAGES	93/95					TEXT, IMAGE	108		
B	CUISINE (FOOD)	TEXT	121	TEXT	93/94			TEXT	91	TEXT	108		
C	CULTURAL VILLAGE									TEXT	108		
C	CULTURAL VILLAGE AND EVERYDAY STREET LIFE	TEXT	122										
D	DRESS	TEXT	121	TEXT, IMAGE	92/94			TEXT, IMAGE	90	TEXT	108		
E	FESTIVALS									TEXT	108/109		
E	CEREMONIES, MARKETS AND FESTIVALS			TEXT	95								
F	FOLKLORE							CASE STUDY	90	TEXT	109		
F	TRADITIONAL FOLKLORE, BELIEFS AND PRACTICES	TEXT	121	TEXT	93/94			TEXT, IMAGE	91				
G	HISTORICAL SITES AND BUILDINGS	TEXT	122/123							TEXT, IMAGE	109		
G	HISTORICAL BUILDINGS AND MUSEUMS												
H	MUSIC AND DANCE	TEXT	121	TEXT	93/95					TEXT	109		
I	TRADITIONAL LEADERS												
I	TRADITIONAL LEADERS AND HISTORICAL FIGURES									TEXT	109		
J	TRADITIONAL MEDICINE AND HEALING	TEXT	122	TEXT	93/95					TEXT	109		
K	UNIQUE ASPECT OF CULTURE THAT ATTRACTS TOURISM					TEXT	162						
7	NORTH WEST (TSWANA CULTURE)	TEXT	124	TEXT, MAP	95	TEXT	158	TEXT, MAP	92	TEXT	112		
A	ARTS AND CRAFTS	TEXT	125	TEXT	96					TEXT	112		
B	CUISINE (FOOD)	TEXT	124/125	TEXT, IMAGE	95/96			TEXT	92	TEXT	112		
C	CULTURAL VILLAGE									TEXT, IMAGE	112		
C	CULTURAL VILLAGE AND EVERYDAY STREET LIFE	TEXT	125/126										
D	DRESS	TEXT, IMAGE	124	TEXT, IMAGE	95/96					TEXT	112		
E	FESTIVALS									TEXT	113		
E	CEREMONIES, MARKETS AND FESTIVALS	TEXT	125	TEXT, IMAGE	96								
F	FOLKLORE							TEXT	92	TEXT	113		
F	TRADITIONAL FOLKLORE, BELIEFS AND PRACTICES	TEXT	124	TEXT	96			TEXT, 2 IMAGES	92				
G	HISTORICAL SITES AND BUILDINGS									TEXT, IMAGE	113		
G	HISTORICAL BUILDINGS AND MUSEUMS	TEXT	126										
H	MUSIC AND DANCE	TEXT	125	TEXT	96					TEXT	113		
I	TRADITIONAL LEADERS												
I	TRADITIONAL LEADERS AND HISTORICAL FIGURES									TEXT	113		
J	TRADITIONAL MEDICINE AND HEALING	TEXT	125	TEXT	96					TEXT	113		
K	UNIQUE ASPECT OF CULTURE THAT ATTRACTS TOURISM					TEXT	158						

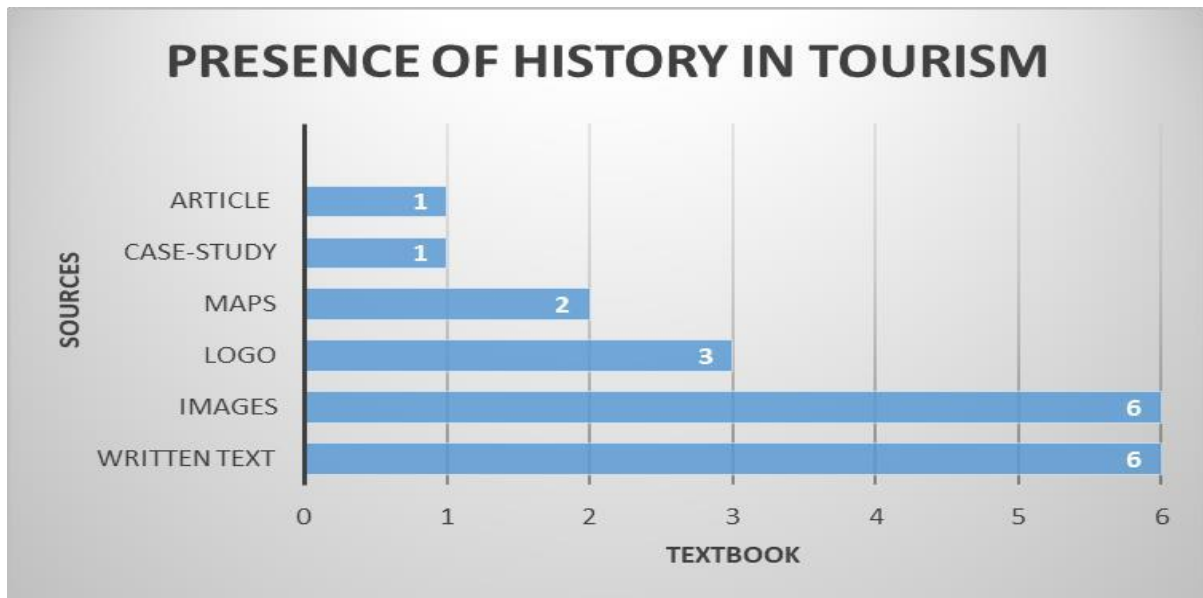


8	NORTHERN CAPE (SAN CULTURE)	TEXT	127	TEXT, MAP	98	TEXT	161	TEXT, MAP	93	TEXT	110		
A	ARTS AND CRAFTS	TEXT	127	TEXT, IMAGE	99					TEXT, IMAGE	110		
B	CUISINE (FOOD)	TEXT	127	TEXT	98			TEXT, IMAGE	93	TEXT	110		
C	CULTURAL VILLAGE									TEXT	110		
C	CULTURAL VILLAGE AND EVERYDAY STREET LIFE												
D	DRESS	TEXT	127	TEXT, IMAGE	98			TEXT	93	TEXT	110		
E	FESTIVALS									TEXT	110/111		
E	CEREMONIES, MARKETS AND FESTIVALS	TEXT	128	TEXT, IMAGE	99								
F	FOLKLORE							TEXT	93	TEXT	111		
F	TRADITIONAL FOLKLORE, BELIEFS AND PRACTICES	TEXT, IMAGE	127	TEXT	98			TEXT, 2 IMAGES	94				
G	HISTORICAL SITES AND BUILDINGS	TEXT	128							TEXT, IMAGE	111		
G	HISTORICAL BUILDINGS AND MUSEUMS												
H	MUSIC AND DANCE	TEXT	128	TEXT	99					TEXT	111		
I	TRADITIONAL LEADERS									TEXT	111		
I	TRADITIONAL LEADERS AND HISTORICAL FIGURES	TEXT	128							TEXT	111		
J	TRADITIONAL MEDICINE AND HEALING	TEXT	128	TEXT	99								
K	UNIQUE ASPECT OF CULTURE THAT ATTRACTS TOURISM					TEXT	161						
9	WESTERN CAPE (CAPE MALAY, XHOSA, SAN, KHOI CULTURE)	TEXT	129	TEXT, MAP	97	TEXT	159	TEXT, MAP	95	TEXT	114		
A	ARTS AND CRAFTS	TEXT, IMAGE	130	TEXT, IMAGE	97					TEXT	114		
B	CUISINE (FOOD)	TEXT	130	TEXT, 2 IMAGES	97			TEXT	96	TEXT	114		
C	CULTURAL VILLAGE									TEXT, IMAGE	114		
C	CULTURAL VILLAGE AND EVERYDAY STREET LIFE	TEXT	131										
D	DRESS			TEXT	97			TEXT, IMAGE	95	TEXT, IMAGE	114		
E	FESTIVALS			TEXT	98					TEXT, IMAGE	114/115		
E	CEREMONIES, MARKETS AND FESTIVALS	TEXT	130/131										
F	FOLKLORE							TEXT	95	TEXT	115		
F	TRADITIONAL FOLKLORE, BELIEFS AND PRACTICES	TEXT, 2 IMAGES	129	TEXT, IMAGE	97			TEXT, IMAGE	96				
G	HISTORICAL SITES AND BUILDINGS	TEXT, IMAGE	131							TEXT, IMAGE	115		
G	HISTORICAL BUILDINGS AND MUSEUMS												
H	MUSIC AND DANCE			TEXT	98					TEXT	115		
I	TRADITIONAL LEADERS									TEXT	115		
I	TRADITIONAL LEADERS AND HISTORICAL FIGURES									TEXT	115		
J	TRADITIONAL MEDICINE AND HEALING			TEXT	97								
K	UNIQUE ASPECT OF CULTURE THAT ATTRACTS TOURISM					TEXT, IMAGE	159/160						

Table 5.4 revealed how historical presence was expressed in Culture and Heritage in the Grade 11 tourism textbooks. These manifestations were indicated in textbooks through the following genres: article, case study, logo, map, image, and written text.

Figure 5.12

Sources Indicating the Presence of History in Culture and Heritage in Grade 11 Tourism Textbooks

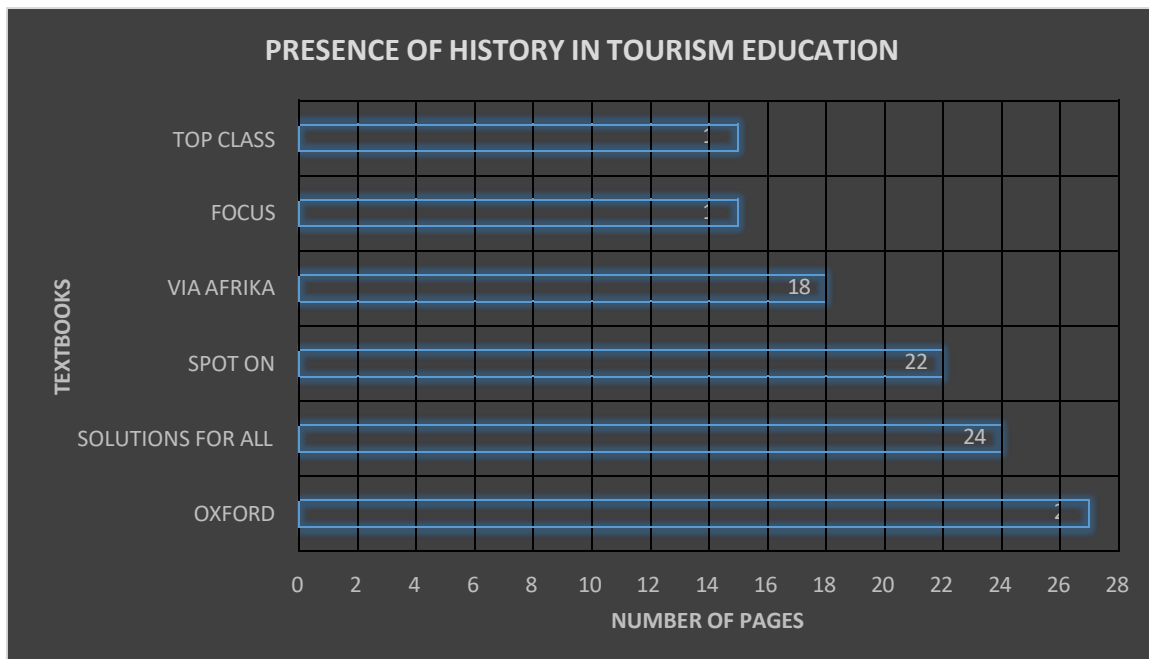


All six Grade 11 tourism textbooks used images and written text to present content on culture and heritage. Three textbooks, including *Oxford* (Ferreira et al., 2009), *Focus* (Deutschmann et al., 2012), and *Spot On* (Brett, Bromfield et al., 2012), used the South African Heritage Resource Agency logo. Two textbooks,

Spot On (Brett, Bromfield et al., 2012) and *Focus* (Deutschmann et al., 2012) used maps to show location. The *Solutions For All* (Bresler et al., 2012) textbook was the only Grade 11 textbook that used articles to provide more information on culture and heritage content and *Spot On* (Brett, Bromfield et al., 2012) Grade 11 was the only textbook to use a case study.

Figure 5.13

Textbooks Outlining the Number of Pages Used for Content Relating to Culture and Heritage in Grade 11 Tourism Textbooks

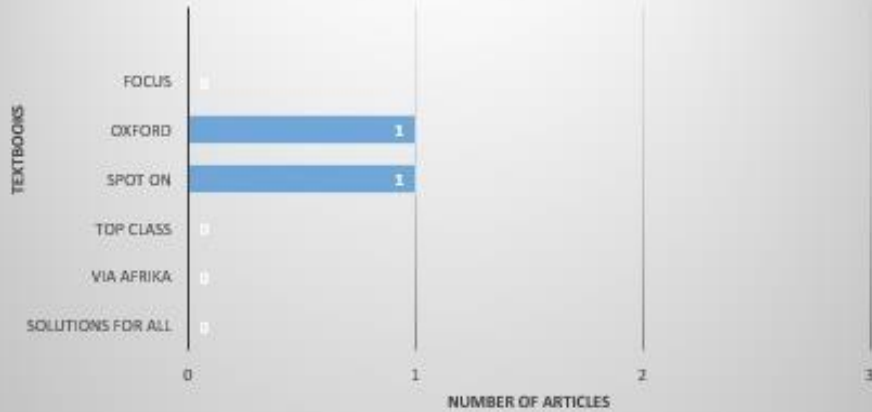


The topic of Culture and Heritage is distributed across 27 pages in the Grade 11 *Oxford* (Ferreira et al., 2009) textbook, from pages 104 to 131. In the Grade 11 *Solutions For All* (Bresler et al., 2012) textbook, the topic of Culture and Heritage starts on page 142 and ends on page 166, which amounts to 24 pages. The Grade 11 *Spot On* (Brett, Bromfield et al., 2012) tourism textbook used 22 pages, from pages 79 to 101 to explain culture and heritage. The content relating to culture and heritage was spread across pages 98 to 116 in the Grade 11 *Via Afrika* (Brown et al., 2012) textbook. *Focus* (Deutschmann et al., 2012) and *Top Class* (Quigley et al., 2012) used 15 pages to display content on culture and heritage. The *Focus* (Deutschmann et al., 2012) textbook used the least number of pages to explain culture and heritage, spanning pages 86 to 101 and *Top Class* (Quigley et al., 2012) presented the content on pages 147 to 162.

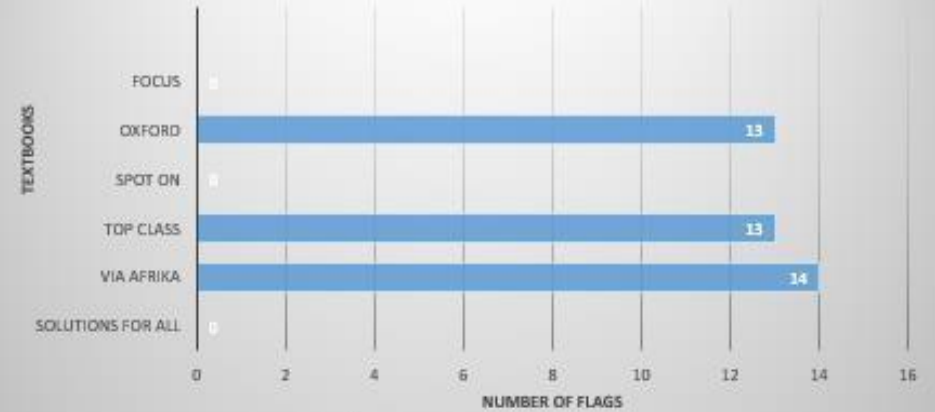
Figure 5.14

Infographic Indicating the Individual Genre on the Presence of History in Grade 11 Tourism Textbooks on the Topic of Culture and Heritage

PRESENCE OF HISTORY IN TOURISM (ARTICLES)



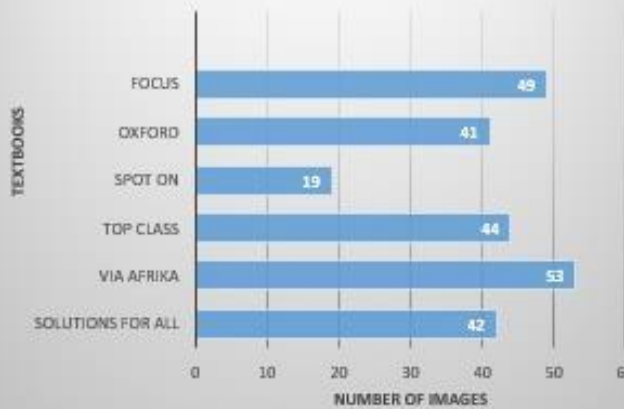
PRESENCE OF HISTORY IN TOURISM (FLAGS)



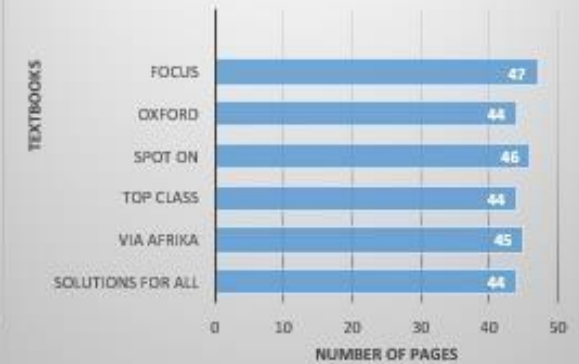
PRESENCE OF HISTORY IN TOURISM (MAPS)



PRESENCE OF HISTORY IN TOURISM (IMAGES)



PRESENCE OF HISTORY IN TOURISM (TEXT)



The Grade 11, tourism textbooks used six sources (written text, images, maps, articles, logos and case studies) to visually depict material on culture and heritage. The written text and images were the most popular sources, as they were used by all six Grade 11 tourism textbooks. The *Focus* (Deutschmann et al., 2012) and *Spot On* (Brett, Bromfield et al., 2012) were the only two textbooks that had depictions of a map. The *Focus* (Deutschmann et al., 2012) textbook had eight illustrations of maps to reveal location whilst the *Spot On* (Brett, Bromfield et al., 2012) textbook had seven. Three textbooks, *Spot On* (Brett, Bromfield et al., 2012), *Focus* (Deutschmann et al., 2012) and *Oxford* (Ferreira et al., 2009), each had an image of a logo. Only the *Solutions For All* (Bresler et al., 2012) textbook had one article about the elements of South African cultural diversity, whilst *Spot On* (Brett, Bromfield et al., 2012) was the only textbook to have five case studies relating to culture and heritage.

Table 5.6 revealed how the historical presence was shown in Culture and Heritage in Grade 12 tourism textbooks. These manifestations were indicated in textbooks through the following genres: article, collage, flag, case study, logo, map, image, and written text.

Table 5.6

The Manner in Which the Genre is Revealed in Culture and Heritage In Grade 12 Tourism Textbooks

NO	CULTURE AND HERITAGE	TEXTBOOKS AND PAGE NUMBERS											
		OXFORD	PAGE NO	FOCUS	PAGE NO	TOP CLASS	PAGE NO	SPOT ON	PAGE NO	VIA AFRIKA	PAGE NO	SOLUTIONS FOR ALL	PAGE NO
1	WORLD HERITAGE SITES	TEXT, IMAGE, MAP	243/249	TEXT, COLLAGE, LOGO	211/212	TEXT	264	TEXT, LOGO	177	TEXT	218	TEXT, WORD BANK	247
2	WHAT IS UNESCO	TEXT	244			TEXT, LOGO, FLAG	264/265	TEXT, LOGO, CASE-STUDY	177	TEXT	218	TEXT	248
3	THE ROLE OF UNESCO IN WORLD HERITAGE SITES	TEXT, CASE-STUDY, LOGO, IMAGE	244/245	TEXT, LOGO	212					TEXT, LOGO	218/219	TEXT, 2 LOGO'S	248
4	TYPES OF WORLD HERITAGE SITES	TEXT	249	TEXT, COLLAGE, 2 IMAGES	213/214	TEXT, 2 IMAGES	267	TEXT	179/180	TEXT	220/221	TEXT	248/249
5	UNESCO WORLD HERITAGE CRITERIA	TEXT, 6 IMAGES	246/247/248	TEXT	213	TEXT	266	TEXT	178/179	TEXT	220	TEXT	249
6	THE CAPE FLORAL REGION	TEXT, IMAGE, MAP	252	TEXT, IMAGE, MAP	217	TEXT, MAP, IMAGE	275/276	TEXT, MAP, IMAGE	184	TEXT, IMAGE, MAP	223	TEXT, IMAGE, MAP	250
7	THE CRADLE OF HUMANKIND-STERK FONTEIN, SWARTKRANS, KROMDRAAI AND ENVIRONS			TEXT, IMAGE, MAP	215					TEXT, IMAGE, MAP	222	TEXT, IMAGE, MAP	250/251
8	THE FOSSIL HOMINID SITES OF STERK FONTEIN, SWARTKRANS, KROMDRAAI AND SURROUNDING AREAS AND THE MAKAPAN VALLEY AND TAUNG SKULL FOSSIL SITE	TEXT, IMAGE, MAP	252			TEXT, MAP, IMAGE	26/270	TEXT, MAP, IMAGE	181				
9	UKHAHLAMBA-DRAKENSBURG PARK	TEXT, IMAGE, MAP	251/252	TEXT, IMAGE, MAP	217	TEXT, MAP, 2 IMAGES	273	TEXT, MAP, IMAGE	183	TEXT, IMAGE, MAP	223	TEXT, IMAGE, MAP	251
10	MAPUNGUBWE CULTURAL LANDSCAPE	TEXT, IMAGE, MAP	250	TEXT, IMAGE, MAP	218	TEXT, MAP, 2 IMAGES	274	TEXT, MAP, IMAGE	183	TEXT, IMAGE, MAP	222	TEXT, 2 IMAGES, MAP	251/252
11	THE RICHTERSVELD CULTURAL AND BOTANICAL LANDSCAPE	TEXT, IMAGE, MAP	253	TEXT, IMAGE, MAP	219	TEXT, MAP, IMAGE	277	TEXT, MAP, IMAGE	185	TEXT, IMAGE, MAP	222	TEXT, IMAGE, MAP	252
12	ROBBEN ISLAND	TEXT, IMAGE, MAP	250/251	TEXT, IMAGE, MAP	216	TEXT, MAP, IMAGE	272	TEXT, MAP, IMAGE	182	TEXT, IMAGE, MAP	222	TEXT, IMAGE, MAP	252
13	ISIMANGALISO WETLANDS PARK (ST LUCIA WETLANDS)	TEXT, IMAGE, MAP	251	TEXT, IMAGE, MAP	216	TEXT, MAP, IMAGE	270/271	TEXT, MAP, IMAGE	182	TEXT, IMAGE, MAP	223	TEXT, IMAGE, MAP	253
14	VREDEFORT DOME	TEXT, IMAGE, MAP	253	TEXT, IMAGE, MAP	218	TEXT, MAP, IMAGE	276/277	TEXT, MAP, IMAGE	184	TEXT, 2 IMAGES	223	TEXT, IMAGE, MAP	253
15	IMPORTANCE OF WORLD HERITAGE SITES FOR TOURISM IN SOUTH AFRICA	TEXT, ARTICLE	254/255			TEXT, CASE-STUDY, 2 IMAGES	279/280/281	TEXT	185	TEXT, IMAGE, MAP	224	TEXT	253/254
16	ADVANTAGES AND DISADVANTAGES OF WORLD HERITAGE SITES BEING A TOURIST ATTRACTION			TEXT	220								

Figure 5.15

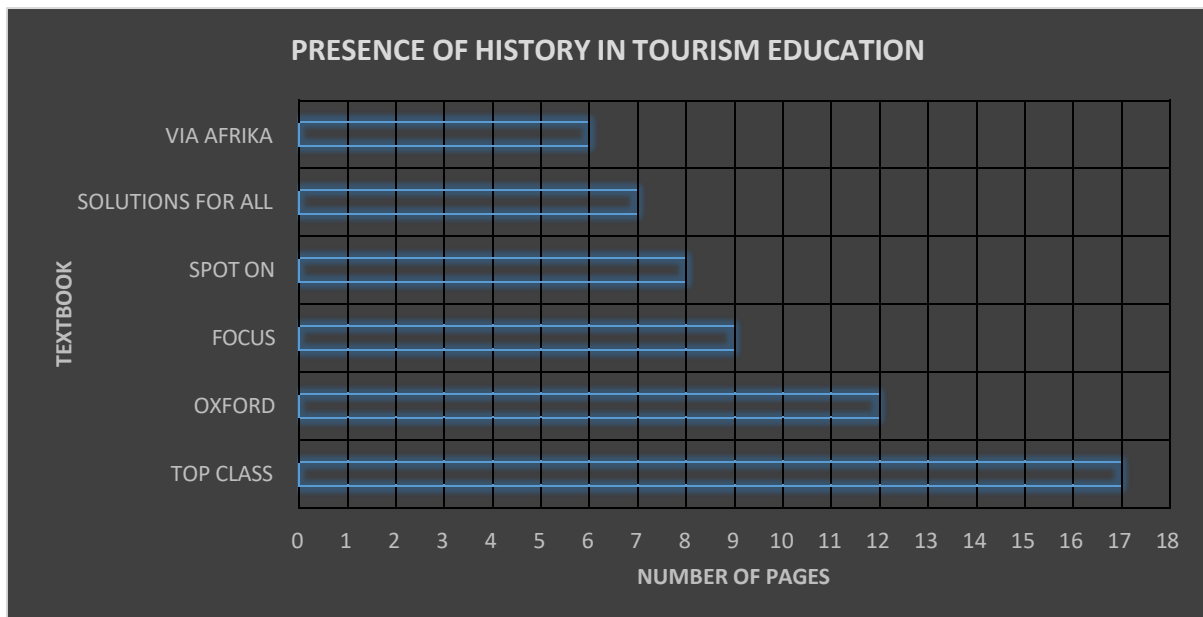
Sources Indicating the Presence of History in Culture and Heritage in Grade 12 Tourism Textbooks



All six Grade 12 tourism textbooks under study used written text, images, maps, and logos to promote the teaching and learning of culture and heritage. Three tourism textbooks, *Oxford* (Ferreira et al., 2013), *Top Class* (Quigley et al., 2013) and *Spot On* (Brett et al., 2013), used case studies to provide a more in-depth understanding of culture and heritage. The Grade 12 *Top Class* (Quigley et al., 2013) textbook used a flag for the United Nations Educational Scientific and Cultural Organisations (UNESCO), *Solutions For All* (Havenga et al., 2013) used a word bank to reveal world heritage sites, and *Oxford* (Ferreira et al., 2013) used an article to reveal the importance of world heritage sites in South Africa. The Grade 12 *Focus* (Deutschmann et al., 2013) textbook used two picture collages, one to visually show the different world heritage sites in South Africa and a second collage to depict the types of heritage sites in South Africa.

Figure 5.16

Textbooks Outlining the Number of Pages Used for Content Relating to Culture and Heritage in Grade 12 Tourism Textbooks



The content relating to culture and heritage was distributed across 17 pages in the Grade 12 *Top Class* (Quigley et al., 2013) tourism textbook from pages 264 to 281. In the Grade 12 *Oxford* (Ferreira et al., 2013) textbook, Culture and Heritage start on page 243 and end on page 255, which amounts to 12 pages. Grade 12 *Focus* (Deutschmann et al., 2013) tourism textbook used 9 pages, from page 211-220 to explain culture and heritage. The content culture and heritage were spread from page 177 to page 185 in the Grade 12 *Spot On* (Brett et al., 2013) tourism textbook. *Solutions For All* (Havenga et al., 2013) textbook used 7 pages (247-254) to display content on culture and heritage. *Via Afrika* (Brown et al., 2018) used the least number of pages to explain culture and heritage from page 218-224 amounting to only six pages.

Figure 5.17

Individual Genre Indicating the Presence of History in Grade 12 Tourism Textbooks on the Topic of Culture and Heritage



From the graphic representation in Figure 5.17, it is evident that the main sources used by textbook authors were written text, logos, maps, and images. All six Grade 12 tourism textbooks used these sources to disseminate knowledge on culture and heritage to learners. Fourteen topics had written text in the *Oxford* (Ferreira et al., 2013) and *Via Afrika* (Brown et al., 2018) textbooks, whilst 13 topics had written text in the *Focus* (Deutschmann et al., 2013), *Top Class* (Quigley et al., 2013), *Spot On* (Brett et al., 2013) and *Solutions For All* (Havenga et al., 2013) textbooks. The Grade 12 *Oxford* (Ferreira et al., 2013) had 16 images, *Top Class* (Quigley et al., 2013) had 14, *Focus* (Deutschmann et al., 2013) and *Via Afrika* (Brown et al., 2018) had 10, *Solutions For All* (Havenga et al., 2013) had nine images of culture and heritage. The *Oxford* (Ferreira et al., 2013) textbook had nine maps to reveal location whilst the other five textbooks used eight maps each to reveal location. The *Oxford* (Ferreira et al., 2013), *Top Class* (Quigley et al., 2013), and *Spot On* (Brett et al., 2013) used one case study each to provide information on culture and heritage. The collage, word bank, article, and flags were not popular as only one textbook used these sources. *Focus* (Deutschmann et al., 2013) was the only textbook that depicted two collages, *Solutions For All* (Havenga et al., 2013) used a word bank, *Top Class* (Quigley et al., 2013) depicted a flag, and the *Oxford* (Ferreira et al., 2013) textbook used an article to visually show the presence of culture and heritage.

5.3 Findings

A critical engagement with the Grade 10 tourism textbook content indicated that there was no balance between the two topics (Icons and Attractions and Culture and Heritage). The youth are not being adequately prepared about culture and heritage in Grade 10 compared to icons and attractions; this is indicated by the amount of information provided on each topic. Icons and attractions have between 39 and 40 pages of information, while culture and heritage content had between 7 and 10 pages of information. Textbooks have to be examined before knowledge is dispensed to learners because some information in the textbooks just enhances learners' understanding, as shown in the *Via Afrika* (Brown et al., 2017), but some textbooks do not follow the programmatic curriculum as revealed in *Top Class* (Quigley et al., 2011). Furthermore, some textbooks are exactly like the ATP, as indicated by *Spot On* (Brett, Crichton et al., 2012).

The Grade 11 findings indicated that there was no balance between the amount of content between the two topics (icons and attractions, culture and heritage). The *Focus* (Deutschmann et al., 2012) textbook used 45 pages to explain content regarding icons and attractions whilst

the *Top Class* (Quigley et al., 2012) textbook used 26 pages. This indicates a difference of 19 pages. Teachers who use the *Focus* (Deutschmann et al., 2012) textbook are providing their learners with extra content knowledge as opposed to the teacher using the *Top Class* (Quigley et al., 2012) textbook. Although the ATPs indicate the topics that learners need to know, it does not specify the exact content for each topic, hence the large variation within the same topic. There was not as much culture and heritage content as icons and attractions. This topic showed a difference of 12 pages between the *Oxford* (Ferreira et al., 2009) and the *Focus* (Deutschmann et al., 2012) textbooks.

Engagement with the Grade 12 findings disclosed that icons and attractions is a major topic. The minimum number of pages used was 32 by the *Spot On* (Brett et al., 2013) textbook whilst the *Solutions For All* (Havenga et al., 2013) textbook has 55 pages of content. This indicates an imbalance in the amount of content provided and it is this imbalance that learners using the textbooks are exposed to. Icons and attractions used written text and images as a common genre in all the textbooks. Culture and heritage were a smaller section, and this was indicated by the *Solutions For All* (Havenga et al., 2013) textbook, which covered the content in seven pages. *Spot On* (Brett et al., 2013) used 17 pages for the content indicating an imbalance. Logos, maps, images, and written text were the common genres used in all the tourism textbooks.

5.4 Conclusion

History appeared in two ways in tourism textbooks as indicated initially, through icons and attractions as well as culture and heritage. This chapter aimed to present the genre and the volume of the genre in the Grades 10, 11 and 12 tourism textbooks in two ways. This engagement was analysed as a means to establish how the two topics (icons and attractions, culture and heritage) present historical content. All the textbooks had different content weighting indicating an imbalance. The textbooks provided more content on icons and attractions in all the textbooks than culture and heritage. The Grade 10 textbooks expose the learners to icons and attractions in South Africa, the Grade 11 textbooks provide information on icons and attractions in the Southern African Development Communities (SADC) countries, whilst the Grade 12 textbooks provide content on global icons and attractions. Culture and heritage is a fairly short topic in Grade 10 as concepts, cultural themes, and the main cultural components are discussed. Culture and heritage is a major topic in Grade 11. All the cultural groups in South Africa are indicated together with the main cultural group in each province

and the cultural elements for each culture. The Grade 12 textbooks provide content knowledge on World Heritage Sites only together with information pertaining to how it became a World Heritage Site and the UNESCO criteria met by the site.

Chapter 6

Capturing the World One Place at a Time

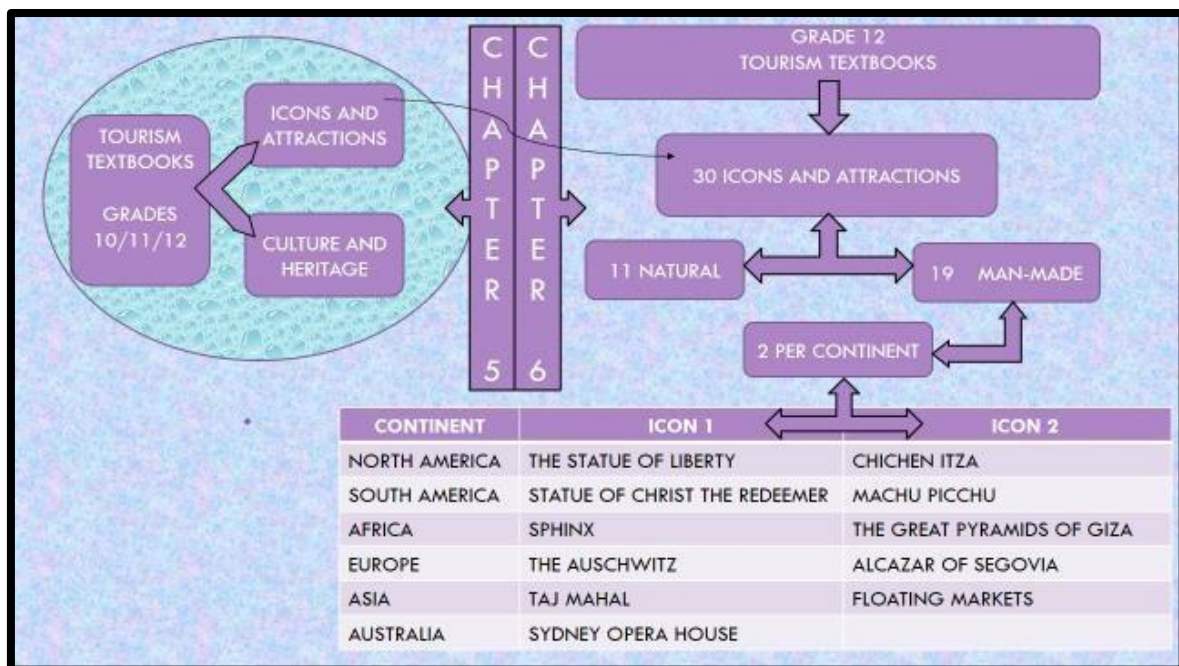
6.1 Introduction

In this chapter, I implement the five-dimensional model for tourism textbook analysis on six Grade 12 tourism textbooks on the topic of Icons and Attractions. Chapter 5 provided the big picture of the historical manifestation in Grades 10, 11 and 12 tourism textbooks. Chapter 6 is a continuation of Chapter 5 as outlined in Figure 6.1.

Chapter 6 provides an in-depth qualitative analysis; hence, only one topic, Icons and Attractions, and one Grade 12 textbook were selected from Chapter 5, to be analysed. Icons and attractions in the Grade 12 tourism textbooks were used to gather a description of the historical presence that is manifested in tourism textbooks. As outlined in Figure 6.1, in Grade 12 tourism textbooks there were 30 icons and attractions, which was too many to analyse.

Figure 6.1

Amalgamation of Chapters 5 And 6 in Grade 12 Tourism Textbooks



The sample was further narrowed by dividing the icons and attractions into natural icons and attractions (formed on their own) and man-made (built) icons and attractions. This reduced

the sample size to 19 icons and attractions, which was still too large to analyse. The 19 were further reduced by selecting two icons per continent; however, Australia has only one man-made icon and attraction, and there are no icons and attractions in Antarctica. This reduced the sample size to 11, and these icons and attractions were then analysed.

Chapter 6 delves deeper into the content to provide a rich, thick description of the icons and attractions from the tourism textbooks. The process of providing this description aided in coding the content of the Icons and Attractions using the dimensional model. Once the data were coded, the complexity of the codes served to conclude what can be surmised from the nature of the presence of history in tourism textbooks.

6.2 Icons and Attractions

The images below were inserted to give the reader a visual image of the icons and attractions to better understand the content provided.

Figure 6.2

Icons and Attractions in North America

Continent North America	Icon 1 The Statue of Liberty	Icon 2 Chichen Itza
 <p>https://www.posterlounge.com/p/650782.html</p>	 <p>Note. https://www.architecturaldigest.com/story/statue-of-liberty-new-museum-proposal</p>	 <p>https://www.getyourguide.com/riviera-maya-11099/riviera-maya-chichen-itza-cenote-and-valladolid-tour-1115450/</p>

Figure 6.3

Icons and Attractions in South America



Continent South America	Icon 1 <i>The Statue of Christ the Redeemer</i>	Icon 2 <i>Machu Picchu</i>
 <p>https://www.dreamstime.com/south-america-political-division-map-vector-illustration-south-america-map-image138748223</p>	 <p>Note. https://www.ncregister.com/blog/celebrating-christ-the-king-12-interesting-facts-about-christ-the-redeemer-statue</p>	 <p>Note. https://tierravivahoteles.com/en/hike-the-machu-picchu-and-huayna-picchu-mountain/</p>

Figure 6.4

Icons and Attractions in Africa




Continent Africa	Icon 1 <i>The Sphinx</i>	Icon 2 <i>The Great Pyramids of Giza</i>
 <p>https://www.researchgate.net/figure/Map-of-Africa-highlighting-countries_fig1_332380173</p>	 <p>Note. https://www.egypttoursportal.com/en-za/the-great-sphinx/</p>	 <p>Note. https://www.islamicity.org/11215/great-pyramid-of-giza-wonder-of-the-ancient-world/</p>

Figure 6.5

Icons and Attractions in Europe

Continent Europe	Icon 1 Auschwitz	Icon 2 Alcazar of Segovia
		
<p>https://labeledmaps.com/map/europe-labeled-map/</p>	<p>Note. https://www.timesofisrael.com/timeline-the-history-of-auschwitz-birkenau/</p>	<p>Note.https://www.viator.com/Segovia-attractions/Alcazar-of-Segovia-Alcazar-de-Segovia/overview/d26564-a94467</p>

Figure 6.6

Icons and Attractions in Asia

Continent Asia	Icon 1 Taj Mahal	Icon 2 Floating Markets
		
<p>https://www.worldatlas.com/geography/what-are-the-five-regions-of-asia.html</p>	<p>Note.https://www.voanews.com/a/petition-in-india-s-supreme-court-seeking-real-history-of-taj-mahal/6776634.html</p>	<p>Note.https://www.viator.com/en-GB/tours/Bangkok/Half-Day-tour-Floating-Market-and-Meklong-Market/d343-30727P34</p>

Figure 6.7

Icons and Attractions in Australia

Continent Australia	Icon 1 <i>Sydney Opera House</i>	Icon 2
 <p>https://www.mappr.co/counties/australia/</p>	 <p>Note. https://www.bucketlisttravels.com/experience/sydney-opera-house</p>	<p>NO SECOND ICON</p>

Below is a description of the 11 icons and attractions that were analysed according to the dimensional model and the silences that occurred within the content that was mentioned.

6.2.1 Alcazar of Segovia

Step 1 Descriptive Analysis

On page 103 in the *Spot On* (Brett et al., 2013) textbook that the Alcazar of Segovia is a medieval castle that is located in the old city of Segovia, Spain. The geographical location of Spain is explained. It is situated in the south-west of Europe, and it borders France, Portugal, the Bay of Biscay, the Atlantic Ocean, and the Mediterranean Sea. The capital city of Spain is Madrid and the official language spoken in Spain is Spanish. The Alcazar of Segovia is an icon because it is one of the most famous castles in Spain, and it looks like a fairy-tale castle. The fairy-tale castle is in the Rocky Mountains at the meeting of the Eresma and Clamore Rivers. The Alcazar of Segovia was initially built as a place of safety for the royals; however, now it has been used as the royal palace, a state prison, a royal artillery college, and a military academy.

On page 107 of the *Focus* (Deutschmann et al., 2013) textbook it mentioned that that the Alcazar of Segovia is in Segovia, not far from Madrid, central Spain. Under the description of

this icon, the *Focus* (Deutschmann et al., 2013) textbook mentions that the name of the icon originated from the Spanish word *alcazar*, translating to castle and Segovia is the location of the icon. This famous castle in Spain was constructed in the 12th century during the Middle Ages, and it was the favourite residence of the kings and queens of Castile, who ruled over a united Spain. The design of the castle has several Arabic features which reflect the interest of the North African Muslims. The king's bedroom is surrounded by wall paintings that depict the history of the kings and queens of Spain. Each ruler added to the construction, and King Phillip II added a major feature, the pointed spires and slates, to the roof, which was inspired by the castle at Neuschwanstein in Germany. The *Focus* (Deutschmann et al., 2013) textbook further mentions that this is an icon because it is one of the most beautiful castles in Spain, and it is associated with the kings and queens of Castile and Spain. This is a World Heritage Site because it consists of 2,000 years of architectural achievements, and over one million tourists visit each year to view the architecture and learn about Spanish history.

On pages 158 and 159 in the *Top Class* (Quigley et al., 2013) textbook the alcazar of Segovia is the most visited castle in Spain, and it attracts tourists who are interested in Spanish history, culture, art, and architecture. *alcazar* is a Spanish word that means castle, and this castle is made of large stones. This castle is an icon because of its strong architecture and its shape being the bow of a ship. According to *Top Class* (Quigley et al., 2013), the alcazar of Segovia has been used as a fortress, royal palace, state prison, and military academy. Tours of this castle can be arranged for visitors.

On pages 154 and 155 the *Oxford* (Ferreira et al., 2013) textbook discusses that the alcazar of Segovia is located in Spain in the city of Segovia. It states that this icon was ruined by a devastating fire in 1862, although it was reconstructed between 1882 and 1896. Some of the main attractions include the Hall of Kings, the Hall of Thrones, and the John II Tower. Cinderella's castle in the world of Walt Disney influenced the architecture of the alcazar of Segovia. The *Oxford* (Ferreira et al., 2013) textbook states that this is an icon because it is the most visited monument in Spain, it is shaped like the bow of a ship, it is situated on top of a huge rocky hill, and it is the most recognisable fortress in Spain. This castle is located in the Province of Segovia, Spain. The Arabs constructed this icon using wood, and the Spanish rebuilt it as a stone structure in the 12th century. The alcazar of Segovia was the favourite residence of the Spanish royals, and during the centuries, it was transformed into the castle it is today. During the 17th century, the Spanish royals moved to Madrid, and this icon was converted into a state prison. Later, it served as the Royal Artillery College and a military

academy. In 1985, the alcazar of Segovia, now a museum, was declared a World Heritage Site, and it is currently one of the top three attractions in Spain.

The *Via Afrika* textbook (2018, p. 136) states that the alcazar of Segovia is located in Spain in the city of Segovia and that it is an icon because it was declared a World Heritage Site in 1987 using the inspiration from Cinderella's castle in the world of Walt Disney. In the 10th century, the alcazar was built as a fort; however, the current alcazar was constructed in the 14th century as a residence for the king of Spain. By 1155, the hill fort was known as an alcazar, an Arabic term that translates to the royal residence. The top floor of this Spanish architectural icon was used by the royal family as a palace. The castle was destroyed by a fire in 1862 and rebuilt in 1882 from sketches. When this icon was reconstructed, it was used as a military archive, and later as an artillery academy. Today, it is used for cultural activities. The tower of the alcazar of Segovia has 156 steps that lead up to a spectacular view; tourists can also enjoy guided tours of the castle and gardens.

On page 150 the Solutions For All (Havenga et al., 2013) textbook mentioned that the location, Segovia, is the capital of Castile and Leon in central Spain, close to Madrid. This is an icon because it plays a vital role in Spain's history. It contains a cathedral, a well-preserved Roman aqueduct, and old city walls. In 1985, UNESCO declared the alcazar of Segovia a World Heritage Site. This attraction is a distinct feature in Spain because it is constructed like the bow of a ship, and it is located on a rocky mountain where two rivers meet. This building commenced construction in the 12th century by King Alfonso VII of Castile, and thereafter, additions were made to the castle. The most impressive addition was the castle keep referred to as the Tower of John II of Castile. The keep allows tourists to experience spectacular views of Segovia below the Guadarrama Mountains. Spain has 44 attractions and the Alcazar of Segovia is the second most visited in Europe after France.

Step 2 Analytical Analysis

According to Dimension B of the model, art history emerged as a genre in all the textbooks. The *Spot On* (Brett et al., 2013) textbook states that the Alcazar of Segovia looked like a fairy-tale castle. The *Focus* (Deutschmann et al., 2013) textbook indicated that the design of the castle has several Arabic features, wall paintings that depicted the history of the kings and queens of Spain, pointed spires, and slates, and this icon was inspired by the castle at Neuschwanstein in Germany. The *Top Class* (Quigley et al., 2013) textbook mentioned that

this icon has strong architecture and is shaped like the bow of a ship. The *Oxford* (Ferreira et al., 2013) textbook agrees with the *Spot On* (Brett et al., 2013) textbook and indicates that this icon is a Cinderella's castle in the world of Walt Disney. The *Oxford* (Ferreira et al., 2013) textbook is also in agreement with the *Top Class* (Quigley et al., 2013) textbook that this icon is shaped like the bow of a ship. However, contributing to art history, the *Oxford* (Ferreira et al., 2013) textbook mentioned that the Alcazar of Segovia was initially a wooden structure, and after a fire broke out, it was reconstructed as a stone structure. The *Via Afrika* (Brown et al., 2018) textbook also indicated that the inspiration for the design came from the castle in Walt Disney's *Cinderella*. However, this textbook added to the topic of art history by mentioning that this castle was reconstructed using old sketches of the icon. The *Solutions For All* (Havenga et al., 2013) textbook states that the Alcazar of Segovia is constructed like the bow of a ship. This textbook also indicated that the icon contains a keep referred to as the Tower of John II of Castile, and it offers scenic views.

Political history emerged as Kings of Segovia changed in the *Focus* (Deutschmann et al., 2013), *Via Afrika* (Brown et al., 2018), and *Solutions For All* (Havenga et al., 2013) textbooks. The *Oxford* (Ferreira et al., 2013) and the *Focus* (Deutschmann et al., 2013) textbooks indicated that this icon was constructed in the 12th century as the residence of the kings and queens of Segovia, who ruled a united Spain. The *Solutions For All* (Havenga et al., 2013) textbook also indicated that this icon was constructed in the 12th century by King Alfonso VII of Castile, but this textbook did not mention who resided there. The *Via Afrika* (Brown et al., 2018) textbook disagreed with the *Focus* (Deutschmann et al., 2013) and *Solutions For All* (Havenga et al., 2013) textbooks by indicating that the Alcazar was constructed in the 14th century. Nevertheless, it was in agreement with the *Focus* (Deutschmann et al., 2013) textbook that it was used as a residence for the King of Spain.

Social history is embedded in the *Focus* (Deutschmann et al., 2013) textbook when it discussed one million tourists visiting each year. The *Top Class* (Quigley et al., 2013) textbook indicated the presence of social history by mentioning that the Alcazar of Segovia attracts tourists who are interested in Spanish history, culture, art, and architecture. The *Solutions For All* (Havenga et al., 2013) and *Via Afrika* (Brown et al., 2018) textbooks depicted social history by mentioning that the Alcazar tower has spectacular views for tourists, and the *Via Afrika* (Brown et al., 2018) textbook further mentioned that this icon offers guided tours of the castle and gardens.

Cultural history is showcased in the *Top Class*, *Spot On*, *Via Afrika*, and *Oxford* (Ferreira et al., 2013) textbooks. The *Top Class* (Quigley et al., 2013) textbook suggests that tourists interested in Spanish history should visit the Alcazar of Segovia. The *Spot On* (Brett et al., 2013) textbook mentioned cultural history by indicating that the official language spoken in Spain is Spanish. The *Via Afrika* (Brown et al., 2018) textbook states that this icon is currently used for cultural activities. The *Oxford* (Ferreira et al., 2013) textbook states that the Spanish built an icon.

Environmental history was depicted in all six textbooks. The *Spot On* (Brett et al., 2013) textbook indicated that the Alcazar of Segovia is located in Segovia, Spain. Spain is located in the southwest of Europe, and it borders France, Portugal, the Bay of Biscay, the Atlantic Ocean, and the Mediterranean Sea. The *Focus* (Deutschmann et al., 2013) textbook indicated Alcazar of Segovia is in Segovia, not far from Madrid, central Spain. The *Via Afrika* (Brown et al., 2018) textbook and the *Oxford* (Ferreira et al., 2013) textbook states that the Alcazar of Segovia is located in Spain in the city of Segovia; thereafter, the *Oxford* (Ferreira et al., 2013) textbook mentioned that the castle is located in the province of Segovia, Spain. The *Solutions For All* (Havenga et al., 2013) textbook indicated that Segovia is the capital of Castile and Leon in central Spain, close to Madrid. The Alcazar of Segovia is located on a rocky mountain where two rivers meet. The *Spot On* (Brett et al., 2013) textbook is in agreement with the *Solutions For All* (Havenga et al., 2013) textbook and indicates that these two rivers are the Eresma and Clamore Rivers.

Dimension C

Memory history emerges as the Spanish culture is discussed through all six Grade 12 tourism textbooks. The *Spot On* (Brett et al., 2013) textbook teaches that the Alcazar of Segovia was constructed for the royals' safety, and now this icon is used as a state prison, a royal artillery college, and a military academy. The *Focus* (Deutschmann et al., 2013) textbook teaches that the castle is designed with Arabic features, reflecting the interest of North African Muslims. This textbook also indicated that each ruler added to the construction and specified that King Phillip II added pointed spires and slates to the roof of the castle, which was German-inspired. The *Oxford* (Ferreira et al., 2013) textbook explained memory history by indicating that the icon was damaged by a devastating fire in 1862 and was reconstructed between 1882 and 1896. This textbook further indicated that some of the main attractions at the Alcazar of Segovia included the Hall of Kings, the Hall of Thrones, and the tower of John II. The *Via*

Afrika (Brown et al., 2018) textbook teaches through memory history that Alcazar translates to “royal residence”, and this icon also has Spanish architectural features. *Solutions For All* (Havenga et al., 2013) textbook mentioned that this icon holds great importance in Spain's history, and it contains a cathedral, a well-preserved Roman aqueduct, and old city walls.

Dimensions D and E

Refashioned history emerges in tourism textbooks because these textbooks contain content about history, especially memory history. The Spanish national story is shared through content about the alcazar of Segovia. Geography is taught by indicating the location of Spain and Segovia. Refashioned history reflects that an interdisciplinary pathway is created between Tourism, History, and Geography. Other history that emerged through Dimension E, included entertainment history in the *Focus* (Deutschmann et al., 2013) textbook by discussing that tourists can view architecture and learn about Spanish history at the Alcazar of Segovia. Informing tourists what can be done at the icon is an activity and this is related to entertainment.

Silences

The content that is manifested in the tourism textbooks regarding the Alcazar of Segovia exposes historical silences in economic history, religious history, diplomatic history, food history, science and medicine history, woman history, analytical history, and critical history.

6.2.2 Chichen Itza

Step 1 Descriptive Analysis

On page 95 in the *Spot On* (Brett et al., 2013) the Chichen Itza is located in Tinum, Yucatan in Mexico. The Chichen Itza is an icon because it is a World Heritage Site that represents an ancient and mysterious civilisation that was developed in 445 BC and deserted 800 years later. It is an important archaeological site of the Maya-Toltec civilisation. The *Spot On* (Brett et al., 2013) textbook states that this icon has predictions about the end of the earth, which is debatable. Tourists who visit this site include cultural tourists, eco-tourists, youth tourists and special interest groups. This icon was developed by the Mayan and Toltec people in 445 BC. At this site, there are stone monuments, buildings, art, the Warriors' Temple the Temple of Kukulcan is a circular structure known as El Caracol (large steps that end as two huge serpent

heads). This site has important information about the Mayan civilisation, value in the calendar, and predictions regarding the end of Earth.

On pages 140 and 141, in the *Top Class* (Quigley et al., 2013) textbook Chichen Itza is a world heritage site located in the Yucatan Peninsula, Mexico. Approximately two million people visit this icon annually, including adventure tourists, eco-tourists, and cultural tourists. The majority of the tourists who visit Chichen Itza are domestic tourists (people from Mexico). People who visit this icon are interested in the long-vanished culture, exploring the site and learning about another culture other than their own. The translation of Chichen Itza is “at the mouth of the well of the Itza”. Chichen Itza was constructed by the Mayan people and it flourished until 1200 years, then it was abandoned. The Mayans performed numerous human sacrifices at this site. This site has exquisite architecture of fine stones grouped as complexes. The two natural sinkholes, referred to as cenotes, provide water throughout the year.

The *Focus* (Deutschmann et al., 2013) textbook mentioned that Chichen Itza is located in the north-central area of the Yucatan Peninsula in the eastern part of Mexico. Between 900 AD and 1050 AD, this icon was the wealthiest and most powerful of the Mayan civilisation. Chichen Itza means at the mouth of the well of the Itza because it was at this icon where underground water came to the surface and made it possible for people to live in the dry arid area. Two wells supply water to the city and the famous well is the sacred well (Cenote Sagrado) because when there was a drought, human sacrifices were made at this site. There are many large buildings, which are temples at this site, and the most famous is El Castillo, also known as the Temple of Kukulcan which consists of nine large steps and a temple on top. Other large buildings in the area include the Warriors temple, the Ossario or high priest temple, the Temple of Kukulcan, and the Great Ball Court. At the Great Ball Court, rough games were played, leading ultimately to death, whilst the Temple of Kukulcan was the astronomical observatory. The Mayan people were outstanding with astrological work and calendar predictions. The Mayan pyramids are similar to the Egyptian pyramids, especially the mathematical proportions. Chichen Itza is a World Heritage Site and one of the Seven Wonders of the World. Tourism statistics revealed that approximately 1.2 million tourists visited this site and these include people interested in ancient American civilization, archaeology, astronomy, and history.

On page 132 in the *Solutions For All* (Havenga et al., 2013) textbook Chichen Itza and other Mesoamerican archaeological sites are located on the North of the Yucatan peninsula,

Mexico. This icon receives more than one million visitors annually, making it the most visited site in Mexico and it has been voted one of the Seven Wonders of the World. Chichen Itza is a city that was constructed by the Mayan Civilisation on the northwest of the Yucatan Peninsula. This city is the main centre of worship for the Yucatan and UNESCO also designated it as a World Heritage Site because of its interesting Mayan ruins. This city has three famous structures, including the temple of Kukulcan (El Castillo or the castle). It is a 30-metre stepped pyramid with the temple located on top of the pyramid; human sacrifices took place at the temple. The Temple of Kukulcan was voted one of the Seven Wonders of the World. The second structure is the Mesoamerican ball court and the biggest ball court is 168 metres long and 70 metres wide, and this can be seen at Chichen Itza. The Mayan people used hard rubber balls made from latex that were found in the jungle trees and sometimes these balls would bounce off players and bruise them. The third structure is the Warriors temple. It has impressive rows of columns that previously supported buildings. Currently, a modern hotel is located next to the ruin.

The *Oxford* (Ferreira et al., 2013) textbook states that Chichen Itza is located in Mexico, in the Yucatan Peninsula region. Chichen Itza has been widely researched; however, there are many mysteries and contradicting theories. Chichen Itza means at the mouth of the well of the Itza, which is a sacred sinkhole that people used to make their offering to the gods in return for water. Chichen Itza has stone temples, pyramids, an astronomy observatory, and ball courts, and 1.4 million cultural tourists, leisure tourists, and other people who want to visit one of the Seven Wonders of the World visit this site. This site has the largest ruins with the best archaeology that remains of the Mayan civilisation. Chichen Itza was recognised as a powerful Mayan political, spiritual, ceremonial, and trading centre that was operational between 500 AD and 1100 AD. The diverse architectural style provides insight into Mayan culture, religion (including human sacrifices for the gods), art, knowledge of astronomy, and mathematics. The most important building at Chichen Itza is the stepped pyramid known as the Temple of Kukulcan, which was used for religious and astronomical purposes. This city was later abandoned and was only visited by the Mayans for pilgrimage until the Spanish arrived in the 16th century. Only one-fifth of Chichen Itza has been excavated; the rest is dense forest.

On page 126, the *Via Afrika* (Brown et al., 2018) textbook indicated that that Chichen Itza is located in Mexico, approximately 120 kilometres east of Merida, the capital of Yucatan. This World Heritage Site was inaugurated in 1988. This icon is the most visited site in Mexico. This

Mayan site in the city of Chichen Itza is the main ceremonial centre. The Mayan pyramid, Chichen Itza, is over 1 500 years old, and it is the most popular Mayan ruin.

According to *Via Afrika*, El Castillo is the central pyramid, and this is the main attraction. A massive Mesoamerican stepped pyramid was developed by the Mayan people between 1,000 and 1 200 AD, and it served as a temple for the god Kukulcan. This temple was constructed in the shape of a pyramid; it has four sides with a stairway going up each side. Huge, sculptured features of serpents' heads are carved on the base of the northern side of the pyramid. The inside of this pyramid has a narrow staircase that leads to the sacrificial throne, which is built in the shape of a jaguar and is covered with jade. All offerings are placed there. El Castillo served as a calendar for the Mayans. Each side has 91 steps, and the top is also counted as a step, which makes it 365 steps, one for each day of the year. Approximately 1.2 million people visit these ruins annually. This site is 6.5 square metres, and it takes travellers a day to see everything. Guides are available to explain the architectural details; however, travellers are not allowed to climb the pyramids. Photographs of the red jaguar are prohibited. This site is rich in Mayan culture, and it provides valuable information. This icon has different architectural sites; most are ruins, but there are over 30 that are available, and they provide rich knowledge of the Mayan culture. This site was nominated one of the Seven Wonders of the World in 2007.

Step 2 Analytical Analysis

Within Dimension B, the environmental history of Chichen Itza is revealed in all six textbooks. The *Spot On* (Brett et al., 2013) textbook indicated that this icon is located in Tinum, Yucatan, in Mexico. The *Oxford* (Ferreira et al., 2013) textbook and the *Top Class* (Quigley et al., 2013) textbook mentioned that Chichen Itza is located in the Yucatan Peninsula, Mexico. The *Solutions For All* (Havenga et al., 2013) textbook and the *Focus* (Deutschmann et al., 2013) textbook states that this icon is located in the north-central area of the Yucatan Peninsula in the eastern part of Mexico. The *Via Afrika* (Brown et al., 2018) textbook indicated that this icon is located in Mexico, approximately 120 kilometres east of Merida, the capital of Yucatan.

Social history in the *Spot On* (Brett et al., 2013) textbook states that cultural tourists, special interest tourists, eco-tourists, and youth tourists visit Chichen Itza annually. The textbook *Top Class* (Quigley et al., 2013) mentioned that approximately two million people visit this icon annually and these include adventure tourists, eco-tourists, and cultural tourists; however, the

majority of the tourists who visit Chichen Itza are domestic tourists (people from Mexico). Both the *Spot On* (Brett et al., 2013) and *Top Class* (Quigley et al., 2013) textbooks were in agreement that cultural tourists visit Chichen Itza. The *Via Afrika* (Brown et al., 2018) and *Focus* (Deutschmann et al., 2013) textbooks mentioned that 1.2 million tourists visited this site, and the *Focus* (Deutschmann et al., 2013) textbook specified that these included people interested in ancient American civilisation, archaeology, astronomy, and history. The *Solutions For All* (Havenga et al., 2013) textbook only states that approximately one million people visited this icon annually. The *Oxford* (Ferreira et al., 2013) textbook indicated that 1.4 million cultural tourists, leisure tourists, and people who want to visit one of the Seven Wonders of the World visit this site.

Art history in the *Spot On* (Brett et al., 2013) textbook indicated that at this site, there are stone monuments, buildings, art, the Warriors' Temple, El Castillo, and a circular structure known as El Caracol (large steps that end as two huge serpent heads). The *Top Class* (Quigley et al., 2013) textbook mentioned that this site has exquisite architecture made up of fine stones grouped as complexes and two natural sinkholes referred to as cenotes that provide water throughout the year. The *Focus* (Deutschmann et al., 2013) textbook states that there are many large buildings and temples at this site, the most famous of which is El Castillo or the Temple of Kukulcan. This is a pyramid, which consists of nine large steps and a temple on top this textbook also mentioned the natural sinkholes. The *Solutions For All* (Havenga et al., 2013) textbook indicated that this city has three famous structures, and these included the Temple of Kukulcan is a 30-metre stepped pyramid with the temple located on top of the pyramid. The second structure is the Mesoamerican ball court and the biggest ball court is 168 metres long and 70 metres wide. The third structure is the Warriors Temple, which has impressive rows of columns that support the building. The *Oxford* (Ferreira et al., 2013) textbook indicated that Chichen Itza has stone temples, pyramids, astronomy observatories, and ball courts and that only one-fifth of Chichen Itza has been excavated – the rest is dense forest. All five textbooks only mention the structure of Chichen Itza. The *Via Afrika* (Brown et al., 2018) textbook was the only textbook that provided a visual artistic appearance of this structure. The *Via Afrika* (Brown et al., 2018) mentioned that Chichen Itza is a massive Mesoamerican stepped pyramid resembling a temple, and the temple is shaped like a pyramid with four sides. Each side has a stairway going up with huge, sculptured features of serpents' heads on the base of the northern side of the pyramid. The inside of this pyramid has a narrow

staircase that leads to the sacrificial throne, which is built in the shape of a jaguar and is covered with jade.

Cultural history was projected in the *Spot On* (Brett et al., 2013) textbook as it mentioned that this site was developed by the Mayan and Toltec people in 445 BC and it contains important information about the Mayan civilisation. The *Top Class* (Quigley et al., 2013) textbook indicated that Chichen Itza was constructed by the Mayan people and that it flourished until 1 200 years ago. Then, it was abandoned. The Mayans performed numerous human sacrifices at this site. The *Focus* (Deutschmann et al., 2013) textbook states that between 900 AD and 1050 AD, this icon was the wealthiest and most powerful of the Mayan civilizations. This textbook further added that the Mayan people were outstanding with astrological work and calendar predictions and the Mayan pyramids are similar to the Egyptian pyramids, especially the mathematical proportions. The *Solutions For All* (Havenga et al., 2013) states that Chichen Itza is a city that was constructed by the Mayan civilisation and UNESCO also designate it as a World Heritage Site because of its interesting Mayan ruins. The *Oxford* (Ferreira et al., 2013) textbook states that Chichen Itza is the largest ruin with the best archaeology of the Mayan civilisation, and this site is recognised as a powerful Mayan political, spiritual, ceremonial, and trading centre that was operational between 500 AD and 1100 AD. The *Oxford* (Ferreira et al., 2013) also mentioned that the diverse architectural style provided insight into the Mayan culture and religion which includes human sacrifices for the gods, art, knowledge of astronomy, and mathematics. This *Via Afrika* (Brown et al., 2018) textbook states that Chichen Itza was developed by the Mayan people between 1000 AD and 1200 AD and it served as a temple for the god Kukulcan. This site is rich in the Mayan culture, and it provides valuable information.

Political history was only indicated in the *Oxford* (Ferreira et al., 2013) textbook and the *Top Class* (Quigley et al., 2013) textbook. Only these two textbooks indicated that the city was later abandoned and the *Oxford* (Ferreira et al., 2013) further added that the Mayans visited this site for pilgrimage until the Spanish arrived in the 16th century.

Dimension C

Memory history was depicted in all the textbooks as the Mayan culture was discussed. The textbooks described how Chichen Itza was used by the Mayan culture as a temple. Human sacrifices were made at this location for religious purposes. The pyramid construction

resembled a calendar. Cultural history above provides an in-depth understanding of the Mayan culture, and memory history emerged when this site provided a national story about the Mayan Culture.

Dimension D and E

Geography was used in the tourism textbooks to provide a location for Chichen Itza. Mexico was mentioned in the textbooks to provide readers with an understanding of the geographic location of this site in the global context. History was then used in Tourism to provide a rich understanding of the Mayan culture that constructed Chichen Itza. Tourism requires geography for the location and history of this site for an understanding of the Mayan culture.

Silences

The content that is manifested in the tourism textbooks regarding Chichen Itza exposes historical silences in diplomatic history, economic history, religious history, food history, science and medicine history, women's history, analytical history, and critical history.

6.2.3 The Statue of *Christ the Redeemer*

Step 1 Descriptive Analysis

The *Spot On* (Brett et al., 2013) textbook (2013, p. 79) mentioned that the statue *Christ the Redeemer* is located on top of the Corcovado Mountain in the Tijuca Forest National Park, Rio De Janeiro, Brazil. This is an icon because it symbolises Christianity for Catholic people, it is one of the Seven Wonders of the World, and it is a symbol of peace. It features in films and novels such as *Romeo and Juliet*, *Fast Five*, *The Twilight Saga: New Moon*, and *Breaking Dawn*. It is the largest Art Deco statue globally, and on top of Corcovado Mountain, tourists can experience spectacular views. The types of tourists who visit this attraction include religious, leisure, cultural, special interest, educational, incentive, and youth. The *Spot On* (Brett et al., 2013) textbook states that this icon was constructed between 1922 and 1931 and approximately 300,000 people visit this icon annually. This icon is a 39,6-metre-high structure that is 30 metres wide, and it represents Jesus Christ with his arms outstretched at his sides.

On page 142, in the *Top Class* (Quigley et al., 2013) textbook the statue of *Christ the Redeemer* is located in Rio de Janeiro, Brazil. Approximately 1.8 million people of diverse faiths take the trip up Corcovado Mountain annually and view the statue *Christ the Redeemer*.

During Easter Day in 2011, 14,000 people visited this icon. This statue is the fifth largest statue in the world, and it is located on the peak of Corcovado Mountain. The statue of *Christ the Redeemer* has its arms open, symbolising peace. The statue is built using reinforced concrete and soapstone. Due to the height of this statue, it is exposed to inclement weather and regular maintenance needs to be done. The *Top Class* (Quigley et al., 2013) textbook states that tourists can access this statue using escalators, walkways, and elevators.

On page 130 of the *Focus* (Deutschmann et al., 2013) textbook the statue of *Christ the Redeemer* is located in Rio de Janeiro, Brazil on top of the Corcovado Mountain. Tourists can travel by road or electric railway to view the thirty-metre statue of Jesus Christ, located on top of the seven-hundred-metre Corcovado Mountain. This statue was completed and constructed in 1931 and tourists had to walk to this site, however, since 2003, there have been elevators, escalators, and walkways installed to the viewing platform since tourists are not allowed to go into the statue. The hand of Christ is outstretched, symbolising peace, and it is believed that this statue faces a similar statue that is located in Lisbon, Portugal. This world heritage site is part of the Carioca landscape, and it is known for its breath-taking views.

On page 103 in the *Solutions For All* (Havenga et al., 2013) textbook the statue of *Christ the Redeemer* is located in Rio de Janeiro on the top of the Corcovado mountain. This icon has significant importance to the Christian religion and the people of Brazil. The largest statue of Jesus globally was completed in 1931 and it is 40 metres tall and 600 tons. Millions of tourists are attracted to this site to capture photographs of this statue.

On pages 122 and 123 the *Oxford* (Ferreira et al., 2013) textbook states that the statue of *Christ the Redeemer* is located in the city of Rio de Janeiro, Brazil. Construction on this icon commenced in 1922 with reinforced concrete and soapstone, and it was completed nine years later. The statue was designed by Heitor da Silva Costa, a Brazilian engineer, and sculpted by Paul Landowski, a French sculptor. It was inaugurated on 12 October 1931. Leisure, cultural, and religious tourists visit this site, as well as people who are interested in photography. To visit this statue, travellers have to take a twenty-minute train ride, climb 222 steps, or use the escalators or elevators. The statue of *Christ the Redeemer* has his arms outstretched as a symbol of peace and Christianity. The 700-metre statue is located in the Tijuca Forest National Park, on top of the Corcovado Mountain, overlooking Rio de Janeiro. This statue is on a 39,6-metre pedestal that weighs 635 tonnes and has a distance of 28 metres between the fingertips. This statue was constructed in commemoration of the 100th

anniversary of Brazil's independence from Portugal in 1822. For the Portuguese people, this status is known as *Cristo Redentor*. This World Heritage Site was inaugurated in 2007 and it attracts 300,000 people annually. At this site, tourists can have a panoramic city view, see the Sugar Loaf Mountain, the Maracana soccer stadium as well as the famous beaches of Ipanema and Copacabana.

The *Via Afrika* (Brown et al., 2018) textbook (2018, p. 105) states that the statue of *Christ the Redeemer* is located in Brazil in the city of Rio de Janeiro on the Corcovado Mountain. This site has a spectacular natural landscape with high, pointed mountains. The construction of the statue of Christ began in 1922 and was completed in nine years. The hands and face of the statue were complicated, and it took approximately two years to complete. This statue was created using concrete and soapstone was used as a top layer to insulate the structure and protect it against lightning. At the base of this structure is a chapel that accommodates 150 people. Below this statue is the Tijuca National Park and this park is adjacent to the Rio de Janeiro botanical gardens which is popular for research regarding Brazilian biodiversity. Tourists can take a scenic uphill train to the mountain, or they can take the escalators or elevators that go up 220 steps, which provides a panoramic view. This statue is a representation of Christianity and the outstretched arms indicate blessings over the city. The statue of *Christ the Redeemer* can also be viewed through the website by taking a virtual tour. This icon is popular because it was given world heritage status in 2001 and it is one of the Seven Wonders of the World.

Step 2 Analytical Analysis

As per the model, in dimension B art history is projected strongly in five textbooks with regards to the statue of *Christ the Redeemer*. The *Solutions For All* (Havenga et al., 2013) textbook does not discuss any art elements of the statue of *Christ the Redeemer*. The *Spot On* (Brett et al., 2013) textbook mentioned that this is the largest Art Deco statue globally and Jesus has his arms outstretched on the sides. The *Top Class* (Quigley et al., 2013) textbook also highlighted that the statue of *Christ the Redeemer* has its arms outstretched and the material used to construct this statue was reinforced concrete and soapstone. The *Focus* (Deutschmann et al., 2013) textbook also mentioned that this statue has its arms outstretched. The *Oxford* (Ferreira et al., 2013) textbook had an in-depth art history view as it mentioned that this statue was reinforced with concrete and soapstone and it was designed by Heitor da Silva Costa (Brazilian engineer) and sculpted by Paul Landowski (French sculptor). The

textbook further mentioned that the statue is on a 39.6-metre pedestal that weighs 635 tonnes and the distance between the fingertips is 28 metres. *Oxford* (Ferreira et al., 2013) textbook added that Christ has his arms outstretched. The *Via Afrika* (Brown et al., 2018) textbook also states that concrete and soapstone were used to construct this icon, the face and hands took approximately two years to construct. The *Via Afrika* (Brown et al., 2018) also mentioned that this statue has its arms outstretched and has a layer of insulation to protect it against lightning.

In terms of religious history, five textbooks mentioned that the statue of *Christ the Redeemer* is associated with the Christian faith. Only the *Top Class* (Quigley et al., 2013) textbook mentioned that diverse faiths visit this icon and on Easter day, 14,000 people visited this icon. This *Top Class* (Quigley et al., 2013) textbook did not associate this statute with Christianity only. The *Via Afrika* (Brown et al., 2018) was the only textbook to mention that there is a chapel at the base of this icon and this chapel accommodates 150 people.

Environmental history emerges in all six textbooks. The *Oxford* (Ferreira et al., 2013) and *Spot On* (Brett et al., 2013) textbooks mentioned that the statue of *Christ the Redeemer* is located on Corcovado Mountain in the Tijuca Forest National Park. This textbook further added that the location offers tourists spectacular views. The *Solutions For All*, *Top Class*, and *Focus* (Deutschmann et al., 2013) textbooks also states that this statue is located on the Corcovado Mountain but the *Focus* (Deutschmann et al., 2013) textbook added that this mountain is 700 metres high. The *Via Afrika* (Brown et al., 2018) textbook also informed that this statue is on the Corcovado Mountain; hence, it has a spectacular natural landscape.

Social history emerged in the *Spot On* (Brett et al., 2013) textbook when the textbook mentioned that approximately 300,000 people visit this icon annually. The *Top Class* (Quigley et al., 2013) textbook states that approximately 1.8 million people of diverse faiths take a trip up the Corcovado Mountain annually and Easter is auspicious as 14,000 people visit. The *Focus* (Deutschmann et al., 2013) textbook did not state how many people visit; however, it mentioned that tourists can travel by road or electric railway to reach the top of the mountain. The *Solutions For All* (Havenga et al., 2013) textbook mentioned that millions of people enjoy photography at this site. The *Oxford* (Ferreira et al., 2013) textbook does not mention how many tourists visit this site but it states that this statue is visited by leisure, cultural, and religious tourists who are interested in photography. This textbook also mentioned that travellers can take a 20-minute train ride, climb 222 steps, or use the escalators or elevators to reach this icon; however, the *Via Afrika* (Brown et al., 2018) textbook mentioned that there

are 220 steps that the escalators or elevators that go up, or tourists can take an uphill scenic train.

Dimension C

Critical history is revealed through the statue of *Christ the Redeemer*. Christianity is mentioned in five tourism textbooks and this religion, when researched, projects values for people in society to understand. Christianity as a religion is not explained by any of the textbooks. The *Oxford* (Ferreira et al., 2013) textbook, the *Spot On* (Brett et al., 2013) textbook, and the *Focus* (Deutschmann et al., 2013) textbook mentioned that the statue of *Christ the Redeemer* symbolises Christianity for Catholic people and it is also a symbol of peace. This textbook also mentioned that this statue represents Jesus Christ. The *Top Class* (Quigley et al., 2013) textbook did not mention any aspect of Christianity rather it associated this statue with diverse faiths. The *Solutions For All* (Havenga et al., 2013) textbook states that this statue has importance to the Christian religion as well as the people who live in Brazil. The *Via Afrika* (Brown et al., 2018) textbook informed that this statue is a representation of Christianity, and the outstretched arms indicate blessings over the city. This textbook also states that there is a chapel at the base accommodating 150 people. An explanation of the religion was not provided by any textbook nevertheless the textbooks mentioned that Christianity is associated with Jesus Christ, Catholic people, peace, chapel blessings, and peace.

Dimension D and E

Dimension D explained refashioned history regarding this icon as being exposed to learning history in a particular culture that is manifested in tourism. Culture and heritage regarding Christianity are exposed through the statue of *Christ the Redeemer*. Geography is also shown by revealing the exact location of this icon. Dimension E revealed that other types of history that emerged from the content included entertainment history. The *Spot On* (Brett et al., 2013) textbook mentioned that tourists can visit this statue and experience spectacular views, or they can view this statue in films and novels such as *Romeo and Juliet*, *Fast Five*, *The Twilight Saga: New Moon*, and *Breaking Dawn*. The *Top Class* (Quigley et al., 2013) textbook states that escalators, walkways, and elevators are used by travellers to view the statue. Road transport is available, or travellers can use the electric railway. The *Oxford* (Ferreira et al., 2013) mentioned that there is also a 20-minute train ride or travellers can walk 222 steps. The *Via Afrika* (Brown et al., 2018) disagreed and mentioned that there are 220 steps, however, in agreement with the *Spot On* (Brett et al., 2013) textbook emphasis was also placed on the

panoramic view this statue exposes travellers to. The *Via Afrika* (Brown et al., 2018) also mentioned that this icon offers tourists a virtual tour experience that can be viewed globally at any location on the icon website.

Silences

The content that is manifested in the tourism textbooks regarding the statue of *Christ the Redeemer* exposes historical silences in political history, economic history, diplomatic history, food history, science and medicine history, women's history, analytical history, and critical history.

6.2.4 Machu Picchu

Step 1 Descriptive Analysis

The *Spot On* (Brett et al., 2013) (2013, p. 99) textbook informed that Machu Picchu is located in Cusco, the region of Peru in South America. Machu Picchu is a World Heritage Site; it has an extraordinary setting, and it is the only pyramid that was built by the Inca people for their sun god. It is in good condition. Over one million tourists visit this site each year and these tourists include special interest, cultural and eco-tourism. The *Spot On* (Brett et al., 2013) textbook states that this icon is situated 2 430 metres above sea level, on the ridge of a mountain, above the Urubamba valley. The Inca people constructed Machu Picchu in the centre of a tropical forest and this site also contains temples, palaces, royal tombs, stone aqueducts, terrace gardens, homes, and the *Intihuatana* (pyramid built for the Sun God).

On pages 141 and 142, in the *Top Class* (Quigley et al., 2013) textbook Machu Picchu is located in the Cusco Region in Peru. More than one million people visit this icon annually and these people include adventure tourists, eco-tourists, and cultural tourists. People who visit are interested in the long-vanished cultures, exploring the site, and finding out about cultures other than their own. Machu Picchu is referred to as the Lost City of the Incas. It is a religious sacred site, and it holds great spiritual and cultural significance for the Peruvian people. This icon contains the Inca temple, parks, sanctuaries, and residential areas. In May 2012, UNESCO requested the Peruvian authorities to limit the number of people to this icon because of overcrowding and damage to the site and it has been added to the watch list of the 100 most endangered sites globally. This icon is situated on the estate of the Inca emperor,

Pachacuti; however, there are other theories regarding its origin. The site is located within the clouded forest and on the Inca trail.

On page 133 of the *Focus* (Deutschmann et al., 2013) textbook Machu Picchu is located in South Central Peru, on the Eastern slope of the Andres Mountain, approximately 80 kilometres from Cuzco. Machu Picchu was built on a high ridge, between two mountains in almost an inaccessible location. The land had to be carefully terraced and stones that were used to build the city had to be brought from different areas. Machu Picchu was the Inca king's official residence; it was constructed in 1450 and abandoned in 1570 at the time of the Spanish conquest of South America. This icon was significant and sacred to the Incas, who worshipped the sun god. The Spanish did not know Machu Picchu existed, but in 1911, it was rediscovered by an American, Hiram Bingham, who did research and extensive excavation. There are three important sites in the city: the Intihuatana Stone, the Temple of the Sun, and the Room of the Three Windows. One million tourists visit this World Heritage Site because it has exceptional architecture and beautiful scenery.

The *Solutions For All* (Havenga et al., 2013) textbook (2013, p. 139) states that Machu Picchu was constructed in the 15th century and it is located 80 kilometres from Cuzco, above the Urubamba River. Cuzco is a city on the Altiplano (high plateau) with ruins of the Inca civilisation. Many people hike to Machu Picchu using the Inca trail that goes through the forest, or they go using the train from Cuzco to Vilabamba below Machu Picchu. This icon depicts the best Inca culture. The Incas lived in Peru before the Spanish conquest in the 16th century. This site was not discovered by the Spanish; hence it was not destroyed. The locals knew about the site, but it was not made public until 1911 by Hiram Bingham. Bingham removed many of the artefacts from the site, and they were taken to the University of New York where he was a professor. This dry polished stonework structure is a popular destination; however, visitors are restricted to 2 500 per day to view Machu Picchu, the Temple of the Sun, and the Hitching Post of the Sun (the Inca calendar).

On page 150, in the *Oxford* (Ferreira et al., 2013) textbook Machu Picchu is located in the City of Cuzco in the country of Peru. Machu Picchu, also referred to as the Lost City of the Incas, is located in the Andes Mountain on the mountain ridge above the Urubamba valley, 80 kilometres from Cuzco in Peru. This icon consists of a palace, temple, observatory, storage facilities, plazas, and homes, and it is surrounded by farmlands that are watered by natural springs. This mysterious archaeological site is 2 430 metres above sea level. Approximately

one million people visit this site annually and 2 500 are daily visitors. These visitors include hikers, cultural and leisure tourists, nature lovers and people interested in ancient civilisation. In 1438, under the leadership of Pachacutec, the Inca Empire was established. Only granite was used in the construction of this site. Granite pieces were meticulously fitted together to form the structure and no cremate was used. Since the Inca people did not have a written language, this structure remains a mystery. Some speculate that the purpose of this structure was a secret ceremonial site, a military stronghold, and a summer retreat for the Inca rulers. With the largest population of 10 million people, it was the biggest empire in America. However, 100 years after its construction, this site was abandoned, and in 1532, it was destroyed by Spanish invaders. This icon was inaccessible and remained hidden from the world until American historian Hiram Bingham discovered Mach Picchu in 1911. In 2007, this icon was voted as one of the Seven Wonders of the World.

On page 132, the *Via Afrika* (Brown et al., 2018) textbook mentioned that Machu Picchu is located in Peru in the Cuzco region in the tropical forest of the Andes Mountains in the upper Amazon basin. Machu Picchu is popular in the Inca world, and this icon is also referred to as the Lost City of the Incas. This Inca empire was built around 1400 AD and later abandoned and some inhabitants passed away as a result of smallpox, which was introduced by travellers. Initially, this icon was unknown to the world. In 1911, an American historian discovered Machu Picchu, and this brought international recognition. Currently, there is an influx of tourists causing mass tourism. Most buildings at this site have been reconstructed to match its original appearance. The walls are polished with dry stone, and they resemble classical Inca architecture. The giant rock walls and terrace look like a continuous rock escarpment. The way to Machu Picchu is narrow, steep, and zigzagged, making it ideal for adventure travellers. Tourists can also participate in the trail winds in the forest, which takes between two to four days. However, tickets to enter Machu Picchu need to be booked in advance. Only 2 500 visitors are allowed a day and only 400 daily visitors can climb the Huayna Mountain, where they can get exposure to the Inca ruins.

Step 2 Analytical Analysis

In Dimension B, environmental history regarding Machu Picchu is revealed in all six textbooks. The *Oxford* (Ferreira et al., 2013) textbook, *Top Class* (Quigley et al., 2013) textbook and the *Spot On* (Brett et al., 2013) textbook mentioned that Machu Picchu is located in Cusco, the region of Peru. The *Spot On* (Brett et al., 2013) textbook also indicated that this icon is in

South America. The *Spot On* (Brett et al., 2013) textbook further mentioned that this icon is situated 2 430 metres above sea level, on the ridge of a mountain, above the Urubamba valley. The *Focus* (Deutschmann et al., 2013) textbook states that Machu Picchu is located in South Central Peru, on the Eastern slope of the Andres Mountain, approximately 80 kilometres from Cuzco. The *Solutions For All* (Havenga et al., 2013) textbook indicated that Machu Picchu is located 80 kilometres from Cuzco, above the Urubamba River. The *Via Afrika* (Brown et al., 2018) textbook stated that Machu Picchu is located in Peru in the Cuzco region in the tropical forest of the Andes Mountain in the upper Amazon basin.

Social history was indicated in all six textbooks. The *Oxford* (Ferreira et al., 2013) textbook, the *Focus* (Deutschmann et al., 2013) textbook, The *Top Class* (Quigley et al., 2013) textbook and the *Spot On* (Brett et al., 2013) textbook indicated that one million tourists visit this site each year. The *Spot On* (Brett et al., 2013) further mentioned that these tourists are special interest tourists, cultural and eco-tourism. The *Top Class* (Quigley et al., 2013) textbook, however, indicated that these one million included adventure tourists, eco-tourists, and cultural tourists. The *Oxford* (Ferreira et al., 2013) textbook indicated that these visitors include hikers, cultural and leisure tourists, nature lovers, and people interested in ancient civilisation. The *Via Afrika* (Brown et al., 2018) textbook indicated that visitors are allowed a day to view Machu Picchu but only 400 daily visitors can climb the Huayna Mountain.

Religious history emerged from the *Spot On* (Brett et al., 2013) textbook. This textbook indicated that Machu Picchu is the only pyramid that was built by the Inca people for their sun god. The *Top Class* (Quigley et al., 2013) textbook indicated that people who visit this site enjoy finding out about another culture other than their own. This textbook further indicated that Machu Picchu is a religious sacred site and there is great spiritual and cultural significance to the Peruvian people. The *Focus* (Deutschmann et al., 2013) textbook states that this icon was significant and sacred to the Incas, as they worshipped the Sun God. The *Solutions For All* (Havenga et al., 2013) textbook informed that this icon has a temple for the sun. The *Oxford* (Ferreira et al., 2013) textbook indicated that there is no evidence of an Inca language, and this is a challenge because the purpose of Machu Picchu is a mystery; however, people speculate that this structure served as a ceremonial site, a military stronghold, and a summer retreat for the Inca rulers. The *Via Afrika* (Brown et al., 2018) textbook did not mention any religious content regarding Machu Picchu.

Political history was revealed in the *Top Class* (Quigley et al., 2013) textbook. This textbook indicated that in May 2012 UNESCO requested the Peruvian authorities to limit the number of people to this icon because of overcrowding and damage to the site. The *Focus* (Deutschmann et al., 2013) textbook stated that Machu Picchu was the Inca king's official residence, it was constructed in 1450 and abandoned in 1570 at the time of the Spanish conquest of South America. The *Solutions For All* (Havenga et al., 2013) textbook states that the Inca people lived in Peru before the Spanish conquest in the 16th century. This site was not discovered by the Spanish; hence it was not destroyed. The *Solutions For All* (Havenga et al., 2013) textbook added that the locals knew about this site, but it was not made public until 1911 when it was discovered by Hiram Bingham. The *Oxford* (Ferreira et al., 2013) textbook indicated that 100 years after Machu Picchu was constructed, the site was abandoned, and in 1532, it was destroyed by Spanish invaders. The *Spot On* (Brett et al., 2013) textbook and the *Via Afrika* (Brown et al., 2018) textbook did not mention any political aspect in the content.

Art history was depicted in the *Focus* (Deutschmann et al., 2013) textbook by mentioning that Machu Picchu has exceptional architecture and beautiful scenery. The *Solutions For All* (Havenga et al., 2013) textbook mentioned that Machu Picchu has dry polished stone work. *Oxford* (Ferreira et al., 2013) textbook stated that only granite was used in the construction of this site, granite pieces were meticulously fitted precisely to form the structure, and no cremate was used. The *Via Afrika* (Brown et al., 2018) textbook indicated that most buildings at this site have been reconstructed to match their original appearance. This textbook further added that the walls of Machu Picchu are polished with dry stone and they resemble classical Inca architecture. *Via Afrika* (Brown et al., 2018) textbook mentioned that Machu Picchu has giant rock walls and a terrace that looks like a continuous rock escarpment. Art history was not mentioned in the *Spot On* (Brett et al., 2013) textbook and the *Top Class* (Quigley et al., 2013) textbook.

Dimension C

Memory history is projected through the content regarding Machu Picchu. All six textbooks acknowledged that Machu Picchu was of significance to the Inca people. The *Oxford* (Ferreira et al., 2013) textbook indicated that in 1438, under the leadership of Pachacutec, the Inca Empire was established. The *Spot On* (Brett et al., 2013) textbook indicated that the Inca people constructed Machu Picchu which consists of temples, palaces, royal tombs, stone aqueducts, terrace gardens, homes, and the Intihuatana (pyramid built for the Sun God). The

Top Class (Quigley et al., 2013) textbook and the *Focus* (Deutschmann et al., 2013) textbook indicated that Machu Picchu is a religious sacred site and this site has great spiritual and cultural significance to the Peruvian people. This textbook further indicated that there are three important sites in the city and it includes Intihuatana Stone, the Temple of the Sun, and the Room of the Three Windows. The *Solutions For All* (Havenga et al., 2013) textbook states that Machu Picchu depicts the best Inca culture. This textbook further mentioned that the Incas lived in Peru before the Spanish conquest; however, Machu Picchu was not discovered by the Spanish. The *Via Afrika* (Brown et al., 2018) textbook states that the Inca Empire was built around 1400 AD and later abandoned and some inhabitants passed away of smallpox, which was introduced by travellers. The *Solutions For All* (Havenga et al., 2013) textbook indicated that in 1911, Hiram Bingham discovered this site and many artefacts were removed from the site and taken to the University of New York where he was a professor.

Dimension D and E

Geography was used to discuss the location of Machu Picchu; all six textbooks discussed the geographical location. History was mentioned in all the textbooks to grasp a better understanding of Machu Picchu. Although the reason for the construction of the icon remains unknown, a lot of historical content is mentioned. In Dimension E, entertainment history emerged. *Top Class* (Quigley et al., 2013) textbook mentioned that this is located within the Inca trail. *Solutions For All* (Havenga et al., 2013) textbook indicated that many people hike to Machu Picchu using the Inca trail that goes through the forest or they go using the train from Cuzco to Vilabamba below Machu Picchu. The *Oxford* (Ferreira et al., 2013) textbook added that visitors to this site included hikers, cultural and leisure tourists, nature lovers, and people interested in ancient civilisation. The *Via Afrika* (Brown et al., 2018) textbook indicated that Machu Picchu is narrow, steep, and zigzagged making it ideal for adventure travellers. This textbook further added that tourists can also participate in the trail winds in the forest, which takes between two to four days; however, tickets to enter Machu Picchu need to be booked in advance. The *Via Afrika* (Brown et al., 2018) textbook further added that only 2 500 visitors are allowed a day and only 400 daily visitors can climb the Huayna Mountain, where they can get exposure to the Inca ruins.

Silences

The content that is manifested in the Tourism textbooks regarding Machu Picchu exposes historical silences in economic history, diplomatic history, food history, science and medicine history, cultural history, wo'en's history, analytical history and critical history.

6.2.5 The Great Sphinx of Giza

Step 1 Descriptive Analysis

The *Spot On* (Brett et al., 2013) textbook (2013, p. 86) mentioned that this icon is located on the West Bank of the Nile in Giza, Egypt. This is an icon because the date of creation, origin, and purpose is a mystery. This is the largest single rock statue that is visited by approximately 12 million tourists annually. Types of tourists that visit this icon include leisure, cultural, special interest, education, incentive, youth, and religious. This icon is a mythical creation that has the head of a human or cat and the body of a lion that is made from limestone. The Great Sphinx of Giza is 73 metres long, 6 metres wide, and 20 metres high making it the largest statue in the world carved from a single rock.

On page 164, in the *Top Class* (Quigley et al., 2013) textbook the Great Sphinx of Giza is located in Giza in Egypt. Approximately three million people who were interested in Egyptian culture, history, and learning about the pharaohs visited this icon; however, due to social and political unrest, the number has decreased. The Great Sphinx of Giza is located near the Pyramids of Giza, and it is known for its Egyptian architecture, which has the head of a human and the body of a lion. The Great Sphinx of Giza is believed to be a guardian god for the pharaohs and ancient Egyptians. The *Top Class* (Quigley et al., 2013) textbook states that there are many theories for the missing nose on the Great Sphinx of Giza and one theory mentioned that it was shot by a Napoleonic soldier using a cannon.

On page 116 the *Focus* (Deutschmann et al., 2013) textbook mentioned that the Great Sphinx of Giza is located in Egypt, outside Cairo in Giza. The Great Sphinx of Giza is a massive statue that has the head of a human and the body of a lion. This structure was built in 2540 BC after the Pyramids of Giza. It is believed that the head is similar to Khafre, the son of Khufu, whose pyramid is also in that area. Tourists who visit this site are interested in culture and history.

On page 113, in the *Solutions For All* (Havenga et al., 2013) textbook there are numerous structures associated with the burial of the pharaohs at the Giza Necropolis and the Great

Sphinx of Giza is the most iconic. This icon is located in front of the Pyramid of Khafre. Egyptologists believe that the head of the Great Sphinx of Giza resembles Khafre's head and the Great Sphinx of Giza has the body of a lion. The Great Sphinx of Giza was covered in sand until the 19th century. It lost its nose, and there is no concluding information regarding its happenings. A beard was also added to this icon but it has fallen off. Initially, this icon received 13 million annual visitors but this has decreased since there has been political unrest.

On page 131, in the *Oxford* (Ferreira et al., 2013) textbook the Great Sphinx of Giza is located in Egypt in the city of Giza. This structure is located 25 kilometres from Cairo, in front of the Great Pyramids of Giza. Approximately four million people visit this site annually and it includes people interested in history, leisure, sightseeing, architecture, culture, and ancient civilization. This statue is 73 metres in length, 20 metres in height, and 6 metres in width and it has the body of a lion and the head of a human. The Great Sphinx of Giza is carved from a single, limestone rock, and it is one of the largest and most recognisable statues in the world. It symbolises Egypt. The exact purpose of this structure is unknown, but it is speculated that this structure was constructed by Pharaoh Khafre in 2530 BC to guard his tomb. The Great Sphinx of Giza was covered with sand up to its chin and only fully exposed in 1925. This structure has been damaged by sand, wind, pollution, and vandalism over the years.

On page 113, the *Via Afrika* (Brown et al., 2018) textbook mentioned that the Great Sphinx of Giza is located in Egypt, near Cairo, in front of the Pyramids of Giza. The Great Sphinx of Giza is 73 metres long and 20 metres high, carved from a soft, single sandstone. Due to the material used, this icon would have disappeared but because it was buried beneath the sand, it survived. The Great Sphinx of Giza has the face of a pharaoh, and the body of a lion, with its paws outstretched, and between the paws is a large red granite slab that once had the story of a dream inscribed on it, but the writing cannot be seen now. The headdress had a snake, and the Great Sphinx of Giza had a beard, but that has disappeared due to harsh desert weather conditions (winds, smog, humidity, erosion). Preservation methods have been tried but they were unsuccessful. The purpose of this icon is unknown. Nevertheless, it attracts millions of tourists annually. Near this icon, travellers can also view the Great Sphinx of Giza Temple and the Valley Temple. Both these temples have the same architectural style and it was constructed with large stone blocks.

Step 2 Analytical Analysis

Dimension B deals with environmental history in five textbooks. The *Spot On* (Brett et al., 2013) textbook indicated that the location of the Great Sphinx of Giza is on the West Bank of the Nile in Giza, Egypt. The *Oxford* (Ferreira et al., 2013) textbook and the *Top Class* (Quigley et al., 2013) textbook indicated that the Great Sphinx of Giza is located in Giza in Egypt. The *Focus* (Deutschmann et al., 2013) textbook mentioned that the Great Sphinx of Giza is located in Egypt, outside Cairo in Giza. The *Via Afrika* (Brown et al., 2018) textbook informed that the Great Sphinx of Giza is located in Egypt, near Cairo, in front of the Pyramids of Giza. The *Solutions For All* (Havenga et al., 2013) textbook did not give the geographical location, although this textbook mentioned that the Great Sphinx of Giza is located in front of the Pyramid of Khafre.

Social history was depicted in the *Spot On* (Brett et al., 2013) textbook by indicating that 12 million tourists visit this icon annually and this included leisure tourists, cultural tourists, special interest tourists, education tourists, incentive tourists, youth tourists, and religious tourists. The *Top Class* (Quigley et al., 2013) textbook indicated that three million people who are interested in Egyptian culture, history, and learning about the pharaohs visit this icon; however, the number of tourists decreased drastically due to unrest. The *Solutions For All* (Havenga et al., 2013) mentioned that this icon received 13 million annual visitors but this has decreased since political unrest. The *Focus* (Deutschmann et al., 2013) textbook only mentioned that tourists who visit this site are interested in culture and history. The *Oxford* (Ferreira et al., 2013) textbook states that four million people visit this site annually including people interested in history, leisure, sightseeing, architecture, culture, and ancient civilization. The *Via Afrika* (Brown et al., 2018) textbook indicated that it attracts millions of tourists annually.

Art history was mentioned in the *Via Afrika* (Brown et al., 2018) textbook and the *Spot On* (Brett et al., 2013) textbook by indicating that the Great Sphinx of Giza is 73 metres long, 6 metres wide, and 20 metres high making it the largest statue in the world carved from a single rock. The *Focus* (Deutschmann et al., 2013) textbook, the *Solutions For All*, the *Oxford*, and the *Top Class* (Quigley et al., 2013) textbook mentioned that the Great Sphinx of Giza has the head of a human and the body of a lion. The *Top Class* (Quigley et al., 2013) textbook further added that the Egyptian statue is missing a nose, which it is believed to have been shot off by one of Napoleon's soldiers using a cannon. The *Solutions For All* (Havenga et al., 2013) indicated that this statue had a beard but it has fallen off. The *Via Afrika* (Brown et al., 2018)

textbook also states that the Great Sphinx of Giza has the face of a pharaoh and the body of a lion, with its paws outstretched, and between the paws is a large red granite slab that once had the story of a dream inscribed but the writing cannot be seen now. The headdress had a snake, and the Great Sphinx of Giza had a beard but that has disappeared due to harsh desert weather conditions.

Cultural history emerged in the *Top Class* (Quigley et al., 2013) textbook and the *Oxford* (Ferreira et al., 2013) textbook. The *Top Class* (Quigley et al., 2013) textbook states that the Great Sphinx of Giza is believed to be a guardian god for the pharaohs and ancient Egyptians. The *Oxford* (Ferreira et al., 2013) textbook indicated that the exact purpose of this structure is unknown, but it is speculated that this structure was constructed by Pharaoh Khafre in 2530 BC to guard his tomb.

Political history was discussed in the *Top Class* (Quigley et al., 2013) textbook and *Solutions For All*. These textbooks mentioned the number of travellers to the Great Sphinx of Giza decreased due to political unrest; however, the unrest was not discussed.

Dimension C

Memory history emerged as the Great Sphinx of Giza has a deep history with the pharaohs and Egyptian culture. This icon was linked to the Pyramids of Giza and it is constructed in front of that structure.

Dimension D and E

Geography was discussed through the location of this icon. History was discussed regarding the construction, the pharaohs, and the mystery of the purpose of this icon. Dimension E, mythical history was depicted as myths exist that this icon was constructed to guard the tomb. These myths were told to help keep the memory of the Egyptian culture alive.

Silences

The content that is manifested in the tourism textbooks regarding the Great Sphinx of Giza exposes historical silences in diplomatic history, economic history, religious history, food history, science and medicine history, women's history, analytical history, and critical history.

6.2.6 The Great Pyramids of Giza

Step 1 Descriptive Analysis

The *Spot On* (Brett et al., 2013) textbook (2013, p. 86) mentioned that the Great Pyramids of Giza are located in the Giza Necropolis bordering El Giza, Egypt. This is an icon because it is the oldest of the Seven Wonders of the World. It is a World Heritage Site, and it has outstanding construction and architecture. The types of tourists who visit this site include education, incentives, youth, and religious tourists. Approximately 12 million tourists visit this site annually; however, this number has dropped drastically due to the 2011 political unrest. There are three pyramids at this site but the largest is known as the Great Pyramid of Giza. These pyramids have a height of 138 metres with a square base and a pointed top. It is made from limestone blocks. The *Spot On* (Brett et al., 2013) textbook informed that the Great Pyramid was built as a tomb for the Egyptian Pharaoh Khufu around 2560 BC.

On page 163, in the *Top Class* (Quigley et al., 2013) textbook (2013, p. 163) the Great Pyramids of Giza are located in Giza, Egypt. Approximately three million people visit this World Heritage Site annually and these people are interested in Egyptian culture, history, and learning about the pharaohs and the creation of the pyramids. Due to political and social unrest, the number of visitors to this icon has declined. These pyramids depict the excellent engineering skills of the ancient Egyptians. The largest pyramid is the only pyramid that has ascending and descending passages and it is the tomb of the Egyptian Pharaoh Khufu. These pyramids are one of the Seven Wonders of the World; they are an example of ancient wonders of the world and a symbol of Egyptian technology.

On page 116 of the *Focus* (Deutschmann et al., 2013) textbook the Great Pyramids of Giza and the Great Sphinx of Giza are located outside Cairo in Giza. There are three large pyramids located in Giza, but the largest is the Pyramid of Khufu and it was constructed as the burial site for the Pharaoh Khufu. This pyramid is 146,5 metres and it is the tallest man-made structure that is almost 3800 years old. Large blocks of limestone were used to build these pyramids and archaeologists believe that these blocks were transported by boat along the Nile River. These limestone blocks were carved to attain a smooth surface; however, earthquakes have caused the blocks to loosen, which revealed the rough inner. These pyramids are one of the Seven Wonders of the World and approximately three million people visit the monument annually.

On pages 112 and 113, in the *Solutions For All* (Havenga et al., 2013) the Great Pyramids of Giza were constructed on a plateau west of the Nile, enabling a good height to prevent flooding. The Giza Necropolis is a World Heritage Site because it was the burial ground of the pharaohs and rulers of the ancient Egyptian kingdom. The Giza Necropolis is located approximately 25 kilometres southwest of the Cairo city centre and currently, it is surrounded by suburbs of Cairo. The Great Pyramids of Giza are famous in Egypt for their historical and cultural significance. Three of the pharaohs built huge pyramids; the tallest and the oldest built one of the Seven Wonders of the World and it was constructed by Khufu. This icon was completed in 2580 BC, and it is 146.5 metres high. In this structure are two burial chambers for Khufu and his queen. The centre pyramid was also built by Khufu for his son, Khafre. This pyramid initially had a smooth surface, but later, it changed to a stepped appearance. This pyramid has a bigger base than Khufu's pyramid, but the structure is shorter. However, it appears bigger because it was constructed on a higher surface. The third pyramid is the Pyramid of Menkaure and this was for Khafre's son and Khufu's grandson. Near the Pyramid of Menkaure are three smaller pyramids for queens.

On pages 130 and 131, in the *Oxford* (Ferreira et al., 2013) textbook the Pyramids of Giza are located in Egypt in Giza. The Pyramids of Giza were constructed by Pharaoh Khufu and completed in 2560 BC. Khufu used 2.3 million blocks of between 2.5 and 16 tons to construct the 138-metre pyramid. This was the tallest structure in the world until the Eiffel Tower was constructed in 1889. Tourists who visit this structure amount to approximately four million annually and this includes people interested in history, sightseeing, architecture, ancient civilisation, and cultural tourism. The pyramids were constructed over 4500 years ago as massive Egyptian tombs. They symbolize Egypt's history, culture, and technical advancement. There are over one hundred pyramids in Egypt; however, the Pyramids of Giza are the only ancient wonder that still exists. The three most popular pyramids are the Pyramid of Khufu (the Great Pyramid), the Pyramid of Khafre, and the Pyramid of Menkaure. Limestone was used to construct the pyramids, and the material was dragged on wooden rollers and positioned using ramps and levers. The pharaohs built the Pyramids of Giza with chambers, tunnels, secret passages, and storerooms to protect their assets, mummies, and after-death supplies. They believed that they would join the Sun God (Ra) through the apex of the pyramid.

On page 112, the *Via Afrika* (Brown et al., 2018) textbook informed that the Great Pyramids of Giza are located in Egypt, near Cairo, on the banks of the Nile River, on the Giza plateau. Pyramids from Giza to Dahshur were declared a World Heritage Site by UNESCO in 1979.

There are over 100 pyramids, but the three most famous pyramids are the tombs of different Egyptian kings (pharaohs). The largest pyramid is the tomb of Khufu, whose body was mummified after death because the pharaohs believed that in that way he would live forever. Pyramids were constructed to protect the pharaoh's body and their belongings. However, their belongings have now been stolen. The walls of the pyramid have a painting of scenes from the life of the deceased. Climbing the pyramid is forbidden but tourists are allowed to climb stone steps that lead to the entrance. Due to the structure, tourists have to bend down until they reach the burial chamber, where they can view a stone coffin made from granite, which is rectangular with a flat roof. It remains a mystery how millions of 2.5-ton blocks were moved for these pyramids to be constructed.

Step 2 Analytical Analysis

In Dimension B, environmental history is exposed in all the textbooks as the location is provided to give a vivid image of the geographical settings of the Pyramids of Giza. The *Spot On* (Brett et al., 2013) textbook states that the Great Pyramids of Giza are located on the Giza Necropolis bordering El Giza, Egypt. The *Top Class* (Quigley et al., 2013) textbook and the *Oxford* (Ferreira et al., 2013) textbook mentioned that the Great Pyramids of Giza are located in Giza, Egypt. The *Via Afrika* (Brown et al., 2018) textbook indicated that the Great Pyramids of Giza are located in Egypt, near Cairo, on the banks of the Nile River, on the Giza plateau. The *Solutions For All* (Havenga et al., 2013) textbook states that the Great Pyramids of Giza were constructed on a plateau west of the Nile. The *Focus* (Deutschmann et al., 2013) textbook mentioned that the Great Pyramids of Giza are located outside Cairo in Giza.

Social history was discussed in the *Spot On* (Brett et al., 2013) textbook, stating that roughly 12 million tourists visit this icon, but the number dropped drastically due to the 2011 political unrest. The *Focus* (Deutschmann et al., 2013) textbook and the *Top Class* (Quigley et al., 2013) textbook indicated that roughly three million people visit the pyramids annually. The *Top Class* (Quigley et al., 2013) textbook further added that these people are interested in Egyptian culture, and history and learning about the Pharaohs and the creation of the Pyramids. The *Oxford* (Ferreira et al., 2013) textbook indicated that approximately four million people interested in history, sightseeing, architecture, ancient civilisation, and culture visited this icon. The *Via Afrika* (Brown et al., 2018) textbook and the *Solutions For All* (Havenga et al., 2013) textbook did not mention social history content.

Art history was evident in all six textbooks. The *Spot On* (Brett et al., 2013) textbook indicated that there are three pyramids at this site with the largest being known as the Great Pyramid of Giza. The *Top Class* (Quigley et al., 2013) textbook indicated that the pyramids depict the excellent engineering skills of the ancient Egyptians. The *Focus* (Deutschmann et al., 2013) textbook and the *Solutions For All* (Havenga et al., 2013) mentioned that the largest pyramid is 146.5 metres and it is the tallest man-made structure. These textbooks further states that the pyramids are made from large blocks of limestone, and it originally had a smooth surface but now it has become rough and stepped due to earthquakes. Only the *Via Afrika* (Brown et al., 2018) textbook indicated that the walls of the pyramid have a painting of scenes from the life of the deceased. The textbook also mentioned that due to the structure of the pyramids, tourists have to bend when they are in the chambers.

Cultural history was an event as the Pyramids of Giza were constructed as tombs for the Pharaohs. This icon is part of the Egyptian culture and history. Cultural history was indicated in the *Oxford* (Ferreira et al., 2013) textbook by mentioning that the Pharaohs built the Pyramids of Giza with chambers, tunnels, secret passages, and storerooms to protect their assets, mummies, and after-death supplies. This textbook further added that the Egyptians believed that they would join the Sun God (Ra) through the apex of the pyramid. The *Via Afrika* (Brown et al., 2018) textbook mentioned that Khufu's body was mummified after death because the pharaohs believed that that was the way he would live forever.

Political history in the *Top Class* (Quigley et al., 2013) textbook and the *Spot On* (Brett et al., 2013) textbook revealed that visitor numbers to this icon dropped drastically due to the 2011 political unrest.

Dimension C

Memory was shared through the national Egyptian culture. The *Spot On* (Brett et al., 2013) textbook indicated that the Great Pyramid was built as a tomb for the Egyptian Pharaoh Khufu around 2560 BC. The *Top Class* (Quigley et al., 2013) textbook mentioned that the largest pyramid is the only pyramid that has ascending and descending passages – the tomb of the Egyptian Pharaoh Khufu. The *Focus* (Deutschmann et al., 2013) textbook mentioned that there are three large pyramids located in Giza, but the largest is the Pyramid of Khufu, which was constructed as the burial site for the pharaoh Khufu. The *Solutions For All* (Havenga et al., 2013) textbook explained that the three pharaohs built huge pyramids; the tallest and the

oldest is one of the Seven Wonders of the World and it was constructed by Khufu. This textbook further states that the centre pyramid was also built by Khufu for his son, Khafre. The third pyramid is the Pyramid of Menkaure and this was for Khafre's son and Khufu's grandson. The *Oxford* (Ferreira et al., 2013) textbook also mentioned that there were three pyramids, the Pyramid of Khufu (the Great Pyramid), the Pyramid of Khafre, and the Pyramid of Menkaure. The *Solutions For All* (Havenga et al., 2013) textbook also pointed out that near Menkaure's pyramid are three smaller pyramids for their queens. *Via Afrika* (Brown et al., 2018) mentioned that the largest pyramid is the tomb of Khufu, whose body was mummified after death because the pharaohs believed that that was the way they would live forever. Pyramids were constructed to protect the pharaoh's body and their belongings; however, their belongings have been stolen.

Dimension D and E

Geography was used in the tourism textbooks to indicate the location of the pyramids. History elements were indicated by the presence of Egyptian culture and religious beliefs.

Silences

The content that is manifested in the tourism textbooks regarding the Great Pyramid of Giza exposes historical silences in diplomatic history, economic history, religious history, food history, science and medicine history, women's history, analytical history, and critical history.

6.2.7 Sydney Opera House

Step 1 Descriptive Analysis

The *Spot On* (Brett et al., 2013) textbook (2013, p. 78) mentioned that the Sydney Opera House is located in Sydney Harbour, Bennelong Point, in the city of Sydney, Australia. This is an icon because it is a cultural heritage site. This icon has the most famous performing arts centres in the world. It has a unique architectural design building that received the Pritzker prize, the highest honour for the best architecture. Types of tourists who visit this attraction include leisure, cultural, special interest, and educational. The Sydney Opera House hosts 3,000 events with an audience of two million and it has 200,000 people who participate in guided tours. The *Spot On* (Brett et al., 2013) textbook informed that this attraction is surrounded by the harbour, and the building has a modern, eye-catching design. The roof has a large white shell-type dome. The Sydney Opera House consists of a concert hall, the Opera

Theatre, the drama theatre, the playhouse, the studio, the Bennelong restaurant, and a podium, and it is surrounded by large spaces.

On pages 138 and 139, in the *Top Class* (Quigley et al., 2013) textbook (the Sydney Opera House is located in Sydney, Australia. The majority of people who visit Australia, visit Sydney and the Sydney Opera House is an iconic feature in the area. More than 4.5 million people visit this icon and these tourists comprise music and theatre enthusiasts and people interested in architecture, adventure tourists, eco-tourists, and business tourists. The Sydney Opera House is an icon because it is built on the shores of the Sydney Harbour, it is the performing arts centre, and it has a unique modern design. The roof of this theatre looks like wind-filled sails covered with white tiles. The *Top Class* (Quigley et al., 2013) textbook states that this theatre hosts more than 1,500 performances annually enabling this site to be the world's busiest performing arts venue. This venue accommodates more than 2,500 people seated in the concert hall and it is used for conferences, social gatherings, and ceremonies. Guided tours are arranged for tourists visiting this World Heritage Site.

On page 122 of the *Focus* (Deutschmann et al., 2013) textbook the Sydney Opera House is located in Sydney, the largest city in Australia. The Sydney Opera House is a famous 20th-century building with a dramatic design with sails flowing in the wind. This World Heritage Site was declared in 2007 and is the busiest performing arts centre globally since it presents theatre, musicals, opera, dance, exhibitions, and films. Seven million tourists visit this site to experience the Opera Australia, the Australian Ballet, the Sydney Theatre Company, and the Sydney Symphony Orchestra. The complex houses theatres, rehearsal and recording studios, cafes, restaurants, bars, a library, conferences, and meetings. The *Focus* (Deutschmann et al., 2013) textbook states that Jorn Utzon is the architect of this iconic building; he won the Pritzker Prize for his design of the Sydney Opera House. Seven million people visit for the performance arts and architecture.

On page 101, in the *Solutions For All* (Havenga et al., 2013) textbook the Sydney Opera House is located in Sydney, Australia. This icon became a World Heritage Site in 2007 for its international cultural significance; however, it was opened in 1973. This multi-purpose venue accommodates 5,700 people and it showcases diverse arts such as ballet, theatre, and music concerts. Approximately seven million people visit this attraction annually.

On pages 120 and 121, in the *Oxford* (Ferreira et al., 2013) the Sydney Opera House is located in the country Australia, the city of Sydney and within the New South Wales state. This icon was built in 16 years and it is globally recognised for its architecture, design, and construction. The roof of this icon has interlocking shells shaped like sails weighing 161,000 tonnes. The doors to the Sydney Opera House were opened by Queen Elizabeth II in 1973 and currently, there are 4.5 million visitors yearly, 1.5 million attend performances, and over 200,000 people take a tour of the Sydney Opera House. These travellers include people interested in visual arts, unusual buildings, and cultural and leisure tourists. This icon is popular because of its performing arts centres, five theatres, recording studios, restaurants, and souvenir shops and this icon has a concert hall with a carrying capacity of 2,676 people. Three thousand events are held annually and approximately two million people attend jazz and theatre performances, contemporary dance, musical productions, ballet, exhibitions, and film screenings.

On page 103, the *Via Afrika* (Brown et al., 2018) textbook states that the Sydney Opera House is located in the country Australia, city of Sydney, in the province of New Wales. This icon is near the tip of the peninsula projecting into Sydney Harbour. Owing to the unique structural engineering, artistic architecture, and building technology, this icon was inaugurated in world heritage status in 2007. This masterpiece took 16 years to build and it consists of three groups of interlocking volt shells that look like the sails on a ship. It is set on a platform and surrounded by a terrace area that is for pedestrians. Queen Elizabeth II opened the doors of the Sydney Opera House to the public in 1973. This icon contains 1,000 rooms, five theatres, five rehearsal studios, two halls, four restaurants, and six bars. The Opera houses the Sydney Symphony Orchestra, the Australian Opera, the Australian Ballet, the Sydney Theatre Company, the Sydney Dance Company, and the Australian Chamber Orchestra. This icon is one of the world's greatest performing arts centres and travellers can view the Sydney Opera House grand organ, which is the largest mechanical tracker with over 10,000 pipes. the opera hosts approximately 3,000 events annually for two million people and approximately 200,000 visitors take a guided tour, which includes a tour of the concert hall, opera theatre, drama theatre, and playhouse, dinner, and a show.

Step 2 Analytical Analysis

Environmental history from Dimension B was shown in all six textbooks. The *Spot On* (Brett et al., 2013) textbook states that the Sydney Opera House is located in Sydney Harbour, Bennelong Point, in the city of Sydney, Australia. The *Solutions For All* (Havenga et al., 2013)

textbook and the *Top Class* (Quigley et al., 2013) textbook just mentioned that this icon was located in Sydney, Australia. The *Focus* (Deutschmann et al., 2013) textbook indicated that this icon is located in the Sydney Harbour, the largest city in Australia. The *Via Afrika* (Brown et al., 2018) textbook and the *Oxford* (Ferreira et al., 2013) textbook indicated that the Sydney Opera House is located in the country of Australia, the city of Sydney, and within the province of New South Wales.

Social history was indicated in the *Spot On* (Brett et al., 2013) textbook. This textbook indicated that tourists who visit this attraction include leisure, cultural, special interest, and educational. The *Spot On* (Brett et al., 2013) textbook further mentioned that the Sydney Opera House hosts 3,000 events with an audience of two million whilst the *Oxford* (Ferreira et al., 2013) textbook indicated that approximately 1.5 million attend these performances. The *Spot On* (Brett et al., 2013) textbook further added that 200,000 people participate in guided tours and these statistics are also presented in the *Oxford* (Ferreira et al., 2013) textbook. *Via Afrika* (Brown et al., 2018) textbook indicated the same statistics that the *Spot On* (Brett et al., 2013) textbook presented. The *Solutions For All* (Havenga et al., 2013) textbook and the *Focus* (Deutschmann et al., 2013) textbook states that seven million people visit the Sydney Opera House for performance arts and architecture. The *Oxford* (Ferreira et al., 2013) textbook and the *Top Class* (Quigley et al., 2013) textbook indicated that more than 4.5 million people visit this icon and the *Top Class* (Quigley et al., 2013) textbook indicated that these tourists comprise music and theatre enthusiasts and people interested in architecture, adventure tourists, eco-tourists, and business tourists.

Art history is revealed in the five textbooks by describing the unique architecture. The *Spot On* (Brett et al., 2013) textbook indicated that unique architectural design building that received the Pritzker prize. The *Spot On* (Brett et al., 2013) textbook further mentioned that the roof of this structure has a large white shell-type dome. The *Via Afrika* (Brown et al., 2018) textbook mentioned that the Sydney Opera House has unique structural engineering, artistic architecture, and building technology and this masterpiece took 16 years to build. It consists of three groups of interlocking vault shells that look like the sails on a ship. The *Top Class* (Quigley et al., 2013) states that the roof of this theatre looks like wind-filled sails covered with white tiles. The *Focus* (Deutschmann et al., 2013) textbook mentioned that the Sydney Opera House is a famous 20th-century building with a dramatic design with sails flowing in the wind. The *Oxford* (Ferreira et al., 2013) textbook indicated that this icon is globally recognised for its architecture, design, and construction. The *Oxford* (Ferreira et al., 2013) textbook further

added that the roof of this icon has interlocking shells shaped like sails weighing 161,000 tonnes. The *Solutions For All* (Havenga et al., 2013) textbook did not mention any aspects of art history.

The culture of music is exposed in all the textbooks. The *Spot On* (Brett et al., 2013) textbook mentioned that this icon has the most famous performing arts centres globally. It further mentioned that the Sydney Opera House consists of a concert hall, the opera theatre, the drama theatre, the playhouse, the studio, the Bennelong restaurant, and a podium, and it is surrounded by large spaces. The *Top Class* (Quigley et al., 2013) textbook indicated that the venue accommodates more than 2,500 people seated in the concert hall, and it is used for conferences, social gatherings, and ceremonies. The *Solutions For All* (Havenga et al., 2013) mentioned that this multi-purpose venue accommodates 5,700 people and showcases diverse arts such as ballet, theatre, and music concerts. The *Oxford* (Ferreira et al., 2013) textbook states that this icon is popular because of its performing arts centres, five theatres, recording studios, restaurants, and souvenir shops and this icon has a concert hall with a carrying capacity of 2,676 people. The *Focus* (Deutschmann et al., 2013) textbook indicated that this is the busiest performing arts center globally since it presents theatre, musicals, opera, dance, exhibitions, and films. The *Via Afrika* (Brown et al., 2018) textbook states that this icon contains 1,000 rooms, five theatres, five rehearsal studios, two halls, four restaurants, and six bars. The Opera House has the Sydney Symphony Orchestra, the Australian Opera, the Australian Ballet, the Sydney Theatre Company, the Sydney Dance Company, and the Australian Chamber Orchestra.

Dimension C

The Sydney Opera House deals with the purpose of critical history. This icon allows learners to engage with people and participate in society. Critical thinking is involved as music is composited and showcased. This massive venue also caters to diverse talents such as different types of music, dance, and other live performances. Freedom is expressed as ordinary people, marginalised groups, famous people, and leaders participate.

Dimension D and E

Geography is understood in tourism through the discussion of the location of the Sydney Opera House. Economics emerges in tourism as this structure is explained and the different performances that this icon hosts are discussed. History also emerged when the *Focus*

(Deutschmann et al., 2013) textbook discussed that Jorn Utzon is the architect of this iconic building. He won the Pritzker Prize for his design of the Sydney Opera House.

Silences

The content that is manifested in the tourism textbooks regarding the Sydney Opera House exposes historical silences in political history, religious history, diplomatic history, food history, science and medicine history, women's history, memory history, and critical history.

6.2.8 Taj Mahal

Step 1 Descriptive Analysis

The *Spot On* (Brett et al., 2013) textbook (2013, p. 103) mentioned that the Taj Mahal is located in Agra India. The Taj Mahal is an icon because it depicts exceptional architecture and creativity, and it is an example of a great romantic gesture. Approximately three million tourists visit this icon annually and the types of tourists that visit this icon include leisure, cultural, special interest, education, and religious tourists. The Taj Mahal was constructed between 1631 and 1648. This icon is made from white marble, four minarets that surround the structure, and it is covered by a large dome. The *Spot On* (Brett et al., 2013) textbook states that the Taj Mahal is a burial chamber for the wife of Emperor Shah Jahan, who died while giving birth to one of their children. The Taj Mahal is her monument; it contains a tomb, mosque, and moonlit gardens.

On pages 168 and 169, in the *Top Class* (Quigley et al., 2013) textbook (2013, pp. 168-169) it mentioned that the Taj Mahal is located in Agra, India. The Taj Mahal was designed in the 17th century by Mogul emperor Shah Jahan as a monument for his wife Mumtaz-i-Mahal. This icon is visited by three million people annually who are interested in the history of India, beautiful buildings, architecture, and romantic stories. Most people prefer visiting when it is cooler (February, October, and November); however, every Friday between 12h00 and 14h00 the complex is used for prayer and it is closed to the public. The *Top Class* (Quigley et al., 2013) textbook states that the Taj Mahal was built using marble and carved in a floral pattern that is decorated using semi-precious stones. Twenty thousand people were employed to work on this project and materials were transported from India and Asia by using 1,000 elephants. The Taj Mahal is regarded as the jewel of Muslim art, it is one of the Seven Wonders of the

World, and it is a World Heritage Site. Only cell phones, small video cameras, and still cameras are allowed into the Taj Mahal. Aeroplanes are prohibited from flying above this icon.

On page 125, in the *Focus* (Deutschmann et al., 2013) textbook the Taj Mahal is located on the banks of the Yamuna River, in the city of Agra, Central North India. The Taj Mahal was constructed between 1632 and 1648 by the Mughal emperor Shah Jahan as a burial site for his third wife who passed away during the birth of his 14th child. This icon is built using white Makrana marble from Jodhpur (India) and decorated with precious and semi-precious stones from Asia, it has an octagonal dome with four towers. One entrance has a large sandstone gate, and the other entrance has a mosque, and both are constructed with white marble. This World Heritage Site has also been one of the Seven Wonders of the World, and it attracts 2.5 million tourists annually to view its natural beauty, architecture, and Muslim art. The Taj Mahal is recognised as the jewel of Muslim Art and it is a masterpiece.

On pages 120 and 121, in the *Solutions For All* textbook the Taj Mahal is located on the northern bank of the Yamuna River in the city of Agra, in the province of Uttar Pradesh in the north of India. Globally, the Taj Mahal is a beautiful and romantic icon. This icon was built during grief by Mughal Ruler Shah Jahan for his third wife, Mumtaz Mahal, who died during the birth of their 14th child. The Taj Mahal has Indian, Turkish, and Persian architecture and is the best example of Muslim art. This icon was built in 20 years and was completed in 1648. This icon is made white marble, and it has an onion-shaped white marble dome, and four minarets. The interior is decorated with precious and semi-precious stones; however, the crypts where both graves (Shah Jahan and Mumtaz Mahal) lie are plain and simple in line with Muslim tradition. Between two and three million people are attracted to this World Heritage Site that was inscribed in 1983. Tourists can also view the beautiful gardens at the Taj Mahal.

On page 138, in the *Oxford* (Ferreira et al., 2013) textbook the Taj Mahal is located on the Yamuna River in India, in the city of Agra. This octagonal icon was constructed by an Indian ruler using white marble and precious and semi-precious stones, and the marble was transported by 1,000 elephants. This icon has stunning gardens. The construction was undertaken by 20,000 workers in 22 years. This architectural masterpiece was a symbol of the Indian ruler's everlasting love for his wife. In 1656, Shah Jahan was deposed by his son and kept as a prisoner at Agra, opposite the Taj Mahal until his death. Shah Jahan, the Asian Mughal Emperor constructed the Taj Mahal in 1631, to honour the memory of his wife (Mumtaz Mahal). His wife passed away during the birth of their 14th child. Between two and four million

tourists visit this icon annually to view the memorials of Shah Jahan and Mumtaz Mahal who were entombed and placed in a crypt in the centre chambers. It is not open to the public and the Taj Mahal is closed on Fridays and public holidays. This icon is one of the Seven Wonders of the World and tourists who visit that icon are interested in architecture and culture.

On page 120, the *Via Afrika* (Brown et al., 2018) textbook informed that the Taj Mahal is located in India, on the bank of the Yamuna River in the city of Agra and Agra is located northeast of Uttar Pradesh in India. UNESCO declared this icon a World Heritage Site in 1983 and it was also one of the Seven Wonders of the World. Detailed to perfection, this gem is honoured not only for its Indo-Persian architecture but also for the love story behind this monument, which adds to its popularity. The Taj Mahal was constructed by Mughal ruler Shah Jahan, the Mughals were the ruling family of India in the Middle Ages. Mumtaz Mahal was her husband's best companion, and she always accompanied him to many war campaigns. During one of these campaigns, she died whilst giving birth to their 14th child. Her body was taken to Agra, and Shah Jahan immortalised her memory by constructing a monument as a symbol of their eternal love. The Taj Mahal has a burial chamber for Queen Mumtaz and her coffin is built with snowy white marble. Mumtaz was reburied in the Taj Mahal in the sealed lower chambers and Shah Jahan's coffin was later added. The elaborate design of the Taj Mahal has semi-precious stones such as jade, crystal, turquoise, and coral. The Taj Mahal is on an octagonal foundation of red sandstone with a terrace of white marble.

Step 2 Analytical Analysis

In Dimension B, environmental history was presented in all six textbooks. The *Oxford* (Ferreira et al., 2013) *textbook*, *the Top Class* (Quigley et al., 2013) *textbook*, and *the Spot On* (Brett et al., 2013) *textbook* indicated that the Taj Mahal is situated in Agra, India. *The Via Afrika* (Brown et al., 2018) *textbook* *the Solutions For All* (Havenga et al., 2013) *textbook* and *the Focus* (Deutschmann et al., 2013) *textbook* states that the Taj Mahal is on the banks of the Yamuna River, in the city of Agra, Central North India. *The Via Afrika* (Brown et al., 2018) *textbook* and *the Solutions For All* (Havenga et al., 2013) *textbook* added that this icon is also in the province of Uttar Pradesh.

Art history was depicted in all six textbooks. The *Spot On* (Brett et al., 2013) *textbook* indicated that this icon has exceptional architecture and creativity. This textbook also states that the Taj Mahal is made from white marble, it has four minarets that surround the structure and it is

covered by a large dome. The *Top Class* (Quigley et al., 2013) textbook is in agreement with the *Spot On* (Brett et al., 2013) textbook that this icon was built using white marble, and *Top Class* (Quigley et al., 2013) added that this icon is carved in a floral pattern and decorated with semi-precious stones. The *Top Class* (Quigley et al., 2013) textbook and *Focus* (Deutschmann et al., 2013) textbook indicated that the Taj Mahal is known as the jewel of Muslim art. The *Focus* (Deutschmann et al., 2013) textbook mentioned that the Taj Mahal was built using white Makrana marble and it has an octagonal dome with four towers. The *Oxford* (Ferreira et al., 2013) textbook also indicated it is an octagonal structure and also agreed with the *Focus* (Deutschmann et al., 2013) textbook that this icon is adorned with precious and semi-precious stones. The *Solutions For All* (Havenga et al., 2013) textbook indicated that this icon has Indian, Turkish, and Persian architecture. This textbook also added that this icon is the best example of Muslim art. It was built with white marble, has an onion-shaped white marble dome, and four minarets, and the interior is decorated with precious and semi-precious stones. The *Via Afrika* (Brown et al., 2018) textbook was the only textbook to state that this icon has an Indo-Persian architecture, and it has an elaborate design with semi-precious stones such as jade, crystal, turquoise, and coral. The *Via Afrika* (Brown et al., 2018) textbook also indicated that the Taj Mahal is on an octagonal foundation of red sandstone with a terrace of white marble.

Social history in the *Spot On* (Brett et al., 2013) textbook mentioned that roughly three million people visit the Taj Mahal, and these people are leisure, cultural, special interest, education, and religious tourists. The *Top Class* (Quigley et al., 2013) textbook also states that three million people visit this attraction; however, this textbook indicated that these three million people are people who interested in the history of India, beautiful buildings, architecture, and romantic stories. This textbook also mentioned that on Fridays between 12:00 and 14:00, this icon is closed to the public, and prayer is observed. In October, November, and February, *Top Class* (Quigley et al., 2013) textbook states there is an influx of tourists due to the cool climate. The *Focus* (Deutschmann et al., 2013) textbook indicated that approximately 2.5 million tourists view the Taj Mahal because they are interested in its natural beauty, architecture, and Muslim art. The *Solutions For All* (Havenga et al., 2013) textbook only indicated that roughly between two and three million people visit the Taj Mahal. The *Oxford* (Ferreira et al., 2013) textbook and the *Via Afrika* (Brown et al., 2018) textbook did not mention the visit rate for the year.

Women history was mentioned in the *Spot On* (Brett et al., 2013) textbook. The textbook mentioned that the Taj Mahal is a burial chamber for the wife of Emperor Shah Jahan, who died while giving birth to one of their children, and this icon contains her tomb. The *Focus* (Deutschmann et al., 2013) textbook specified that this icon was constructed for Shah Jahan's 3rd wife, who passed on whilst giving birth to his 14th child. The *Solutions For All* (Havenga et al., 2013) textbook and *Oxford* (Ferreira et al., 2013) textbook also mentioned that this icon was in memory of Shah Jahan's wife, who passed on whilst giving birth to their 14th child. The *Top Class* (Quigley et al., 2013) textbook also acknowledged that the Taj Mahal was a monument for Shah Jahan's wife, Mumtaz-i-Mahal. In the *Via Afrika* (Brown et al., 2018) textbook, Mumtaz Mahal was described as being her husband's best companion, and it was also mentioned that she accompanied her husband in many war campaigns during one of these campaigns she died whilst giving birth to their 14th child. Her body was taken to Agra and Shah Jahan immortalised her memory by constructing a monument as a symbol of their eternal love. The Taj Mahal has a burial chamber for Queen Mumtaz and her coffin is built with snowy white marble.

The Muslim religion have been appearing in numerous textbooks relating to this icon. The *Focus* (Deutschmann et al., 2013) textbook, The *Top Class* (Quigley et al., 2013) textbook, and the *Solutions For All* (Havenga et al., 2013) textbook mentioned that Muslim art is adorned within this icon and it is also regarded as the jewel of Muslim art.

Dimension C

Memory history emerges strongly in the *Via Afrika* (Brown et al., 2018) textbook. This textbook provided more historical content than other textbooks regarding Shah Jahan. The Mughals were the ruling family of India in the Middle Ages, Shah Jahan ruled. Shah Jahan engaged in numerous war campaigns, and he had many wives and children. Mumtaz Mahal was his favourite wife and best companion hence he immortalised his love for her by building the Taj Mahal.

Dimension D and E

Geography is revealed in all the tourism textbooks by mentioning the location of this icon. History is also revealed in the tourism textbooks by stating who Shah Jahan is and the purpose behind the construction of the Taj Mahal.

Silences

The content that is manifested in the tourism textbooks regarding the Sydney Opera House exposes historical silences in Political history, economic history, diplomatic history, food history, cultural history, science and medicine history, analytical history and critical history.

6.2.9 The Floating Markets

Step 1 Descriptive Analysis

On page 104, in the *Spot On* (Brett et al., 2013) textbook the Floating Markets are located in Thailand, which is located in the South East of Asia. An example of a Floating market location is Ratchaburi, Thailand. The Floating Markets is an icon because it is an old tradition that is a popular tourist attraction and this is a unique way to do shopping. Approximately 11 million tourists visit Thailand annually and these tourists include special interest tourists, cultural tourists, gap year tourists, shopping tourists, and youth tourists. The *Spot On* (Brett et al., 2013) textbook states that the Ratchaburi Floating Market is the most popular in Thailand. This market follows the traditional way of selling fruits, vegetables, and other products. The sellers are attired in blue shirts with flat hats, and they pack their items onto a boat and the buyers stand in a canal and purchase directly from the boats. Quality fruit and vegetables are sold however the area is famous for grapes, coconut, bananas, mangoes, and grapefruit.

On pages 171 and 172 in the *Top Class* (Quigley et al., 2013) textbook this attraction is located in Bangkok, Thailand. People who visit this icon are interested in Thai culture, the Thai way of life, and shopping. The King of Thailand built canals in 1866 to ease communication and transportation systems in Thailand. The Floating Markets began in 1967 when people used the canals to trade fresh produce for locally made goods. Located 110 kilometres from Bangkok, Damnoen Saduak is the most promoted the Floating Market and a must-see attraction in Thailand. Many operators run tours for foreign tourists, and the Floating Market package includes the sugar house, Taekwood handicraft centre, rose garden, and crocodile farm.

On page 128 of the *Focus* (Deutschmann et al., 2013) textbook the Floating Market is located in the Bangkok region in Thailand. This icon allowed tourists to experience what life was century ago in the area, before the construction of cars, highways, and supermarkets. Farmers loaded their boats with fresh produce and sold it to local people. Currently, there are a few

areas that still have these Floating Markets, and they offer a unique experience, the Damnoen Saduak Floating Market is one hundred kilometres from Bangkok and it is open to the public throughout the day. The Tha Kha Floating Market is smaller than other Floating Markets and it is open only in the mornings and on weekends. Taling Chan Floating Market operates only on weekends, and the Amphawa Floating Market operates in the afternoon. Approximately 12 million tourists visit Bangkok and one million visit the Floating Markets, the Damnoen Saduak Floating Market receives 5,000 tourists every day.

On page 152 of the *Solutions For All* (Havenga et al., 2013) textbook the Floating Markets are located all over Thailand, where there are canals. Floating Markets are popular because they offer tourists a different experience from the ordinary market. Thailand uses the Floating Markets to sell agricultural products. Fruits, vegetables, and flowers are stacked on the boats, and these boats transport the merchandise through canals to customers standing on the sides of the canals. Damnoen Saduak Floating Market is the largest Floating Market, and it operates till noon daily. The Tha Kha and Amphawa Floating Markets depict a more authentic Thai experience. Taling Chan Floating Market is very convenient since it starts at 9 am and closes at 5 pm.

On page 156, of the *Oxford* (Ferreira et al., 2013) textbook the Floating Markets is located in Thailand, Bangkok. In 2011 alone, 19 million tourists visited Thailand, and this included cultural and leisure tourists, shopping tourists, and tourists who were interested in tasting Thai cuisine. The Floating Markets, where traders sell their goods from boats became a symbol of Thailand's traditional way of life. Thai women dress in blue shirts and flat-top hats and paddle these boats along the canal. These boats are piled with fruits, vegetables, flowers, and fresh coconut juice, and some boats at the floating market have small stoves that they use to cook food. In the past, people lived close to the river, and the lack of roads forced them to travel via boat, but currently, there are many roads and supermarkets; thus, many floating markets have closed down, and the ones that exist are commercial centres for locals and provide tourist with an opportunity to experience the Thai culture. Tourists can take a motorised boat along the canal, have these moments photographed, and they can also purchase souvenirs from the popular floating market, Damnoen Saduak Floating Market, which is located 80 kilometres from Bangkok.

The *Via Afrika* (Brown et al., 2018) textbook (2018) mentioned that the Floating Markets are located all over Thailand however, the Damnoen Saduak floating market in Ratchaburi is the

most famous. These markets are the most photographed in the country. Locals paddle on the boats and sell fresh produce, flowers, coconut juice, vegetables, and tropical fruits and some boats have a mini stove where locals sell Thai cuisine. These markets are symbolic of Thailand and they provide a realistic view of daily Thai life if tourists want to experience the Thai way of life they can hire a boat. Tourists can take a guided tour along the canal and view Thai homes, and gardens, and purchase items from traders.

Step 2 Analytical Analysis

According to Dimension B, environmental history revealed that Floating Markets are located throughout Thailand, the *Spot On* (Brett et al., 2013) textbook added that these markets are in South East Asia. The *Spot On* (Brett et al., 2013) textbook and the *Via Afrika* (Brown et al., 2018) textbook mentioned that the Damnoen Saduak floating market in Ratchaburi is popular, and the *Oxford* (Ferreira et al., 2013) textbook agreement added that the Damnoen Saduak Floating market is approximately 80 kilometres from Bangkok. The *Solutions For All* (Havenga et al., 2013) also agreed that the Damnoen Saduak Floating Market is popular amongst tourists; however this textbook mentioned that the Tha Kha and Amphawa Floating Markets depict a more authentic Thai experience and the Taling Chan Floating Market is very convenient since it starts at 9 am and closes at 5 pm and this was also mentioned in the *Focus* (Deutschmann et al., 2013) textbook. Only the *Top Class* (Quigley et al., 2013) textbook mentioned that the Ratchaburi floating market is the most popular without mentioning the Damnoen Saduak Floating market.

Cultural history is revealed in the *Spot On* (Brett et al., 2013) textbook by stating that the Floating Markets is an old Thai tradition and a unique way to shop. The *Top Class* (Quigley et al., 2013) textbook agreed that the Floating Market is a Thai culture and added that the King of Thailand built canals in 1866 to ease communication and transportation systems in Thailand. The *Focus* (Deutschmann et al., 2013) textbook states that the Floating Markets allowed tourists to experience what life was like a century ago in the area, before the construction of cars, highways, and supermarkets. The *Via Afrika* (Brown et al., 2018) textbook included that the Floating Markets provide a realistic way of daily life, and the *Oxford* (Ferreira et al., 2013) textbook added that the Floating Markets symbolise Thailand's way of life.

Social history was included in the *Spot On* (Brett et al., 2013) textbook by stating that approximately 11 million tourists visit the Floating Markets each year and people who visit

include special interest tourists, cultural tourists, gap year tourists, shopping tourists, and youth tourists. The *Top Class* (Quigley et al., 2013) textbook mentioned that people who visit the Floating Markets are people interested in Thai Culture. The *Focus* (Deutschmann et al., 2013) textbook states that roughly 12 million tourists visit Bangkok annually but out of that 12 million, only one million visit the Floating Markets. Nevertheless, the Damnoen Saduak Floating Market receives 5,000 tourists every day. The *Solutions For All* (Havenga et al., 2013) textbook believed that the Floating Markets offered tourist a different experience from their ordinary market. The *Oxford* (Ferreira et al., 2013) textbook mentioned that in 2011, approximately 19 million tourists visited the Floating Markets, which included cultural tourists, leisure tourists, shopping tourists, and tourists who were interested in tasting Thai cuisine. The *Via Afrika* (Brown et al., 2018) textbook states that by hiring a boat or taking a guided tour, travellers can experience the Thai way of life

Women history was projected in the *Oxford* (Ferreira et al., 2013) textbook only. This textbook mentioned that Thai women dress with blue shirts, and flat top hats and paddle these boats along the canal.

Economic history is revealed in all six tourism textbooks. All textbooks mentioned that boats were used to travel along canals, and these boats were stocked with items to sell. The *Spot On* (Brett et al., 2013) textbook states that the boats at the Floating Markets sell quality fruits, vegetables, and other products. The *Top Class* (Quigley et al., 2013) textbook mentioned that fresh produce is traded for locally made goods and foreign tourists can take a package tour of the Floating Markets which includes the sugar house, Taekwood handicraft centre, rose garden, and crocodile farm. The *Focus* (Deutschmann et al., 2013) textbook added that at the Floating Markets farmers load their boats with fresh produce and sell it to locals. The *Solutions For All* (Havenga et al., 2013) textbook states that Floating Market boats sell agricultural products as well as Fruits, Vegetables, and Flowers. The *Oxford* (Ferreira et al., 2013) textbooks agreed with the *Solutions For All* (Havenga et al., 2013) and added that these boats also sell fresh coconut juice and some boats at the floating market have small stoves that they use to cook food and sell. The *Via Afrika* (Brown et al., 2018) is also in agreement with the *Solutions For All*.

Food history is only mentioned in the *Oxford* (Ferreira et al., 2013) textbook and the *Via Afrika* (Brown et al., 2018) textbook. Both these textbook states that locals have a mini stove on their boats and sell Thai cuisine.

Dimension C

Memory history is showcased in all six textbooks as there is a strong depiction of Thai national identity that emerges from this icon. A clear outline of the national story is presented in the *Top Class* (Quigley et al., 2013) textbook since it mentions that the King of Thailand built canals in 1866 to ease communication and transportation systems in Thailand. There were no cars; hence boats were used along the canals as transport within Thailand. The floating market also provides a realistic view of how life was centuries ago in Thailand before the construction of cars, highways, and supermarkets.

Dimension D and E

In Dimension D, refashioned history is projected by linking tourism to history and geography through the content of the Floating Markets. Geography is mentioned in all six textbooks by associating these markets with Thailand. History, and in particular Thai history and culture, is revealed in the Floating Markets. This allows tourism learners to understand what the Thai way was before and how it has evolved. Economics is also projected through buying and selling. The exchange of money for the same value of goods is revealed. In Dimension E, entertainment history was only shown in the *Via Afrika*, when it mentioned that travellers can take a guided tour to experience the Thai way of life.

Silences

The content that is manifested in the tourism textbooks regarding the Floating Markets exposes historical silences in political history, religious history, diplomatic history, art history, science and medicine history, analytical history and critical history.

6.2.10 Auschwitz-Birkenau

Step 1- Descriptive Analysis

On page 100, in the *Spot On* (Brett et al., 2013) textbook Auschwitz-Birkenau is located in the Lesser Poland province of Poland. Auschwitz-Birkenau is an icon because it is a reminder of the tragic historical events that occurred, and it is a symbol of people's cruelty. Annually, approximately one million tourists visit this site and the type of tourists this icon attracts include special interest, gap-year, and youth tourists. The *Spot On* (Brett et al., 2013) textbook states that Auschwitz-Birkenau was a camp created by the Nazi party during World War II, with the purpose of killing the entire Jewish population through starvation, torture, and gas chambers.

The camp exterior had high walls and barbed wire fencing, and within the camp were dormitory rooms with rows of beds, gas chambers (sealed rooms that trapped people and killed them using gas), and cremation ovens (used to burn bodies to dust).

On pages 156 and 157, in the *Top Class* (Quigley et al., 2013) textbook Auschwitz-Birkenau is the largest German concentration camp that was used during World War II, and it is located in Poland. Approximately 1.4 million people visit this World Heritage Site annually, making it the most visited museum in Poland. People who visit this site are interested in World War II, particularly the Holocaust, and family members of people who lost their lives at this site, where they engage in a pilgrimage of remembrance. The *Top Class* (Quigley et al., 2013) textbook discussed that Auschwitz-Birkenau was divided into three camps: Auschwitz I -Birkenau, Auschwitz II -Birkenau, and Auschwitz III -Birkenau. Auschwitz I-Birkenau was the original camp and it was used as the complex administration centre. This was a Polish prisoner camp; thus, German prisoners received better treatment in this camp, and they were used as supervisors. In this camp, prisoners died because of harsh treatment, poor nutrition, and poor hygiene. This camp was later turned into a museum in honour of the Nazi victims. Auschwitz II -Birkenau was developed in 1941 to ease congestion. This was known as the Little Red House, the little white house, and the Gypsy camp. These were the chambers used to gas people and kill as many as possible. Auschwitz III -Birkenau was named after the town Monowice Buna. This camp was used as a Jewish prison that only kept people for three to four months, and those who were unfit to work were gassed in Auschwitz-Birkenau.

On page 105 of the *Focus* (Deutschmann et al., 2013) textbook Auschwitz-Birkenau is located in the southern part of Poland, on the outskirts of Oswiecim near the Czechoslovakian border. During the Second World War, this camp was used as the Nazi-German camp, and it housed the enemies of the state. Mainly Jews, the opponents of the Nazi regime, were housed at these camps. Auschwitz-Birkenau was a group of six camps, and the infamous was Auschwitz II -Birkenau, also known as the death camp. At this camp, people were gassed to death, and their bodies were burnt in mass crematoria. On 27 January 1945, Auschwitz-Birkenau was liberated by Russian troops. This day was significant, and it became known as the International Holocaust Day of Remembrance. The *Focus* (Deutschmann et al., 2013) textbook mentioned that this was the worst atrocity committed by the Nazis. More than six million Jews and others died. These camps have been preserved to prevent a repetition of this brutal act. This icon is a World Heritage Site because it is the greatest crime ever committed against humanity. Tourists who are interested in history and wish to honour the

memory of people who were murdered during the Holocaust will visit this icon at Auschwitz-Birkenau. Tourist statistics revealed that approximately one million people visited this icon in 2011.

On page 141, in the *Solutions For All* (Havenga et al., 2013) textbook Auschwitz-Birkenau is located in the south of Poland near the Polish-German border, approximately 60 kilometres west of Krakow, which is the nearest Polish city. This icon is popular because it is a grim reminder of people who lost their lives in the death camps. Auschwitz-Birkenau was established by the Nazis, and it is divided into three sites. Auschwitz-Birkenau was the base camp, Auschwitz II -Birkenau was the extermination camp, and Auschwitz-Birkenau was also a labour camp. Additionally, this site had 45 satellite camps. Prisoners were transported by rail from all over Europe to this site. Approximately 1.6 million people (Jews and victims from other minority groups) died at Auschwitz-Birkenau, including women, men, and children; the majority of the people who were killed were Jewish. Many people died from diseases and fatigue, or they were gassed at the chambers. One hundred and forty-four people escaped from Auschwitz-Birkenau, and they smuggled reports on what was happening inside these camps. Initially, they were not believed. On 27 January 1945, this site was liberated by the Soviet troops, and this day is commemorated globally as International Holocaust Remembrance Day. The Polish government declared Auschwitz-Birkenau a museum, and it is visited by 1.3 million people annually.

The *Oxford* (Ferreira et al., 2013) textbook (2013, p. 151) states that Auschwitz-Birkenau is located in Poland, in the city of Auschwitz. This icon was Nazi Germany's largest concentration camp after the Nazis invaded Poland in 1939. This icon also had forced labour and extermination camps. There were four main gas chambers, and each chamber had a crematorium that was used to kill approximately 6,000 people daily. Three camps held 150,000 prisoners (Polish political prisoners and Soviet prisoners), and the gas chambers killed numerous people at a time, in this room. Approximately 1.4 million people visit this site annually from Poland, Britain, Italy, France, Germany, the United States of America, and Israel. Other people who visited included people who were interested in dark history, historians, and people interested in the Holocaust (the systematic murder of six million Jews orchestrated by Adolph Hitler and the Nazi party during World War II) and World War II. After 1942, this icon was popular for the extermination of the Jews. More than 1.2 million people died in gas chambers, and 90 percent were Jewish men, women, and children. Currently, this

icon is a museum to assist the future generation in understanding the atrocities committed at Auschwitz-Birkenau.

On page 133, the *Via Afrika* (Brown et al., 2018) textbook informed readers that this icon is located in the southern part of Poland in the Lesser Poland province. This icon was the largest German concentration camp. Auschwitz-Birkenau was divided into three camps: Auschwitz I - Birkenau, the main camp; Auschwitz II-Birkenau, the extermination camp; and Auschwitz III - Birkenau, the labour camp, and there were 45 satellite camps at this icon. This icon has fortified walls, barbed wire fencing, railway sidings, platforms, gallows, and gas chambers that indicate how forced labour and the Nazi Germany program were implemented. The Jews that arrived at this site were divided into two groups: those who could perform labour and the others who were gassed immediately. Women, Men, children, the elderly, and those that were unfit were gassed. Victims had to undress and walk into a shower facility; chemicals fell from the shower head, and approximately 2,000 people were gassed in this manner each day. The crematoria were used to burn 1,500 corpses a day. Gold teeth were removed from the corpse and melted, other belongings were seized, and the ash of the corpse was disposed of between huts, which was regarded as a gravesite. The rest of the bodies were burnt in a large bonfire. In 1947, Auschwitz-Birkenau was converted into a museum and this project was founded by Poland. Original evidence was carefully preserved, to avoid unnecessary restoration and the landscape maintained high levels of authenticity and integrity. This icon is visited by approximately 700,000 people annually and the visitors include prisoners, religious Jews, and families of people who were killed at this site.

Step 2 Analytical Analysis

Within Dimension B, environmental history is presented in all six textbooks. The *Spot On* (Brett et al., 2013) textbook and the *Via Afrika* (Brown et al., 2018) textbook states that Auschwitz-Birkenau is located in Lesser Poland, a province of Poland, whilst the *Top Class* (Quigley et al., 2013) textbook just mentioned that this icon is located in Poland. The *Focus* (Deutschmann et al., 2013) textbook mentioned that Auschwitz-Birkenau is located in the Southern part of Poland, on the outskirts of Oswiecern near the Czech border. The *Solutions For All* (Havenga et al., 2013) textbook informed that Auschwitz-Birkenau is located in the south of Poland near the Polish-German border.

Within the Social history spectrum, the *Spot On* (Brett et al., 2013) textbook mentioned that roughly one million tourists visit Auschwitz-Birkenau annually, and these people include special interest, gap year, and youth tourists. The *Focus* (Deutschmann et al., 2013) textbook confirms that approximately one million tourists visited this icon in 2011. The *Top Class* (Quigley et al., 2013) textbook states that on average 1.4 million travellers visit this site annually whilst the *Solutions For All* (Havenga et al., 2013) states that approximately 1.3 million tourists visit Auschwitz-Birkenau annually. The *Via Afrika* (Brown et al., 2018) textbook had the lowest yearly average of approximately 700,000 people and the textbook mentioned that visitors include prisoners, religious Jews, and families of people who had been killed at this site.

Diplomatic History in the *Spot On* (Brett et al., 2013) textbook is revealed by mentioning that Auschwitz-Birkenau camp was created by the Nazi party during World War II, with the purpose of killing the entire Jewish population through starvation, torture, and gas chambers. The *Top Class* (Quigley et al., 2013) textbook mentioned that Auschwitz-Birkenau was a Jewish prison and that Nazi victims died in prison because of harsh treatment, poor nutrition, and hygiene. The *Focus* (Deutschmann et al., 2013) textbook mentioned that the Holocaust was the worse atrocity committed by the Nazis and over six million Jews died and others on top of that. The *Oxford* (Ferreira et al., 2013) textbook and the *Solutions For All* (Havenga et al., 2013) textbook states that women, men, and children were killed during the Holocaust and these people were mainly Jewish and victims from other minority groups. The *Solutions For All* (Havenga et al., 2013) textbook further added that many people died from disease, fatigue, or they were gassed at the chambers. The *Via Afrika* (Brown et al., 2018) textbook states that Jews were divided into two groups, those who could perform labour and the others who were gassed immediately. These groups comprised women, men, children, the elderly, and those who were unfit were gassed.

Political history emerged in all six textbooks. The *Spot On* (Brett et al., 2013) textbook mentioned that Auschwitz-Birkenau is a reminder of the tragic historical events that occurred and it symbolises people's cruelty. The *Top Class* (Quigley et al., 2013) textbook states that this site is now used as a pilgrimage of remembrance, whilst the *Focus* (Deutschmann et al., 2013) textbook added that the camps in Auschwitz-Birkenau have been preserved to prevent a repetition of this brutal act. The *Solutions For All* (Havenga et al., 2013) textbook and the *Oxford* (Ferreira et al., 2013) textbook states that the Polish government declared Auschwitz-

Birkenau as a Museum. The *Via Afrika* (Brown et al., 2018) textbook mentioned that original evidence was carefully preserved, to avoid unnecessary restoration.

Dimension C

Memory history is discussed in all six textbooks through World War II and political events. Through this icon, people will have a better understanding of the past and the extent of war that existed amongst different populations. The *Spot On* (Brett et al., 2013) textbook mentioned that Auschwitz-Birkenau was created to kill the entire Jewish population. This icon is now a museum for people to have an understanding of the past and build a strong sense of identity.

Dimension D and E

Dimension D served to show connections between Auschwitz-Birkenau and different subjects. Geography was embedded in the content of all six textbooks by discussing the location of the icon. History was also embedded in Tourism content by explaining this historical event. Every textbook mentioned the brutal killing associated with Auschwitz-Birkenau however, World War II, the holocaust, Adolf Hitler and Nazi's are terms that are used without an explanation. Dimension E revealed that Dark history emerges within the content. This is one of history's darkest moments, mysteries arise and once interpreted by different people, strange happenings can be revealed.

Silences

The content that is manifested in the tourism textbooks regarding Auschwitz-Birkenau exposes historical silences in economic History, religious History, art History, food History, cultural History, science and medicine History, woman History, analytical History and critical History.

6.2.11 The Statue of Liberty

Step 1- Descriptive Analysis

The *Spot On* (Brett et al., 2013) textbook (2013, p. 109) mentioned that the Statue of Liberty is located on Liberty Island in New York Harbour, New York, United States of America. The Statue of Liberty is an icon because it is a world heritage site, a national monument, and a landmark for New York Harbour. This icon displays phenomenal architecture, it is a symbol of

the alliance between France and the USA, the statue is recognised for freedom and democracy due to US independence. *Spot On* (Brett et al., 2013) textbook stated that the Statue of Liberty is a symbol of hope for the people who migrated from other countries to the United States of America and the symbol creates debate about issues relating to liberty, human rights, democracy, and slavery. Nevertheless, approximately 4.2 million people visit the Statue of Liberty and these people include special interest tourists, education tourists, shopping tourists, gap year tourists, incentive tourists, and youth tourists. The *Spot On* (Brett et al., 2013) textbook states that the Statue of Liberty is a 93-metre-tall woman, holding a tablet in her left hand with a torch in her right hand, which symbolises liberty. This statue was built in France and brought to the USA in 350 pieces and it was assembled and completed in 1886. The statue is a hollow copper statue with 354 steps and twenty-five view windows in the crown that have seven rays.

On pages 144 and 145, in the *Top Class* (Quigley et al., 2013) textbook the Statue of Liberty is located on Liberty Island in New York City. This icon is visited by 3.5 million people annually regardless of their profile and preference. Initially, tourists were allowed to go up to the statue's arm onto a balcony surrounding the torch however this has stopped for safety reasons. This statue is a 46-metre-tall woman, holding a blazing torch, situated on the Upper New York Bay on Liberty Island. The Statue of Liberty was designed by French sculptor, Frederic Bartholdi. The *Top Class* (Quigley et al., 2013) textbook states that the Statue of Liberty was a gift to America from France and the unveiling of the Statue was in New York Harbour in 1886. Originally this Statue was called the Liberty Enlightening the World and it was a welcoming site for traveling using the harbour, traveling to the United States of America. This icon was closed on 11th September 2001, for safety reasons after the attacks. In 2009, the icon reopened however the number of visitors was limited to go up to the crown. In 2012 the World Heritage Site was closed again due to the effects of Hurricane Sandy.

On page 134 of the *Focus* (Deutschmann et al., 2013) textbook the Statue of Liberty is located on Liberty Island in the New York Harbour, New York City, United States of America. In 1776, the Statue was gifted to the USA by France, in celebration of the 100th anniversary of the American Declaration of Independence. The Statue was developed in France with 350 pieces transported to America and then assembled. The 46-metre-high copper Roman Goddess holds a torch in her right hand, and a book-shaped tablet in her left hand with the date of American independence inscribed 4th July 1776. On one of her feet are broken chains symbolizing freedom gained from slavery and dominance. Tourists are permitted entry into

the statue and they can climb a staircase that leads to the crown however, in 1916 tourists were no longer allowed to climb to the balcony. From September 2001 until September 2009 the statue was closed due to the attack on the twin towers on the 11th of September. In 2011, the statue was closed again for the installation of a second staircase. This cultural world heritage site has been a symbol of freedom and it is visited by diverse tourists.

On pages 157 and 158, in the *Solutions For All* (Havenga et al., 2013) textbook it is stated that the Statue of Liberty is located on Liberty Island in the upper part of New York Bay. The Lady Liberty is iconic because of the freedom that immigrants received moving from Europe to the USA in the 19th and 20th centuries. The statue was a gift from the French government to the USA, recognizing their friendship during the American Revolution. The base of the statue was funded by donations that had been received from American citizens. This icon opened to the public in 1886 and tourists were allowed to climb to the crown and grasp a scenic view of the Manhattan skyline. Approximately 3.2 million people visit this site annually, however, only 240 people are allowed at the statue daily and tourists are allowed to take a ferry to Liberty Island.

On page 163, of the *Oxford* (Ferreira et al., 2013) textbook the Statue of Liberty is located in the United States of America in the city of New York. This Statue is also known as Liberty Enlightening the World and it is visited by approximately 3.5 million people. The Statue of Liberty is a robed woman wearing a crown, holding a tablet in her left hand and a lit torch in her right hand with broken chains at her feet. Types of tourists that visit this icon include leisure and cultural tourists, people who want to visit one of the Seven Wonders of the World, and people who want to experience the symbol of liberty. The statue has a height of 93 metres, it weighs 225 tons, and it has 354 steps and 25 viewing windows in its crown. In 1776, French sculptor Frederic Bartholdi produced this landmark to commemorate the 100th anniversary of American independence symbolising solidarity between America and France after the American war. Between 1875 and 1884, the Statue of Liberty was constructed and in 1885 it was shipped to America in 350 pieces and assembled and unveiled in 1886. Lady Liberty has numerous symbolic features, the torch represents the light to freedom, the seven rays on the crown symbolise seven continents and the broken chains on her feet depict freedom from oppression. This statue was gifted to France by the United States of America, as a symbol of freedom. Located at the entrance of the New York harbour, and it is visible to all immigrants who arrived by boat in the 19th and 20th centuries.

On page 145, the *Via Afrika* (Brown et al., 2018) textbook informed that this icon is located in the United States of America, in New York City on Liberty Island in the New York Harbour. This icon became a world heritage site in 1984 and it symbolised peace and democracy. France presented this icon to the United States of America in 1886 and it was placed on Liberty Island to welcome all immigrants and returning Americans. On the 28th of October 1886, the statue commemorated the centennial of the United States of America and a gesture of friendship between the French and American people. Frederic Auguste Bartholdi sculpted the statue of a woman holding a lit torch in 1876 however the torch was later replaced in 1984 by a copper torch with a 24-carat gold leaf that is lit at night. Lady Liberty (The Statue of Liberty) is 46 metres tall but with the pedestal, this icon is 93 metres tall. Tourists can enjoy daily tours in and around the statue and if they book in advance, they can climb 354 steps to the crown and enjoy stunning views. This opportunity to climb the crown was initially closed on the 11th of September and reopened in 2009.

Step 2 Analytical Analysis

Dimension B revealed that all six tourism textbooks had content about environmental history. The *Via Afrika* (Brown et al., 2018) textbook, *Oxford* (Ferreira et al., 2013) textbook, *Focus* (Deutschmann et al., 2013) textbook, and *Spot On* (Brett et al., 2013) textbook indicated that the Statue of Liberty is located on Liberty Island in New York Harbour, New York, United States of America. The *Top Class* (Quigley et al., 2013) textbook states that the Statue of Liberty is located on Liberty Island in New York City. The *Solutions For All* (Havenga et al., 2013) textbook indicated that the Statue of Liberty is located on Liberty Island in the upper part of New York Bay.

Social history was indicated in the *Spot On* (Brett et al., 2013) textbook by mentioning the roughly 4.2 million people visit the Statue of Liberty and these people include special interest tourists, education tourists, shopping tourists, gap year tourists, incentive tourists, and youth tourists. The *Top Class* (Quigley et al., 2013) textbook indicated that 3.5 million people annually regardless of their profile and preference. The *Focus* (Deutschmann et al., 2013) textbook mentioned that this icon is visited by diverse tourists. The *Solutions For All* (Havenga et al., 2013) mentioned that 3.2 million people visit this site annually, however only 240 people are allowed at the statue daily. The *Via Afrika* (Brown et al., 2018) textbook did not have content regarding social History.

Women's history is mentioned in the *Spot On* (Brett et al., 2013) textbook, *Top Class* (Quigley et al., 2013) textbook, *Oxford* (Ferreira et al., 2013) textbook, and the *Via Afrika* (Brown et al., 2018) textbook. All four textbooks indicated that the Statue of Liberty is female. The *Top Class* (Quigley et al., 2013) textbook states that this statue is a 46-metre-tall woman, holding a blazing torch, situated on the Upper New York Bay on Liberty Island. The *Via Afrika* (Brown et al., 2018) textbook mentioned that Frederic Auguste Bartholdi sculpted the statue of a woman holding a lit torch in 1876 however the torch was later replaced in 1984 by a copper torch with a 24-carat gold leaf that is lit at night. The *Oxford* (Ferreira et al., 2013) textbook mentions the Statue of Liberty is a robed woman wearing a crown, holding a tablet in her left hand and a lit torch in her right hand with broken chains at her feet. The *Spot On* (Brett et al., 2013) textbook states that the Statue of Liberty is a 93-metre-tall woman, holding a tablet in her left hand with a torch in her right hand, which symbolises liberty.

Diplomatic history was revealed in the *Spot On* (Brett et al., 2013) textbook by mentioning that this icon displays phenomenal architecture, it is a symbol of the alliance between France and the USA. The *Top Class* (Quigley et al., 2013) textbook and the *Solutions For All* (Havenga et al., 2013) indicated that the statue was a gift from the French government to the USA, the *Solutions For All* (Havenga et al., 2013) textbook further added that this icon was presented as a recognition of their friendship during the American Revolution. The *Focus* (Deutschmann et al., 2013) textbook and the *Oxford* (Ferreira et al., 2013) textbook mentioned that in 1776, the Statue was gifted to the USA by France, in celebration of the 100th anniversary of the American Declaration of Independence. The *Via Afrika* (Brown et al., 2018) textbook mentioned that France presented this icon to the United States of America in 1886 and it was placed on Liberty Island to welcome all immigrants and returning Americans. On the 28th of October 1886, the statue commemorated the centennial of the United States of America and a gesture of friendship between the French and American people.

Political history was mentioned in the *Top Class* (Quigley et al., 2013) textbook that this icon was closed on 11th September 2001, for safety reasons after the attacks. The *Focus* (Deutschmann et al., 2013) textbook mentioned that from September 2001 until September 2009 the statue was closed due to the attack on the Twin Towers on the 11th of September. In 2011, the statue was closed again for the installation of a second staircase. The *Via Afrika* (Brown et al., 2018) textbook states that the opportunity to climb the crown was initially closed on the 11th of September and reopened in 2009.

Art history is shown in all six textbooks. The *Spot On* (Brett et al., 2013) textbook indicated that the Statue of Liberty is a 93-metre-tall woman, holding a tablet in her left hand with a torch in her right hand, which symbolises liberty. This textbook further mentioned that the statue is a hollow copper statue with 354 steps and twenty-five view windows in the crown that have seven rays. The *Top Class* (Quigley et al., 2013) textbook mentioned that this statue is a 46-metre-tall woman, holding a blazing torch. The *Focus* (Deutschmann et al., 2013) textbook indicated that the Statue was developed in France with 350 pieces transported to America and then assembled. The 46-metre-high copper Roman Goddess holds a torch in her right hand, and a book-shaped tablet in her left hand with the date of American independence inscribed 4th July 1776. The *Oxford* (Ferreira et al., 2013) textbook mentioned that the Statue of Liberty is a robed woman wearing a crown, holding a tablet in her left hand and a lit torch in her right hand with broken chains at her feet. The *Oxford* (Ferreira et al., 2013) textbook further added that Lady Liberty has numerous symbolic features, the torch represents the light to freedom, the seven rays on the crown symbolise seven continents and the broken chains on her feet depict freedom from oppression. This statue was gifted to France by the United States of America, as a symbol of freedom. Located at the entrance of the New York harbour, and it is visible to all immigrants who arrived by boat in the 19th and 20th centuries. The *Via Afrika* (Brown et al., 2018) states that Frederic Auguste Bartholdi sculpted the statue of a woman holding a lit torch in 1876 however the torch was later replaced in 1984 by a copper torch with a 24-carat gold leaf that is lit at night.

Dimension C

Memory History is revealed in the content revealing the national story and the political relationship between France and the USA. *Spot On* (Brett et al., 2013) textbook mentioned that the Statue of Liberty is a symbol of hope for the people who migrated from other countries to the United States of America and the symbol creates debate about issues relating to liberty, human rights, democracy, and slavery. The *Top Class* (Quigley et al., 2013) textbook indicated that in 2009, the icon reopened however the number of visitors was limited to go up to the crown. In 2012 the World Heritage Site was closed again due to the effects of Hurricane Sandy. The *Focus* (Deutschmann et al., 2013) textbook states that on one of her feet are broken chains symbolising freedom gained from slavery and dominance. The *Solutions For All* (Havenga et al., 2013) indicated that the base of the statue was funded by donations that have been received from American citizens. The *Oxford* (Ferreira et al., 2013) textbook indicated that in 1776, French sculptor Frederic Bartholdi produced this landmark to

commemorate the 100th anniversary of American independence symbolising solidarity between America and France after the American war. Between 1875 and 1884, the Statue of Liberty was constructed and in 1885 it was shipped to America in 350 pieces and assembled and unveiled in 1886. The *Via Afrika* (Brown et al., 2018) mentioned that Frederic Auguste Bartholdi sculpted the statue of a woman holding a lit torch in 1876 however the torch was later replaced in 1984 by a copper torch with a 24-carat gold leaf that is lit at night. Lady Liberty (The Statue of Liberty) is 46 metres tall but with the pedestal, this icon is 93 metres tall. The information presented by all textbooks revealed the history of the country and the relationship France and the USA share.

Dimension D and E

Geography is used to reveal the location of the Statue of Liberty. History is used in Tourism to show the relationship between France and the United States of America.

Silences

The content that is manifested in the tourism textbooks regarding the Statue of Liberty exposes historical silences in economic History, religious History, food History, cultural History, science and medicine History, analytical History and critical History.

6.3 Conclusion

This chapter presented the findings on the presence of History in Grade 12 tourism textbooks. A rich thick description was initially done for all eleven icons and attractions thereafter the dimensional model was used to code the data according to historical themes. Once the data was coded silences occurred within the content and this was also mentioned. These silences revealed the historical presence that was non-existent in the content. However, the objective of this study is to understand what historical presence that is embedded in Tourism, hence this study did not need an in-depth analysis of grades 10 and 11 textbooks. This chapter does not compare the findings and draw conclusions hence this will be done in the next chapter.

Chapter 7

The Last Mile

7.1 Introduction

Chapter 5 and Chapter 6 began to expose the presence of History in Tourism education, with the dimensional model indicating which historical presence is embedded in the programmatic curriculum. An analysis of the historical context (culture and heritage, icons and attractions) in educational tools (Tourism textbooks) has exposed variances in interdisciplinary knowledge and hinted at underlying educational ideologies within their depiction of history education. This analysis of the presence of history in South African Tourism textbooks has addressed the study's initial research questions, namely, why is history present in the manner that it is in South African Tourism textbooks. In this final Chapter, the dimensional model will be tested in an attempt to answer the final research question, thereby determining what can be surmised from the nature of the presence of history in South African Tourism textbooks. The previous findings have already exposed the numerous ways in which history exists in Tourism Education, whilst this Chapter aims to draw the diverse dimensions together and develop an understanding of the historical interdisciplinary knowledge in Tourism Education.

In light of the findings of the earlier chapters, they have been drawn upon to propose answers to my final research question, an understanding of why history is present in Tourism. The impact of textbooks as a teaching and learning resource has been dealt with, exposing that textbooks serve as a programmatic curriculum and are an imperative tool to dispense official knowledge to learners. The ideologies that were embedded in textbooks have been exposed and merging diverse disciplines has been reflected upon. The dimensional tool was an instrumental designed, which focused on a systematic theory base analysis that was used to analyse textbooks, specifically Tourism textbooks. One of the key presuppositions from which the dimensional model was developed was because Tourism textbooks are interdisciplinary in nature. In order to understand the findings the dimensional model had to focus on historical aspects since this study aims to understand a subject (History) within another subject (Tourism). In this study, the focus is on the presence of History that is manifested in Tourism within the findings that emerged from the dimensional model in conjunction with moving towards providing answers to the research questions. It is necessary for each historical aspect to be dealt with separately to gain a better understanding of the historical presence. To conclude this thesis, a reflection was shared to highlight the strengths and weaknesses of this

research, propose shortfalls that were encountered and I mentioned issues this research study posed. The reflection also aided in allowing me to expose the impact this study has made personally and professionally in my life. The reflection concluded by providing an overall review of this study and mentioning what this study intended to ascertain and what has materialised.

7.2 Review of the study

In light of the findings, they have been drawn upon to recommend answers to my final research question, and develop an understanding for the manifestation of History in Tourism education. The previous 6 chapters were essential for this study, chapter one served to contextualise this study and mention the origins of Tourism as a subject. Chapter two, provided a review of literature regarding published works on this research topic. The impact of textbooks as a teaching and learning resource has been dealt with, exposing that textbooks serve as a programmatic curriculum and are an imperative tool to dispense official knowledge to learners. The ideologies that were embedded in textbooks have been exposed and merging diverse disciplines has been reflected upon. Chapter three served as a roadmap to connect this research study to a theory. Since this study is interdisciplinary in nature a bricolage theory was more valuable to provide the lens to shape and interpret the study data.

Chapter four outlined the most appropriate plan to answer the research questions and this chapter also dealt with the processes and techniques to analyse the research information. In this chapter the dimensional tool was an instrumental design, which focused on a systematic theory-based analysis that was used to analyse textbooks, specifically Tourism textbooks. One of the key presuppositions from which the dimensional model was developed was that Tourism textbooks are interdisciplinary. To understand the findings the dimensional model had to focus on historical aspects since this study aims to understand a subject (History) within another subject (Tourism). In this study, the focus is on the presence of History that is manifested in Tourism within the findings that emerged from the dimensional model in conjunction with moving towards providing answers to the research questions. Each historical aspect must be dealt with separately to gain a better understanding of the historical presence. Chapter five and Chapter six utilised the dimensional model extensively to develop a rich thick qualitative understanding of the presence of History in Tourism education. Chapter five used the dimensional model to understand the genre (sources) that were used and the volume of

the genre within two topics (icons/attractions and culture/heritage) in Grades 10, 11 and 12 Tourism textbooks. Chapter 6 narrowed the focus to icons and attractions in Grade 12 textbooks. This chapter served to analyse the information according to the dimensional model and indicate answers to the research questions.

In order to understand the many layers of historical presence that emerged from the findings an academic and a civic model was created in chapter 7. This model served to engage with the findings and understand through the theoretical lens the identity that history has in Tourism. A Personal and professional reflection aided in allowing me to expose the impact this research study had and will have in my life. The study concluded by providing an overall review of this study and recommendations for future studies in this field.

7.3 Contributions of the study

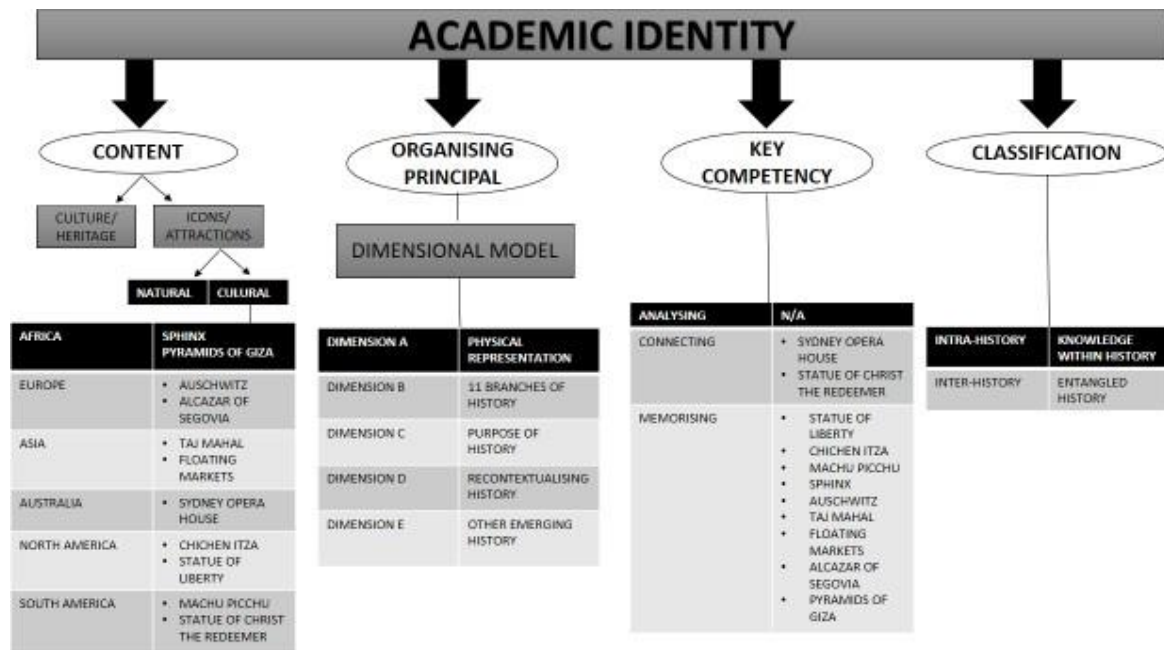
Below the contribution of this thesis will be unpacked utilising a multi dimensional academic identity. The academic identity was created to provide an understanding of:

- what tourism content was utilised for this study (Content)
- how the content was analysed (Organising principle)
- the purpose the historical content (key competency)
- the history that exist in tourism (Classification)

The four dimensional (Content, Organising Principle, Key Competency and Classification) analysis that follows in figure 7.1 served to provide a basis for a discussion around the forms of academic identities that emerge from the textbooks and the degree to which to which they correspond to the identities found in the dimensional model.

Figure 7.5

Tourism Education’s academic identity



Note: Adapted from, Kukard 2017

The academic identity in figure 7.1, describes how history education is manifested in Tourism education in an academic setting. Four sub-identities (Content, Organising Principal, Key Competency and Classification) were created to understand the historical content in Tourism textbooks. The academic identities outlined the historical content that is manifested in Tourism textbooks. Below in figures 7.2, 7.3, 7.4 and 7.5 the historical content that was used for this study is discussed in depth. The organising principle that was used to analyse the content was outlined in figure 7.6 and 7.7. Figure 7.8 revealed the key competency findings for this study in accordance to the historical content analysed. The classification was thereafter discussed.

Figure 7.2

Tourism Education’s academic identity: The content

CULTURE AND HERITAGE	GRADE 10	National, provincial and local heritage sites
	GRADE 11	Major provincial cultural groups
	GRADE 12	South Africa’s world heritage sites

ICONS AND ATTRACTIONS	GRADE 10	Icons and Attractions in South Africa's nine provinces
	GRADE 11	Icons and Attractions in fifteen Southern African Development Community (SADC) countries
	GRADE 12	Icons and Attractions in different continents

The two topics (culture/heritage and icons/attractions) that have historical content in Tourism education are outlined above. This study aimed to understand the presence of History in Tourism education; hence, analysing the historical content confirmed this presence. Textbooks are the traditional, widely used resource to disseminate the intended curriculum; therefore, this study seeks to understand the historical presence embedded in Tourism textbooks. Chapter 5, outlined the presence of History by analysing the genres that emerged and the volume of the genres. In the Grade 10 textbooks, basic cultural concepts such as culture, heritage and cultural uniqueness were emphasised. Cultural elements such as music and dance, architecture and interiors, arts and crafts were expounded upon. Cultural content also provided a basic understanding of national, provincial and local heritage sites. In the Grade 11 textbooks, culture and heritage is major topic. The textbooks discussed arts and crafts, cuisine, dress, cultural practices, music and dance and other elements of major cultural groups in all nine South African Provinces. This topic promotes culture and allows learners to grasp an understanding of diverse cultures and their ways of living. Cultural preservation is embraced however there is no link between the Grades 10, 11 and Grade 12 content. The wide spectrum of content in Grade 11 textbooks reduces the scope for curriculum innovation.

Grade 12 textbooks have no content about culture these textbooks have information regarding the eight world heritage sites in South Africa. Tourism is a relatively young subject and the content is continuously being debated since the subject is interdisciplinary and there's a constant struggle for balance. Heritage Sites in Grade 12 textbooks indicate that textbooks are outdated and this cannot be the only resource used in the classroom, since learners need to understand the ten South African heritage sites. Tourism educators need to keep abreast with the dynamic changing industry and feed learners updated information with current trends. Unlike culture/heritage, the topic icons/attractions correlated. Grade 10 textbooks discussed icons/attractions in South Africa's nine provinces, allowing learners to understand what South Africa has to offer. The Grade 11 textbooks revealed icons and attractions in the SADC region. A wide variety of content is shared with learners reducing the depth of the information. This topic in all textbooks highlights the attractions, the location, an explanation of why it is an

attraction, and what activities tourists can do at the attractions, Pictures are also included to provide a visual image of the site.

The Grade 12 textbooks discussed icons and attractions on six continents. This topic indicates a build-up of historical knowledge, from local to national and then international. This topic has been shaded above and it was selected to provide an in-depth analysis in Chapter 6 to understand the presence of history manifested in Tourism. Grade 12 textbooks were selected since this Grade writes the national senior certificate examination and the content should be of the highest depth. These textbooks should provide a good balance between diverse subject content and they should be the closest linked to providing the highest skills and knowledge to equip learners to work in the Tourism industry. Therefore, Grade 12 textbooks would be the best fit for understanding the presence of History that is in Tourism. Culture and heritage had limited content and this topic was not well established since it does not correspond with the ATP hence based on elimination icons and attractions seemed to have more fleshy data to analyse. Icons/attractions draw tourist to a country and they contribution significantly to the countries economy. They create a memorable experience and many moments with the icons/attractions are captured. Analysing this topic will not only reveal the history that learners should know about the icons/attractions but it will also reveal how the countries portray these sites. Figure 7.3 below indicates all the icons/attractions that are presented in Tourism textbooks.

Figure 7.3

Tourism Education’s academic identity: The content (Natural and Cultural Icons/Attractions)

CONTINENTS	NORTH AMERICA	SOUTH AMERICA	AFRICA	EUROPE	ASIA	AUSTRALIA
Icons and attractions	Niagara Falls	Stature Of Christ The Redeemer	The Sphinx	The Colosseum	Floating Markets	Sydney Opera House
	Chichen Itza	Machu Picchu	The Great Pyramids Of Giza	The Leaning Tower Of Pisa	The Dome Of The Rock	Ayers Rock
 Natural  Cultural	Statue Of Liberty			Venice	Wailing Wall	
	Grand Canyon			Vatican City	Petra	
				Berlin Wall	Mecca	
				The Black Forest	The Great Wall Of China	
				The Parthenon	Taj Mahal	
				Blue Mosque	Mount Fuji	
				The Eiffel Tower	Mount Everest	
				The French Riviera		
				The Swiss Alps		
				Windmills		
				Auschwitz		
				The Algarve		
				Alcazar Of Segovia		
				Bullfights		
				Kremlin		
				Red Square		
				Big Ben		
				Buckingham Palace		
			Tower Of London			
			London Bridge			

As outlined above, Grade 12 textbooks have content regarding forty-one icons and attractions. A brief history was mentioned, what tourist can do at this icons/attractions, why this site is an icons/attractions and how many travellers visit this site annually was mentioned. Analysing forty-one icons/attractions was not the aim of this study, this sample size was too large. Understanding the presence of History that is manifested in Tourism education was the studies outcome hence it was reduced by separating the content into natural (shaded in grey) icons and attractions and cultural icons and attractions. Natural icons/attractions were waterfalls, forest, mountains, and canyon and entertainment events. Natural icons were not used as a sample since the content will not provide depth to historical content, because no event or incident occurred resulting in its creation. For this research I want to understand the presence of History that is revealed through the icons/attractions. This reduced the content to twenty-eight as indicated below in figure 7.4.

Figure 7.4

Tourism Education’s academic identity: The content (Cultural Icons/Attractions)

CONTINENTS	NORTH AMERICA	SOUTH AMERICA	AFRICA	EUROPE	ASIA	AUSTRALIA
Icons and Attractions	Chichen Itza	Statue Of Christ The Redeemer	The Sphinx	The Colosseum	Floating Markets	Sydney Opera House
○ Cultural		Machu Picchu	The Great Pyramids Of Giza	The Leaning Tower Of Pisa	The Dome Of The Rock	
	Statue Of Liberty			Berlin Wall	Wailing Wall	
					Petra	
					Mecca	
					The Great Wall Of China	
					Taj Mahal	
					The Parthenon	
					Blue Mosque	
					The Eiffel Tower	
					Auschwitz	
					Alcazar Of Segovia	
					Kremlin	
					Red Square	
					Big Ben	
					Buckingham Palace	
				Tower Of London		
				London Bridge		

Analysing all the cultural icons/attractions above in figure 7.4 was futile. A smaller sample size was appropriate for exploring this studies research focus. With the focus of this study in mind, together with providing a rich thick description the sample size was reduced as indicated below in figure 7.5.

Figure 7.5

Tourism Education’s academic identity: The content (Selection of Cultural icons/attractions)

Continents	NORTH AMERICA	SOUTH AMERICA	AFRICA	EUROPE	ASIA	AUSTRALIA
Icons and Attractions	Chichen Itza	Statue Of Christ The Redeemer	The Sphinx	Auschwitz	Floating Markets	Sydney Opera House
○ Cultural	Statue Of Liberty	Machu Picchu	The Great Pyramids Of Giza	Alcazar Of Segovia	Taj Mahal	

Above in figure 7.5, the sample used for Chapter 6 was outlined. Eleven icons and attractions were selected and analysed. This sample was further reduced by selecting two icons per continent. North America, South America, Africa and Australia provided no selection choice. Europe and Asia were the only two continents that allowed for selection. All the icons were

written, folded and put in a hat and I selected two per continent. The organising principle below in figure 7.6 explained how the sample above in figure 7.5 was analysed.

Figure 7.6

Tourism Education's academic identity: The organising principle (Dimensional model)

No	Icons/Attraction	Dimension B	Dimension C	Dimension D	Dimension E	Silences
1	Alcazar Of Segovia	Art History, Political History, Social History, Cultural History, Environmental History	Memory History	History And Geography	Entertainment History	Economic History, Religious History, Diplomatic History, Food History, Science And Medicine History, Woman History, Analytical History And Critical History.
2	Chichen Itza	Environmental History, Social History, Art History, Cultural History, Political History	Memory History	History And Geography		Diplomatic History, Economic History, Religious History, Food History, Science And Medicine History, Woman History, Analytical History And Critical History.
3	The Statue Of Christ The Redeemer	Art History, Religious History, Environmental History, Social History	Critical History	History And Geography	Entertainment History	Political History, Economic History, Diplomatic History, Food History, Science And Medicine History, Woman History, Analytical History And Memory History.
4	Machu Picchu	Environmental History, Social History, Religious History, Political History, Art History	Memory History	History And Geography	Entertainment History	Economic History, Diplomatic History, Food History, Science and Medicine History, Cultural History, Woman History, Analytical History and Critical History.
5	The Sphinx	Environmental History, Social History, Art History, Cultural History, Political History	Memory History	History And Geography	Mythical History	Diplomatic History, Economic History, Religious History, Food History, Science And Medicine History, Woman History, Analytical History And Critical History.
6	The Great Pyramids Of Giza	Environmental History, Social History, Art History, Cultural History, Political History	Memory History	History And Geography		Diplomatic History, Economic History, Religious History, Food History, Science And Medicine History, Woman History, Analytical History And Critical History.
7	Sydney Opera House	Environmental History, Social History, Art History, Cultural History	Critical History	History, Geography And Economics	Entertainment History	Political History, Religious History, Diplomatic History, Food History, Science And Medicine History, Woman History, Memory History And Analytical History.
8	Taj Mahal	Environmental History, Art History, Social History, Women History, Religious History,	Memory History	History And Geography		Political History, Economic History, Diplomatic History, Food History, Cultural History, Science And Medicine History, Analytical History And Critical History.
9	Floating Markets	Environmental History, Cultural History, Social History, Women's History, Economic History, Food History	Memory History	History, Geography And Economics	Entertainment History	Political History, Religious History, Diplomatic History, Art History, Science And Medicine History, Analytical History And Critical History.
10	The Auschwitz	Environmental History, Social History, Diplomatic History, Political History,	Memory History	History And Geography	Dark History	Economic History, Religious History, Art History, Food History, Cultural History, Science And Medicine History, Woman History, Analytical History And Critical History.
11	The Statue Of Liberty	environmental history, Social history, Women's history, Diplomatic history, Political history, Art history	Memory History	History And Geography		Economic History, Religious History, Food History, Cultural History, Science and Medicine History, Analytical History and Critical History.

The academic identity, organising principle above in Figure 7.6 revealed the findings from the historical content analysed. Eleven icons/attractions were analysed using the dimensional model and presented in depth in chapter 6. Dimension B above in figure 7.6 indicated which historical branch was present within the written content of the icons/attractions. Dimension B presented eleven branches of history (Environmental History, Social History, Art History, Political History, Religion History, Cultural History, Economic History, Diplomatic History, Woman History and Science and Medicine History), which was applied to analyse the eleven icons and attractions. It is evident that all icons/attractions present different historical stances.

As mentioned earlier in Chapter 4, Kukard (2017) stated History education should serve three purposes (Analytical History, Critical History or Memory History), these purposes are summarised above in figure 7.6. Dimension D above in figure 7.6 indicated the other subjects that merge content with history in Tourism textbooks. Dimension E acknowledged other types of History that emerged from the content and it is not part of the historical branch and the final column mentioned the historical silences that each icons/attractions had. Below in figure 7.7 the academic identity, organising principle indicated which history is present in the icons/attractions and what are the historical silences.

Figure 7.7

Tourism Education’s academic identity: The organising principle (Dimension B)

BRANCHES OF HISTORY ICONS AND ATTRACTIONS	Environmental History	Social History	Art History	Political History	Food History	Religion History	Cultural History	Economic History	Diplomatic History	Woman History	Science and Medicine History
The Statue of Liberty	✓	✓	✓	✓	x	x	x	x	✓	✓	x
Chichen Itza	✓	✓	✓	✓	x	x	✓	x	x	x	x
Statue of Christ the Redeemer	✓	✓	✓	X	x	✓	x	x	x	x	x
Machu Picchu	✓	✓	✓	✓	x	✓	x	x	x	x	x
Sphinx	✓	✓	✓	✓	x	x	✓	x	x	x	x
The Great Pyramids of Giza	✓	✓	✓	✓	x	x	x	x	x	x	x
The Auschwitz	✓	✓	x	✓	x	x	x	x	✓	x	x
Alcazar of Segovia	✓	✓	✓	✓	x	✓	x	x	x	x	x
Taj Mahal	✓	✓	✓	X	x	✓	x	x	x	✓	x
Floating Markets	✓	✓	x	X	✓	x	x	✓	x	✓	x
Sydney Opera House	✓	✓	✓	X	x	x	✓	x	x	x	x
TOTAL	11	11	9	7	1	4	3	1	2	3	0

Legend	
✓	Finding
x	Silence

Above in figure 7.7, the findings and silences regarding the eleven icons and attractions (Statue of Liberty, Chichen Itza, Statue of Christ the Redeemer, Machu Picchu, Sphinx, the great pyramids of Giza, the Auschwitz, Alcazar of Segovia, Taj Mahal, Floating Markets and the Sydney Opera House) were summarised. These were analysed in depth in chapter 6. Environmental History and Social History was the most popular type of history among the icons and attractions. Environmental History appeared in all eleven icons/attractions. Historical appearance was mentioned in this branch however this branch also indicated the location of the icons/attractions. Geography was embedded in the historical written content embracing subject integration. The geographic location for all eleven icons is compulsory

knowledge, learners must have an understanding of where the icons/attractions is located. Each continent has its unique climate, terrain, history, culture, and cuisine hence having an understanding of location helps learners also have background knowledge about the place where the icons/attractions is located. Geographic location interconnects global information. The location of an icons/attractions adopts the national identity and contextualises the literature. The presence of social history was also popular since findings indicated that all icons and attractions provided information relating to Social History. The Social History engagement served as a means to establish the number of people who visited the icon and attraction. Social history also exposes learners to the type of people who visit the icon and attraction. Visitor numbers indicate the income generated from the icons/attractions and travellers' favourite and most visited places.

Art History was also a popular History amongst icons/attractions. A description of what tourists are expected to see was provided together with the material used, and the architectural style with the intricate design was mentioned. Findings indicated that Art History was discussed in nine icons from the eleven under study. Only the Auschwitz and the Floating markets did not indicate any art elements. Seven icons and attractions were associated with a political agenda whilst the other branches of History were not so popular within the Tourism written text. Science and Medicine History was not mentioned hence this is the greatest silence that emerged. Findings have confirmed that Tourism Icons and Attractions largely promote Environmental History, Social History, and Art history. These historical branches are essential for travellers since, people are interested in understanding the environment that surrounds the icon/ attraction, the type of tourist that will be interested in visiting this site, and what they can expect when they visit this icons/attractions.

Studying History provides insights into the past, shares diverse perspectives, and allows for observing, analysing, and explaining past constraints. History that is manifested in Tourism does not use primary sources but the written text provides a basic narrative on the icons/attractions. The written text serves as a common memory to account for the historical event. Tourism content favours the reductionist theory and complex narratives are reduced. Icons and attractions are oversimplified and often there are gaps in the knowledge. The volume of icons and attractions is forty-one, the depth of the historical understanding is condensed and Learners are given an incomplete picture. The content does not flow and all components are looked at separately often missing the interaction.

The academic identity, and key competency below in figure 7.8 outlined the historical purpose served by each icons/attractions.

Figure 7.8

Tourism Education's academic identity: Key competency (Dimension C)

No	Icons/Attraction	Dimension C
1	Alcazar Of Segovia	Memorising
2	Chichen Itza	Memorising
3	The Statue Of Christ The Redeemer	Connecting
4	Machu Picchu	Memorising
5	The Sphinx	Memorising
6	The Great Pyramids Of Giza	Memorising
7	Sydney Opera House	Connecting
8	Taj Mahal	Memorising
9	Floating Markets	Memorising
10	The Auschwitz	Memorising
11	The Statue Of Liberty	Memorising

As revealed above in figure 7.8, most of the icons and attractions in tourism textbooks develop the learner's memory and history skills. The academic identity, key competency revealed that memory plays a significant role in History, which is manifested in Tourism. Memory history can embody diverse forms such as interviews with people, and understanding an incident through written text and artwork which is displayed in the country. As revealed by the key competency only statues, monuments, and buildings are chosen to transmit knowledge to Tourism learners about the past. The Alcazar of Segovia, Chichen Itza, Machu Picchu, the Sphinx, The Great Pyramids of Giza, the Taj Mahal, Floating Markets, Auschwitz, and the Statue of Liberty are used to bring back the past and enable Tourism learners to understand their rights, responsibilities, privileges and reconnect with their traditions.

Nine icons/attractions provide a narrative of a country. The Alcazar of Segovia is a fortress castle that the Arabs built in Spain and it revealed information regarding the Spanish culture

and the uses of the castles. This knowledge in the form of content will create a sense of identity and develop an understanding of Spain's nationality. Chichen Itza is a stone pyramid that provides insight into the Mayan culture and tradition. The content knowledge helps build identification and helps people develop a sense of pride in their culture. Machu Picchu revealed information about the Inca people, their culture, and their way of life. This information builds identification and historical understanding. The Sphinx and the great pyramids of Giza provide information on Egyptian culture, customs, and values. The Taj Mahal revealed the narrative about being constructed in memory of love. Floating markets provided insight into the Thai culture and an understanding of how the people of Thailand operate and live daily. Auschwitz is a reminder of the brutal mass killings of Jewish people that took place by the Germans. Auschwitz is a form of memory that enables learners to understand the past and its effects. The Statue of Liberty was a gift from France to the USA. This monumental gift marked the end of oppression and the beginning of a brighter future. Tourism history only provided secondary sources to socially construct an understanding of the past struggles through culture and Auschwitz, victory through the Statue of Liberty, defeat through the Taj Mahal, and achievements by creating memory as an essential part of life through accountability and ensuring the past struggles do not repeat itself.

Acculturation enables learners to understand diverse cultural groups and interact with others socially, culturally, and academically through tourism textbooks and education will acquire memory history and build learners' national identity. The connections between the core Historical purposes and Tourism education do exist however this is not the core purpose of Tourism education. Scholars such as Riley et al., (2002), and Saner et al (2016) agree with the literature review and also emphasize that mentions that Tourism education serves to equip learners to serve the tourism industry furthermore History within Tourism has issues of power, deep-rooted socio-political partnerships, and diverse versions of a historical event. Tourism school history plays an integral role in learners' conceptual understanding of culture/heritage and icons/attractions. History shapes learners' understanding of the event that resulted in the establishment of the icons/attractions hence Tourism cannot separate itself from History. There is no balance between History and Tourism therefore ideologies will differ. How Auschwitz is presented in history education will certainly benefit from Tourism school history.

In Tourism school history the spotlight falls on the Tourism industry whilst Kukard (2017) indicated that History education develops learners' historical thinking and focuses on creating active citizens by developing learners' academic and civic identities. Once learners develop their identity, they understand how they fit into their country. Research by Kukard (2017) mentioned that the History curriculum avoids adopting the goal of developing learners' Memory History and this is not the case in Tourism school history. The majority of the content has indicated that learners develop their Memory History. Kukard (2017) further adds that the History CAPS document reveals a balance between the aims of Analytical and Critical History. Whilst in Tourism school History analytical History is silent and Critical History is only taught in two icons/attractions. This reveals a huge imbalance between History education and Tourism school History. What has emerged beyond this, is that Tourism education aims to create a historical literate learner from merging History education content. Whilst the programmatic curriculum analysed in the dimension model revealed that historical ideologies in Tourism serve to stabilise the negativity of the past and promote Memory History in a positive light to remember the struggle encounter in the construction of the icons/attractions as evidence of a legacy. In this fashion, educational experts may question the History that is manifested in Tourism education since the aims, focus and outcomes are not portrayed in History education.

Kukard (2017) also indicated that the History CAPS documents favour content relating to upholding democracy and social justice, to foster learning to develop learners' ability "how to think about the past and the implications on the present in a disciplined way" (CAPS, p.9). The Tourism CAPS document (2011, p.3) indicated that Tourism learners need to "acquire and apply knowledge and skills in ways that are meaningful to their own lives and they need to facilitate the transition of learners from education institutions to the workplace." The CAPS documents indicate that both subjects serve different aims. Although History is embedded in Tourism the purpose that History serves is not incorporated in tourism as outlined by the CAPS documents.

Tourism Education's academic identity: Classification

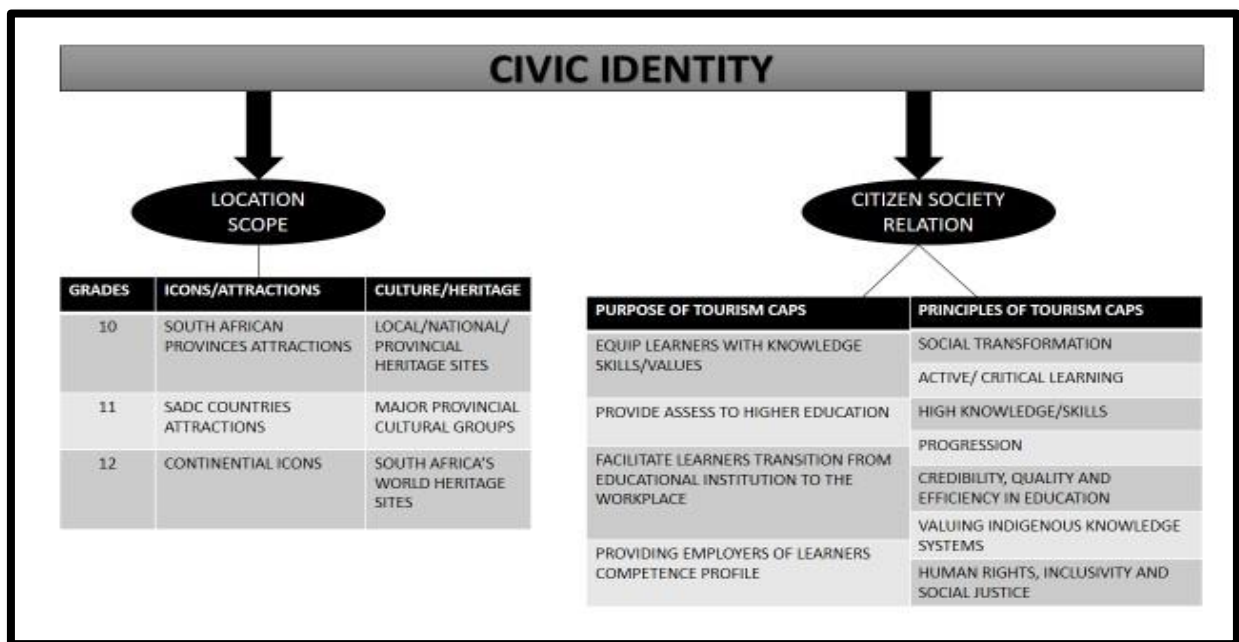
The academic identity and organising principle (dimension D) revealed that Tourism has entangled knowledge with diverse disciplines. History content embedded in Tourism has history content, geography content, and economics content; hence, this is what I would call

inter-history. Tourism used entangled knowledge to explain the complexity of the Tourism industry. Various disciplines intersect and multiple perspectives are provided about a global phenomenon. Tourism facilitates the exchange of knowledge between cultures, reflects power structures, and markets diverse destinations.

The academic identity revealed how tourism draws on multiple disciplines to create an understanding of content. It also revealed how essential diverse disciplines are in creating a holistic understanding of Tourism. The civic identity below in figure 7.9 revealed how Tourism content promoted citizenship and promoted regional and international awareness.

Figure 7.9

Tourism Education’s civic identity



Note: Adapted from, Kukard 2017

The Civic identity aims to understand the location that is being promoted through the content and the principles that are being promoted through Tourism content to create a citizen society relationship. The civic identity connects learners to society through the academic identity. The sub-identity, the location scope below in figure 7.10 indicates the civic identity by connecting the academic identity locally, regionally or globally. The next sub-identity, citizen society

relation connects the purpose of the Tourism CAPS document to the principles learners should develop.

Figure 7.60

Tourism Education's civic identity: Location scope

GRADES	CULTURE AND HERITAGE			ICONS AND ATTRACTIONS		
	LOCAL	REGIONAL	CONTINENTAL	LOCAL	REGIONAL	CONTINENTAL
10	✓			✓		
11	✓				✓	
12	✓					✓

The civic identity location scope revealed that Culture and heritage in Grades 10, 11, and 12 embrace South African local culture. Grade 10 Tourism textbooks outline cultural terminology to familiarise Tourism learners with what culture is, cultural diversity, and heritage. The analysed textbook also mention heritage site in South Africa in local areas. Grade 11 Tourism textbook provides content knowledge on the main cultural group in each South African province, and grade 12 Tourism textbooks explain eight world heritage sites in South Africa. This process of nation-building grows Tourism learners' understanding of their national identity and social frameworks within South Africa. Establishing learners' cultural knowledge will promote unity and appreciation for diversity in South Africa: culture, religion, and heritage foster belonging and national identity. Through culture and heritage, democracy is being strengthened and learners develop appreciation and contribute towards nation-building. Nation-building is often complex when addressing injustices of the past hence Tourism education does not address past injustices. Tourism education commits towards driving the Tourism industry.

The civic identity, location scope for icons/attractions created a global identity. Progressive learning takes place within this topic. In Grade 10 learners grasp an understanding of South African icons/attractions, Grade 11 Tourism textbooks promote regional understanding by exposing learners to icons/attractions in SADC countries. Grade 12 Tourism textbooks expose learners to global knowledge. When Tourism learners reach Grade 12, they can interconnect knowledge, understand human experiences, and cultivate their identity.

Tourism Education's civic identity: Citizen Society relation

Besides evaluating learner's performance the Tourism CAPS document inculcates quality education. The purpose and principles of the Tourism CAPS document equip learners with skills and knowledge to become more productive citizens in the Tourism industry. History education in Tourism does not fulfil the same purpose as it ought to in History. History education aims to identify with the past to create a strong sense of identity in learners, in Tourism education the past is not explained in depth rather it serves for learners to understand and appreciate the icons/attractions that was created in memory of the event that occurred. History education utilises primary sources for learners to access powerful knowledge, in the formal educational context. In Tourism education no primary sources are provided rather learners have access to secondary narratives in textbooks to determine the incident that occurred. Since there are diverse interpretations of one story, many superficial narratives are shared, and learners cannot discover the past through Tourism sources. A superficial image is created, through narratives outlining the beauty of the icons/attractions, the type of tourist that will be interested in visiting the site, activities tourist can spend their money on, and the picture-perfect site is showcased with the most scenic view. Tourism history is created to provide a different kind of memory. Tourism cannot be classified since this will add restrictive boundaries and create limitations. Tourism is not Science or History, rather it is a field of knowledge that adapts like a chameleon to focus on a specific phenomenon manifested within Tourism. Various disciplines (knowledge and methodology) can be used to answer research questions and provide an understanding. This liberating process of interdisciplinary work allows for diversification in tourism.

Tourism has literature across disciplines opening up content interaction and perspectives hence Tourism cannot fit neatly into History education, rather it adapts History education to create Tourism History. Tourism History appreciates indigenous knowledge and active learning to develop skills but the depth of past incidents is not provided. Tourism discourse surrounds traveling, travel experiences, sustainability, economic impact, and travel interactions between locals and tourists. Tensions exist when classifying tourism into a specific discipline and trying to shape its trends. Tourism protects the integrity of destinations and aims to increase traveling rapidly. The increase in tourist numbers will create job opportunities, develop infrastructure, provide people with a better lifestyle, and sustain or improve the country's economy.

What has emerged from the analysis of this study is that History is manifested in Tourism education but it is not the same History that is found in History education. Tourism History is designed to market the Tourism industry and promote travelling amongst citizens. Tourism History does not provide in-depth historical knowledge rather icons/attractions must be remembered in a positive stance for its design, style and visited for the activities that tourist can engage in. The ideologies that are manifested in Tourism education do not clash with History education because the content knowledge is watered down and a shadow of the actual narrative is provided. Tourism History integrates with other subjects within the historical content to provide the location and to engage with the economic benefits. In this fashion, educational experts may wish to question the History that is integrated into Tourism education: Is the presence of History used to help learners understand how past events shape the present and the future or is the presence of history intended to serve the Tourism industry?

7.4 Personal and professional reflections on the study

As I deeply introspect on my personal journey, I illuminate my challenges, growth, and factors contributing to my success. Procrastination was my greatest challenge, I developed a habit of postponing work to the last minute. I often did not realise the volume of work that needed to be completed leading to the deadline not being met. Procrastination has drastically lengthened my academic journey. This habit was time-consuming because I had to go back and understand the previous chapter to progress constantly. This habit was so visible, it even became notable by Professor Wassermann. My supervisor further broke up chapters when procrastination became too time-consuming and suggested a daily submission.

Two years after I began this academic journey in 2019, I encountered a lifestyle change. My companion and I had decided to make our relationship more meaningful and get married. Marriage in the Hindu culture meant lots of rituals and planning for a massive event and guilty as ever my PhD journey was put on a halt. Marriage also meant relocating from the north coast to the south coast of the province of KwaZulu-Natal and it came with a new working environment. Initially, the responsibilities and adjusting were overwhelming but eventually, I adapted to change and resumed my PhD journey. Just when I thought nothing could get worse than adjusting to a new environment.

In September 2022, my husband had a sudden heart attack and this twist of fate turned my world around. He was in and out of hospital and I needed to provide support but we both believed it was just a hurdle we could overcome. On the 1st of October 2022, my husband passed away. As my heart ached and the pain felt unbearable it felt like a dream. This painful traumatic experience gave me two options drown in grief or finish this journey and have life-changing opportunities. As our memories flooded my mind, I realised how dependent I was on my husband and I made a life-changing phone call.

I phoned my supervisor and spoke very softly explaining my situation. He asked me about my tone of voice since he had known me from the age of eighteen. I explained that my father believes I can still finish this degree but I know I cannot. My supervisor (Prof. Wassermann) showed me how much I had done, he convinced me to finish this degree. My parents gave me all the support that I needed. My mum lived with me, on the South Coast during the week and my father stayed with my siblings, on the North Coast. My father would come and stay with us on weekends, they tried to fill the void that existed in my life; this was my new 'normal' life. Just when I knew nothing worse could ever happen.

In 2023, eight months later, my father passed away. Although many close relatives and my husband had passed on, my father's death brought out emotions in me that I never knew existed. His death had also cornered me in a vulnerable position. My supervisor and co-supervisor went beyond the call of supervision and have guided me academically, mentally, and emotionally. Although my journey had been traumatic, it was more emotionally draining than academically. At that moment, I understood what it means when people say that when it rains, it pours.

Family and friends were vital components that provided strength, motivation, and encouragement throughout this journey. As much as these traits seemed enough, it was not enough to complete a PhD. The missing link was fulfilled by my supervisor and co-supervisor. My development was the academic advice, the critical comments, the writing and re-writing of each chapter until it reached this juncture. When I thought that was the perfect recipe one needs to complete a PhD, the journey was lonely, daunting, and emotional. My work seemed perfect initially and when it came back to bloodshed it seemed impossible to sort out and reorganise. My supervisor was my genie in a bottle, he connected a networking system among PhD students. We started as strangers, became critical friends, shared laughs, and tears and

finally became sisters. That's the bond we shared, they were my emotional soundboard, my pillar of strength, and a team that burnt the midnight oil together with bottomless coffee.

I was beyond blessed to have a supportive Guru (Spiritual leader) who always showed me the power of prayer. He taught me the value of time, one page is one page closer to the end. He was so strict in his morals and values that I had to sit hours and hours without social media and research if I went to the ashram to study. Finding a place of comfort, peace, and spiritual bliss is what also helped me complete this journey.

Pursuing a PhD in education has significantly developed me professionally by deepening my knowledge regarding textbooks, a “holy book” used in the classroom. A shocking number of learners are innumerate and illiterate in South Africa. According to Veriava (2015, p.1) “Textbooks have been part of the stock in trade of the educator for centuries. There is something special about a book. It has a very long life, far longer than that of the individual reader.” As a Tourism teacher for 11 years, I only saw the hidden ideologies manifested in Tourism textbooks through this study. I also developed my interdisciplinary knowledge and advanced my research knowledge through the literature review and the fifteen LSTM textbooks used. Becoming an expert in tourism research advances opportunities in my career and enables me to understand the current body of knowledge better, seize research gaps, and understand the tourism industry. Besides developing my critical research skills, this study has opened networking opportunities for me. My supervisor introduced me to my co. supervisor who is a specialist in the Geography field. Professor Wassermann was also instrumental in linking me with his PhD scholars (a lecturer in history education and an educator in History education). The study editor; was never selfish to share her expertise, editing programs, and guides. Our networking was beneficial for my development. Collaborations with other stakeholders in Tourism (Matric markers, educators in different districts) have also broadened my communication skills, developed my leadership skills, and fostered resilience. Overall, this PhD developed my research skills, equipped me with specialist knowledge, created networking opportunities, and enhanced greener pastures in my career.

7.5 Methodological Reflections

The concern at the outset of this study was the methodology. Being a qualitative researcher, I encountered challenges with my analysis tool and the sample selection. Due to the

amalgamation of five subjects (Economics, Business Studies, Geography, History, and Philosophy) into Tourism, the historical content was automatically limited. Icons and attractions as well as culture and heritage were the only two topics with historical content hence these were the topics under study. This was an interdisciplinary study that dealt with a subject (History) within another subject (Tourism) therefore theories and methodologies that already existed had to be adjusted and adapted. This study depended on a five-dimensional model to extract the findings and provide answers to the research questions. The dimensions were deductively driven by the theory and the textbook content had to be categorised according to the dimensions. The five-dimensional model catered for the genre and volume of the genre in dimension A, dimensions B accommodated the various Historical branches that emerged, dimension C served to mention what historical purpose emerged, dimension D revealed the link between disciplines and the last dimension included any other type of history that may arise since this model was pre-determined.

Initially, this thesis had a sample size of fifteen textbooks (Grades 10, 11 and 12). This sample size was interpreted in chapter five, focusing on the genre and the volume of the genre as per dimension A, in the dimensional model and two topics were analysed. This sample size was massive therefore stringent measures needed to be adopted to reduce the sample and produce favourable findings within the expected time frame. Sampling size and selection were an issue which raised concerns in qualitative research and relational content analysis. The findings from chapter six will face criticism because one topic (icons and attractions) was reduced and analysed in Grade 12 textbooks. This seemed fitting for this study since this study served to understand the presence of History within Tourism and a thick meaningful description was required rather than a volume of extensive data. Gathering information, coding the information, analysing the information and then transcribing the information is time-consuming. Grade 12 textbooks were the best fit since they culminated in learner's Tourism education and the Historical content was best expressed.

As a qualitative researcher, bias exists since I am a tourism educator and have prior knowledge of the written text in the Tourism textbooks when I designed the five-dimensional model. Nevertheless, I am not a history educator and required Kukard's (2017) research study for deductive coding which aided in understanding History. My supervisor also used his

expertise in History education to ensure consistency in the coding and the interpretivist lens allowed my individual interpretation and its subjectivity. Despite the challenges that existed, the dimensional model was effective for this research study since it provided answers to the research questions. Methodological implications for textbook research are similarly create dimensions pertaining to the subjects textbooks. This study's theoretical approach is flexible since it is interdisciplinary in nature and this was a concern initially because the methodology needed to manifest from the theory. Relational content analysis fitted this study perfectly since it served to understand the relationship History has with Tourism education. The findings from Chapter 6 needed to be discussed with valuable connections hence an academic identity and a civic identity was developed to understand complex interdisciplinary knowledge that existed.

7.6 Conclusion

The academic identity and civic identity revealed that Tourism is woven together with diverse threads, each representing an interconnected complex idea. History identity is not embedded in Tourism. History content helps Tourism to navigate into the past and foster an understanding of how statues, memorial sites, and other attractions were created. People need to travel to grow the Tourism industry and history serves in tourism to create appreciation for heritage sites and other places of interest. Tourism does not delve deep into Historical content, patchwork is used to create awareness about the tourism industry. The last mile served to go beyond the presentation of findings and scrutinise the findings in conjunction with the research topic (the presence of History in South Africa Tourism textbooks), the focus of this study (understanding the presence of history in South African Tourism textbooks), the purpose of this study (understand why history appears Tourism textbooks, the way it does) and the research questions that drove this study. This research aimed to provide a rich qualitative understanding of the presence of History in Tourism textbooks. Within the historical content of icons/attractions and culture/heritage, this engagement was analysed as a means to establish what historical ideologies are embedded in Tourism textbooks.

The South African Tourism classroom serves the Tourism industry and develops learners' skills for creating an effective economy. It is evident in textbooks that culture/heritage represents South Africa's uniqueness and diversity is embraced. Some of the ideologies shed light on attire, dressing, cuisine, music and dance, art and South African world heritage sites. Icons/attractions are enhanced and they are showcased to provide a commercial dimension.

Whilst History does exist in Tourism education, ideologies and narratives differ from the school History curriculum. In this regard, it is arguable utilising History in Tourism serves a different purpose from that of History education. What can we say with more certainty is that History exists in Tourism education but this History is refashioned to benefit the learners understanding or is it revamped to benefit the South African economy.

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