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HISTORY OUTSIDE THE CLASSROOM :
THE USE OF MUSEUMS IN THE TEACHING
OF HISTORY

THESIS

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ABSTRACT

In the modern technical age in which we live , knowledge of the past is often pushed into the background . As a result of this history teaching often becomes an attempt to pump an assortment of arbitrary facts into the minds of scholars by means of 'chalk and talk' methods. Educationists all over the world see this tendency as the major reason for the declining popularity of history as a school subject . In other parts of the world , such as the United States of America and Britain , education departments and teachers have faced this challenge and it seems as if the status of history as a school subject has been retrieved . In the Republic of South Africa the new core syllabuses are geared towards moving away from the earlier restricted emphasis of facts , but there is very little guidance on how teachers are to implement this 'new' approach , which focus more on the "how" of history and on the teaching of historical skills .

In this thesis museum visits , as one of the modes of outdoor education , is studied as a possible additional alternative method of teaching history in South African schools . A study is made of what museums are and of the possible educational values of museum visits . It soon becomes clear that the major beneficial aspect of museum visits could be the acquisition of historical skills such as comprehension , application , analysis , synthesis and evaluation .

In order to gain insight into the practical implementation of museum visits several groups were observed while visiting the museum , after which two pilot studies were undertaken in the Kaffrarian and South African Missionary Museums with Black standard ten pupils and senior student teachers .

Attention is given to aspects of administrative , teacher and pupil preparation , the implementation of the visit and the types of follow-up work which could be used .

During and after the implementation of the two pilot studies certain characteristic problems were experienced . The most important of these are : the compilation of worksheets : language difficulties : and cultural differences .

It also became clear that education officers at museums find it difficult to cope with the special educational needs of the different visiting groups . For this reason an approach is advocated where the teacher compiles his own worksheet suited to the needs of his specific pupils . Guidelines are given as to how pre-planned worksheets could be adapted : how different question-types could be used to compile a worksheet in which skills ascend from the simple to the complex : and how worksheets could be compiled for mixed ability groups .

It is hoped that this thesis will lead to renewed interest in the use of the museum in the teaching of history and will serve as guideline for teachers planning to take history "out of its coffin".

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PREFACE

In 1986 one of my third year history students asked me how a teacher can make history become 'alive', for his pupils . His question made me realise that although audio-visual aids , pictures , documents and other teaching aids have been used in the classroom , the students have never had the opportunity to really relive or to experience the past .

After discussing the possibility of a visit to the East London museum with the students , the permission of the Rector was obtained , a bus organised and the museum contacted . Viewed superficially the visit was a great success and the students saw a tremendous number of new "things" , but I did not feel happy . The question which concerned me was whether the students had received the maximum benefit from what the museum had to offer , or was the visit just another educational excursion .

This visit led to the author investigating the possibilities of the local museum as instrument to make the past come 'alive'. The seconded teacher at the museum soon convinced me that the popular view of museum visits , as held by teachers , differed tremendously from the view held by the museum staff . There is much more to a museum visit than the layman expects .

Inspired by the enthusiasm with which Professor Tunmer of the Rhodes Education Department presented and motivated the 'new' approach to history teaching , it was decided to undertake a pilot study with a group of students in the Kaffrarian Museum , King William's Town .

The Ciskei Winter School presented the author with an ideal

opportunity to put his new knowledge of history method to practice and two groups of matric pupils were taken on excursions to the museum .

These pilot studies led me to realise that in order to utilise the museum to its maximum , the teacher and pupils must be well prepared, the topic must be carefully selected and follow-up work must be done. The whole visit must focus on pupil activity , the pupil himself must 'discover and relive' the past , so that history is taken out of its coffin and made 'alive' .

In this thesis an effort is made to describe how museums can be used for the teaching of history , how to go about organising a museum visit , how to compile worksheets , implement the visit and conduct the follow-up activities , as well as to identify problems which might be experienced while planning and conducting the visit .

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To Mr. P. Swanepoel , the director of the Kaffrarian Museum , Miss Meylahn , the seconded teacher at the museum , Mr. Webb , the historian and the museum's librarian Mrs. Lotz , I extend my sincere thanks for their co-operation and assistance in enabling me to tap their knowledge and experience . A special word of thanks to Mr. Swanepoel who allowed me to make use of the museum's facilities .

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CHAPTER ONE

INTRODUCTION

We live in a machine age , an age dominated by scientific-technology , where man's natural environment is being threatened by the increased tempo of life , an age where spiritual values are being replaced by material ones . Against this technological background there is a shift from academic knowledge towards technical knowledge , as the role of the machine is becoming increasingly important . There also exists the increasing danger that man is losing perspective of his true role as a social being , of losing his cultural heritage and of replacing it with a modern physical domain . Vorster (1975) writes that man needs this cultural heritage to link his past with his present and help him to understand his present better .

In this technological age , knowledge of the past is often pushed into the background . According to Oosthuizen (1978) the result of this is that in our schools and universities , history teaching is often an attempt to pump 'an assortment of arbitrary chosen facts' into the minds of pupils and students , by means of the 'chalk and talk' method . Small wonder that the number of White senior school pupils who choose history as a school subject is increasingly declining , because history lacks relevance in their eyes .

In Britain and the United States of America , history teachers and departments of education have attempted to face this challenge . In the United States of America , the American Historical Association as early as 1969 had started a project to investigate the state of history teaching in that country. All over the world countries have sought remedies for history's problem by means of research projects, curriculum reform , a skills-based approach , the production of teaching and learning aids and audio-visual aids . In these parts of

the world the deteriorating status of history seems to have been retrieved .

The British Schools Council History 13 - 16 Project is an effective and practical example of these projects to save history . This so called 'new' history has as basic concept the teaching and learning of skills and abilities as well as facts . (Schools Council , 1976.)

In South Africa the general remarks of the new 1983 core syllabuses state that the syllabuses are designed 'to integrate the teaching of content , skills and attitudes' and to allow for 'harmony between the learning process (the "how") and the learning product (the "what")'. (van den Berg , 1983 , p. 10.) Although there is evidence in the new syllabus that there is recognition of the need to move away from the old emphasis on the memorisation of facts , no indication is given of how the teacher should integrate the teaching of content , skills and attitudes . One solution for the enterprising South African teacher might be to adapt the content to the Schools Council's approach . This can be done by being aware of the nature and needs of the pupil .

Until school going age the child has spent most of his life probing, examining , questioning and experimenting , in order to gain an understanding of the world around him . By means of firsthand observation , the child satisfied his innate curiosity which is part of the natural expression of childhood . 'Yet , when this same child comes to school , he is confined within the walls of a classroom , his natural physical and mental expressions are restricted during the long school hours , to activities prescribed by a narrow curriculum' .(Whittich , 1973 , p. 238.)

This natural need to explore , to be physically and mentally active and to express himself by means of the existing social channels , remains with the child throughout his school career . The enterprising teacher will make use of this natural need of the child and arrange for the pupil to continue this exploring behaviour in a

similar , but more directed and appropriate way , allowing direct observation , touch , experimenting and questioning . Instead of being confined by the four walls of the classroom , the pupil should be free , at least on occasion , to investigate his world , The community should become his "schoolroom". (Wittich , 1973 , pp. 238 - 239.)

The Museum visit is one way in which the history teacher can satisfy the pupil's need to explore , to observe and to satisfy the urge to be mentally and physically active . By helping pupils to develop the skills of the historian and by applying these skills , the pupil is led to discover the realities of the past . 'In this way history becomes much more of an intellectual exercise and pupils are encouraged to find things out for themselves and build on their own experience and imagination.' (Barrand , 1969 , p. 65.)

To teach history outside the classroom demands skills over and above those used in the classroom . No two communities are exactly alike, nor do they contain identical resources . For this reason every teacher should get to know the history and resources of his own local area and develop his own materials to utilize what is available . Excellent planning , pupil and teacher preparation and follow-up work is necessary and a wide perspective is needed . The value of museum visits for his pupils will thus depend largely on the interest and enthusiasm of the teacher .

This thesis seeks to investigate the teaching of history outside the classroom and in particular the use of the museum in the teaching of history . Special reference is made to the use , by schools falling under the jurisdiction of the Department of Education and Training and the Department of Education of the Cape of Good Hope (Hereafter referred to as the D.E.T. and the C.E.D.), of the South African Missionary and Kaffrarian Museums in King William's Town .

It was deemed necessary to gain clarity of definition as to what is meant by museum visits and to assess the validity of such visits in

developing historical skills at school level . To test the validity of integrating museum visits and the normal history syllabus followed by schools , two pilot studies were undertaken in the South African Missionary and Kaffrarian Museums .

Chapters on pupil-teacher preparation , the drawing up of worksheets, the implementation and follow-up of visits , as well as the extent of active pupil participation and the role of the teacher are also included .

It is hoped that this dissertation will assist student and teacher to realise that history is too extensive a subject to be restricted to the four walls of the classroom .

CHAPTER TWO

DEVELOPMENT AND DEFINITION OF MUSEUMS

'All the riches of life can be tapped through the imagination , or by taking a study of history beyond the confines of the classroom , Every opportunity of taking one's pupils on historical excursions and visits should be grasped ' .
(Incorporated association of assistant masters in secondary schools , 1965 , p. 153,)

When this statement is carefully considered , it becomes clear that there are many strategies which could be followed by the history teacher who wants to make his subject "come alive " .

According to Graves (1982) the following strategies can be adopted for teaching history outside the classroom ; the local study mode , the historical excursion mode and the museum mode . These strategies are generally known as outdoor education .

The C.E.D. states that there is often confusion about what really is meant by outdoor education . (C.E.D. Circular no. 35/1984 , p. 1.)

The C.E.D. distinguishes between three types of projects :

- i) One-day excursions undertaken during school hours with the knowledge of the Superintendent of Education . These would include visits to museums , historical buildings , historical sites and monuments which are situated near to the school and can be reached in a short time.
- ii) Educational tours , which take place during weekends and school holidays , to places of interest . These excursions may not normally take place during the school quarter and in all cases the approval of the school committee must be obtained .
- iii) In the middle and senior special classes and standards three to five, a maximum of five school days per year may be

used for the purpose of outdoor education programmes which fall within the Department's definition of outdoor education .

In outdoor education the environment determines what the child is taught . Outdoor education is thus not just the presentation of a lesson outside the classroom , which might just as well have been taught in the classroom . Outdoor education can thus be defined as a means whereby the teacher uses the natural environment to educate the child as a whole .

If we agree with the definition as given by the C.E.D. , it becomes clear that museum visits must be seen as a category of outdoor education and for all practical purposes these could , and should , fall within any of the three types of projects as described by the C.E.D. At this stage it becomes necessary to have a closer look at what museums are , so that we know exactly on which aspect of outdoor education we have to focus our attention .

It is believed that museums had their beginning in prehistoric times, when collections of interesting objects were purely personal assemblages made for the pleasure of the individual . In ancient Greece collections of objects were used by small groups of scholars for educational and inspirational purposes . (Singleton , 1972 , p. 23 .) The word is linked to the Greek word 'museion' , which in translation means ' a sanctuary dedicated to the muses of Greek mythology'. (Vorster, 1975, p. 5.) During Roman times and in mediaeval Europe collections became personal once again ; they were now assemblages of treasures , made for personal prestige or economic reasons . The scholarly role of museum collections only emerged again in the seventeenth and eighteenth centuries . Interesting objects were once again assembled for study , particularly for studying evidence of the nature of the world and its resources . Up to this stage museum collections made no impact on the mass of the people , as all the functions of the museum concerned only the small circle of people who learned from or used them .

This circle was extended a little wider in the eighteenth century when museums became more accessible to the public . For the first time museums became less private and personal and they began to affect the whole community . This effect was , however , very slight because there were few museums and their appearance and atmosphere were uninviting .

Only in the nineteenth century did museums become truly public institutions . Museums became more numerous , smaller in size and more inviting in appearance . (Singleton , 1972 , pp. 23-24.)

The oldest museum in South Africa , the South African Museum in Cape Town , was established in 1825 . At that stage it was nothing more than a curiosity cabinet , yet it was the beginning of a network of museums which would spread haphazardly all over the Republic of South Africa .

Museums in South Africa initially focused on Natural History or unique ethnological , mineralogical , zoological or botanical aspects , which were of interest to European visitors . In the first four decades of this century Art Museums and collections became important , but according to Graves (1982 , p. 105) it was only from 1960 that historical museums increased in number and large numbers of small museums of local interest sprang up all over the country . The South African Missionary Museum in King William's Town can be included among these .

The Museum Ordinance (8 of 1975) classifies museums in the Cape Province in three categories: provincial , province-aided and local. Provincial museums are established , controlled and financed by the province . Province-aided museums are controlled by a board of trustees and subsidised on a fixed basis by the province , while local museums are those which do not meet the minimum requirements laid down in order to be subsidised by the province . (du Preez , 1981 , p. 9.)

John Fairley (1977 , p. 11 - 12) states that in order to consider the potential usefulness of today's museums , it is important to note that museums can differ considerably in character and function, which often determines their value in a particular context . Fairley places museums into three broad categories : comprehensive , specialist and folk museums .

Comprehensive museums are numerous and most of the museums in South Africa would fall in this category . In some small museums , in towns such as Greytown and Fort Beaufort , there are small general collections with an eclectic range of exhibits . At the other end of the scale , some museums offer a wide coverage with whole areas within them covering specific topics . Their exhibitions range from archaeology , ethnology and local history to natural history , science and industry . The South African Museum in Cape Town and the museum in East London would fall amongst those answering to this description .

It is difficult to estimate just how valuable the small comprehensive museum is to the teacher . For a school wishing to undertake the study of a particular topic in depth , the small comprehensive museum , with its relatively thin spread of material , would obviously pose certain problems . Although it might be possible to find a special collection of reasonable size in a museum such as the Xhosa Gallery in the Kaffrarian Museum , this usually cannot be guaranteed throughout the museum .

On the positive side , the major advantage of having a museum available is that the teacher will usually be able to find something in the collections which is relevant to the period being studied . The strength of the comprehensive collection thus lies in the fact that it is generally possible to find some points of contact , however few they might be , with widely differing study topics .

The most effective way of using the comprehensive museum would be for the teacher to relate the study to exhibits which enlighten the appropriate historical background . If a class was for example studying the Great Trek , it is most unlikely that the nearest comprehensive museum would be able to supply much directly relevant material . On the other hand , children might possibly be able to find out aspects of early nineteenth century costumes , kitchen utensils, fire arms , agricultural implements , transport and much more . Fairley (1977) urges that these museums should be used by teachers , to provide background awareness of the period being studied and to enrich and enhance aspects of a project that might have been overlooked. Teachers often claim that the museum near their school has no connection with the syllabus and can thus not be used by the school. This might be true in many cases , but not true in just as many cases . Teachers must remember that a museum display is a collection of articles from a specific period ; it does not tell the "complete" story as the textbook does . It is up to the enterprising teacher to study the display and build his own history lesson around the articles in the display , making use of his textbook as well as other sources . Only in this way will his history lessons "come alive".

In specialist museums emphasis is placed on a particular range or class of exhibit . Specialist museums have become increasingly common and they are the museums most often used by teachers pursuing a school project which can be linked to the museum's speciality . Examples of specialist museums in South Africa would include Skanskop Museum in Pretoria and the Johannesburg War Museum which feature , respectively , military history prior to World War 1 and after World War 11 ; the Roodepoort Museum which stresses the history of the Strubens , the Jameson Raid and the development of the city of Roodepoort and its mines ; the 1820 Settlers Museum in Grahamstown which concentrates on the 1820 Settler families and their descendants ; the Huguenot Memorial Museum in Franschhoek ; the Alexander MacGregor Museum in Kimberley which depicts the town as a town of 'firsts' and presents the saga of the siege of 1899 -

1900 ; and the South African Missionary Museum in King William's Town which tells the story of the work of the missionaries in the Republic of the Ciskei and other parts of Southern Africa . In this way many specialist museums all over the Republic of South Africa cover topics such as the history of the mines , the missionaries , the Voortrekkers , the lives of famous people, the British Settlers, the Jewish community , science and medicine , communication , transport, agriculture and nearly all other aspects of local history. Specialist museums usually offer teachers and pupils the advantage of an adequate amount of exhibited material as well as a good reserve collection and loan services . Not only are these services of intrinsic value in the sense that they make a positive contribution to pupils' study , but they also help to provide a physical link between the classroom and the outside world and its past .

At many specialist museums there is no question of using reserve collections , since the whole function of the place is to provide the opportunity for participation and experience .

In many cases these specialist museums might be open-air museums such as Kleinplasia at Worcester . These open-air museums usually feature a particular topic or historical era . The whole effect created by these museums is most pleasing and lacks nothing in authenticity .

In folk museums (also called local museums in South Africa) the concern is usually to illuminate various aspects from the past and present of a particular community , ethnic group or town . Arts and crafts are well represented and these incorporate numerous examples , from building styles , tools and implements to furniture, paintings , music , recreation and any other cultural activity of the time . Two features are usually characteristic of these museums: firstly , the re-erection or reconstruction of actual buildings or sites and the furnishing of them in the appropriate way , and secondly, the demonstration of old crafts and activities to the

public . In many cases the public or pupils are allowed to participate in these activities . Such museums are called 'working museums'.

A good example of a working museum is the Geffrye Museum in London . Here pupils are allowed to dress in replica costumes and take part in practical sessions such as the ' Apprentice woodworker in Tudor times ' . Further practical participation includes writing with quill pens , drama and art work . (Bispham , 1977 .)

At the open-air folk museum at Lejre in Denmark pupils have the opportunity to make use of the facilities to operate a small blacksmith's forge , to fire pottery in a primitive earth kiln , to make vegetable dye in a big pot or to make bricks .

Although our own open-air and folk museums have not yet reached such a level of active pupil participation , there are museums such as Kleinplasië , near Worcester , and the Willem Prinsloo Agricultural Museum at Kaalfontein , near Pretoria , where pupils can share in household chores like melting tallow to make candles , baking bread in a clay oven outdoors and making butter by hand . On the farm the earth is ploughed , wheat is threshed and pupils can hear the blacksmith's hammer ring while his hearth sends up showers of sparks . They can also discover how coffee beans are roasted and mampoer , or peach brandy , is distilled in an old-fashioned copper still . At Gold Reef City , in Johannesburg , the pupil will also be able to gain something of that elusive 'feel' or style of the late nineteenth century .

Many South African museums also include active pupil participation in their education programmes . In an effort to meet this need the education officer at the Kaffrarian Museum demonstrates candle making amongst other processes and pupils are encouraged to take part in these activities . For certain lessons , items are taken to the lecture room where pupils can handle , feel , smell , hear and

taste them . The Children's Touch Museum in Port Elizabeth also realizes the educational importance of being able to touch things .

In Canada the Royal Ontario Museum achieves great success with what is called "discovery boxes" . Each of these boxes is self-contained and usually contains a few objects lying loosely in the separate compartments . The boxes are designed to be used by one person or by a small group of pupils . Worksheets lead the reader through a carefully planned series of questions and activities that involve the objects in the box . The contents of the box vary in difficulty according to the subject under consideration and to the number of boxes on each topic . (Royal Ontario Museum , 1979 , 12 - 13.) These working museums are popular with education authorities , not only because they breath life into exhibits , but also because they do not view visiting groups of pupils with consternation .

The nature of the history syllabus is now such that it is probable that most pupils will at some stage undertake a study of the locality , either for its own sake or as a starting point for a project . The 1985 C.E.D. history syllabus for standard eight (both higher and standard grade) prescribes a study of the constitutional and/or social and economic aspects of one or more of the following :

- i.' A geographical region , e.g. Eastern Cape , Western Cape , Northern Cape etc.'
- ii.' An appropriate town or city , e.g. Swellendam , Stellenbosch, Graaff-Reinet , East London , etc.' (C.E.D. , 1985, Senior secondary course syllabus for History higher and standard grade , p. 6.)

If it is carefully studied , the syllabus reveals that there is no school in the Cape Province where the pupils cannot study their own local history . A list of province-aided museums and the topics in which they specialise is supplied in Appendix one . It must be borne in mind that there are many local museums which do not meet the minimum requirements which would entitle them to be aided by the

province , but yet offer the student ample opportunity to cover the requirements of the syllabus . As the syllabus prescribes that this section should be dealt with as a project, the teacher can go about this in two ways : he may give the pupils an assignment to do from reference books , or he may ask his pupils to use local resources , such as the local museum , to do research on the topic . The last option is likely to yield the best educational results and will also be more interesting to the pupils .

In King William's Town two of the local high schools send their standard eight history pupils to the Kaffrarian Museum where the museum's historian takes them on a journey into the past by making use of exhibits , old newspapers , documents and a series of lectures on certain aspects , such as the 1820 Settlers , the German Settlers , the early history of King William's Town or whatever topic concerning local history is chosen for that year . These lectures are followed by practical exercises , such as the completion of worksheets , and other exercises in the application of knowledge derived from the lectures . The teachers, who accompany the pupils to the museum for all lectures , assist their pupils in building up a framework for their project . The pupils then have to go back to the museum on their own , if there is a need for further research , in order to complete their projects . According to the museum's historian , he was amazed at the number of pupils who returned to the museum in the afternoons , at the questions they asked and at their interest in local history . Many pupils commented to him that they had never enjoyed history as much as they did while doing the project .

After considering Fairley's three broad categories, it becomes clear that it will not be easy to formulate one definition which will include all museums .

Winckler (1984 , p. 93) writes that ' a museum is that wonderful thing : a shop window . It is a window to the world . It is an open invitation to come and see for yourself' . This description of a

museum might tell us that it is a place where people go to see things , but it does not tell us why we should go there , nor what we may expect to find in a museum . Museums cover a wide range of subject matter and vary in size and degree . It thus becomes clear that , in order to define museums , we have to consider the aims and functions of the different museums . (Cronje , 1984 , p. 5 .) In this study we are concerned with the subject history and we thus focus our attention on museums with a historical inclination such as cultural history museums , " old house " type museums , open-air museums (for example the Kimberley Mine Museum) , military museums, the Transport and Railway Museum , documentary museums (for example Langenhoven's home , Arbeidsgenot , in Oudtshoorn) and museums based on commercial history , such as the First National Bank Museum in Johannesburg.

According to Winstanley (1967 , pp . 2-3) the Oxford English Dictionary describes a museum as ' A building used for storing and exhibiting objects illustrative of antiquities , natural history , fine and industrial art and the likes ' . This description , however, concise and accurate as it may be , does not describe the complete role played by museums in modern society . Winstanley states that museums must be described as places where many kinds of things are collected and preserved for the benefit of generations to come , and for the enjoyment and elucidation of the contemporary society . Inside museums we find the material records of human activities from different periods of time arranged in such a way as to explain their origin , purpose and relation to one another and the whole world in general . There are many kinds of museums , big ones and small ones, some are very good and others not so good , some specialize in a specific topic while others are comprehensive and many examples can be found under one roof . There are museums of wars, musical instruments , of costumes , of ships , of toys and even of witchcraft . Displays in museums are often static and are in fact the only places where these rare things can still be studied .

Up to the Renaissance the functions of museums were categorized by their particular functions such as economic hoard , social prestige, magic , group loyalty , collections stimulating curiosity and inquiry , and art collections stimulating emotional experience . (Unesco , 1973 , p. 145 .) In the late eighteenth and nineteenth centuries these functions were supplemented by the idea that museums also had to serve as archival centres where students could do research in a particular area of inquiry . It is only in the present century that museums have been recognised as educational institutions which , through their collections and knowledge , communicate to society a particular historical reality , which enables people to understand better the world in which they find themselves . (Kröhn , 1985 , p. 355 .) The modern school of thought thus sees the museum as a ' laboratory for the scholar ' and as an instrument of education for the general public , the pupil and the student . After having considered all these functions it should now be possible to agree with the following basic definition of museums , as formulated by Unesco's regional seminar on the educational role of museums in 1985:

'A museum is a permanent establishment , administered in the general interest , for the purpose of preserving , studying , enhancing by various means and , in particular , of exhibiting to the public for its delectation and instruction groups of objects and specimens of cultural value ; artistic , historical , scientific , and technological collections , botanical and zoological gardens and aquariums , etc. Public libraries and public archival institutions maintaining permanent exhibition rooms shall be considered to be museums', (Unesco , 1985 , p. 12 .)

Because there is still great ignorance in South Africa concerning the term open-air museum , it is deemed necessary that attention should also be given to this concept . According to du Toit (1980, p. 2.) an open-air museum is not just a sculpture garden or a

collection of agricultural implements exposed to the elements . She defines an open-air museum as a collection composed of popular and pre-industrial architecture : houses of shepherds , farmers , fisherman, craftsman , labourers and shopkeepers with their outhouses, places of business , shops and in general a variety of examples of ecclesiastic , secular , urban , rural , public or private architecture of this kind . This eventually comprises examples of great architecture which could not be preserved on the original sites . These buildings , farmyards , kraals , dwellings and industrial sites are displayed with their appropriate furniture and equipment . These establishments are open to the public for their enjoyment and for educational purposes .

Kröhn (1985 , p.355.) perhaps comes the nearest to formulating a general definition of a museum when he describes it as :

'an educational institution which through its collections and knowledge communicates to society a particular historical reality , thus enabling members of the community to gain a better understanding of the world in which they live' ,

CHAPTER THREE

THE EDUCATIONAL PURPOSE OF MUSEUM VISITS

Increasing concern has been expressed about the state of history teaching in South Africa . History is rejected by many secondary school pupils - perhaps in revolt against the rote-learning of long syllabuses and perhaps because history seems to lack relevance in the eyes of the pupils . The future of history as part of the school curriculum might well be in danger .

In his M.Ed. thesis Liebenberg (1972 , pp. 23-25) lists the following reasons , given by both pupils and teachers , for the decrease in the number of pupils who take history at secondary school level in White South African schools :

- The mass of memory and learning work which has to be reproduced in the examination ;
- The apparent lack of utilitarian value in the subject .

Van den Berg and Buckland (1983 , pp. 2 - 4) supported by van Jaarsveld (1983 , p. 6) supply other reasons for history's declining status amongst pupils:

- The subject is taught in such a way that the pupils are passive recipients of a growing body of facts .
- Textbooks play too dominant a role in the history classroom .
- As a school subject history is seen as an endless flow of undisputed facts, which have to be memorised daily and regurgitated during tests and examinations .
- The training of teachers is also blamed for producing teachers who present history as a fixed body of knowledge which has to be reproduced in the examinations .

According to Reeves (1980 , p. 2) the fundamental problem is that we are not really sure what kind of study history is meant to be . Of what value is it as an experience if it has no immediate practical use , if it does not give us skills to find our way

through life , or if it cannot fend off the cultural shock of our age ?

The belief that only practical utilitarian knowledge should be included in the school curriculum has thrown an ominous shadow over history as a school subject . It is necessary , therefore , to have a look at the aims and objectives of history for the Junior and Senior Secondary Schools , as set out by the 'core' syllabus , approved in 1983 by the Joint Matriculation Board and the Committee of Heads of Education .

In the 1983 Junior and Senior Secondary syllabuses for South African schools , six general aims are set out :

- 'a) to contribute to the personal development of pupils ;
- b) to contribute to the development of a sense of citizenship ;
- c) to contribute to the development of positive attitudes and values ;
- d) to contribute to an understanding and appreciation of their heritage and that of other peoples and cultures ;
- e) to contribute to their understanding of the unique nature of individual events ;
- f) to contribute to their understanding of history as an academic discipline and the intellectual skills and perspectives which such a study involves'. (Van den Berg and Buckland , 1983, p. 9.)

Van den Berg and Buckland note that there are other specific aims in the 1983 syllabuses which deal with historical knowledge such as historical context , concepts , positive attitudes and values which can be internalised by studying the past , the time dimension and historical skills . Under general remarks it is stated that the syllabuses are designed ' to integrate the teaching of content, skills and attitudes and to allow for harmony between the learning process (the "how") and the learning product (the "what") '.

Although it might look as if there is a recognition in the syllabuses of the need to move away from the earlier restricted emphasis of facts , there is little guidance on how teachers are to implement this approach , which focus more on the "how" of history and on the teaching of historical skills . The result of this is that the core syllabuses have as their aims sequences of suggestions resting upon the instillation of a body of historical knowledge , at the expense of any significant attempt at coming to grips with the benefits of an understanding of history as a discipline . This could perpetuate the one-directional teaching of facts by the teacher and the memorisation and reproduction of the same facts by the pupil .

Britain's Schools Councils History 13-16 Project is an attempt to solve this problem . Marshall (1983 , pp. 5-6) states that 'this project makes a radical discontinuous move away from the traditional approach by building a component to fit each of their general aims'. These general aims are :

- 'i) a study in modern world history ; (The Arab-Israeli Conflict , The Rise of Communist China , The Move to European Unity , The Irish Question) ;
- ii) a study in depth of a particular society ; (The American West 1840-1890 , Britain 1815-1851 , Elizabethan England 1558-1603) ;
- iii) a study in development through time (The development of Medicine) ;
- iv) a study of local history ; (Themes in British Local History) ;
- v) a method of approach adopted by the teacher'. (Macintosh , 1985, p. 2 .)

In following these units pupils apply the skills learned in the introductory "What is History?" course .

The Project isolates five educational needs which can be answered by this approach ;

- The need to understand the world in which we live ;

- The need to find our personal identity by widening our experience through the study of people of different times ;
- The need to understand change in human affairs ;
- The need to acquire leisure interests ;
- The need to develop the ability to think critically , and make judgements .

In the light of the success and popularity of the project in England and other countries which later adopted it , South African methods of history teaching need to be reconsidered . In Britain the Project has succeeded in eliminating the general problem of the aims being overwhelmed by the sheer weight of facts as we find in the traditional history syllabus in South Africa . (Macintosh , 1985 .)

It might now be asked what the South African teacher can do in order to present history in a more interesting way . It may further be reasoned that the teacher's hands are tied because he is bound by the syllabus and the prescribed method of evaluation . The answer to this must be evident to the enterprising teacher , it is not necessarily the content that needs to be changed , but the approach to the presentation of this content . Where the aims in the core syllabuses are already endeavouring to move away from the past restricted emphasis of facts , the teacher can now use the School's Council History 13-16 Project's approach as guideline to present the content .

Any of the four components of the School's Council History 13-16 Project could be relevant to museum visits , but in the Kaffrarian and Missionary Museums in King William's Town , it would most likely be one or more of the following ;

- (a) an in depth study of a particular society , which could , for instance , be the history of the Xhosas in the Ciskei or the German settlers on the Eastern Frontier ;
- (b) a study in development through time , which could be the development of transport and ;

(c) a study of local history which could be : (i) the development of the system of government of the Xhosas in the Ciskei , (ii) the development of King William's Town , (iii) the role played by the missionaries , the British or German settlers in developing the area today known as the Republic of the Ciskei or (iv) the military history of King William's Town.

Knowing the aims of , and having established guidelines for , an approach which could be followed to 'save' history in South African schools , it is now necessary to have a look at the educational objectives and value of museum visits in order to determine whether they could be used as one of the methods to revive an interest in and a love for history at school .

Oosthuizen (1982 , p. 226) and Duminy et al (1983 , p. 143) state that a museum visit must not be seen as an unusual school activity , but as one of the methods teachers can use to achieve their aim more successfully than they would by using only the classroom . Identifying the objectives of outdoor education , under which museum visits are classified , becomes easier when we presume that outdoor education is merely a very effective additional tool .

Millar (1980 , p. 2) suggests that the general objective of all education is to instruct systematically and develop the mental powers and characters of our pupils to their maximum potential , so that they will grow into responsible citizens who will contribute to their own wellbeing as well as that of their fellow citizens and country .

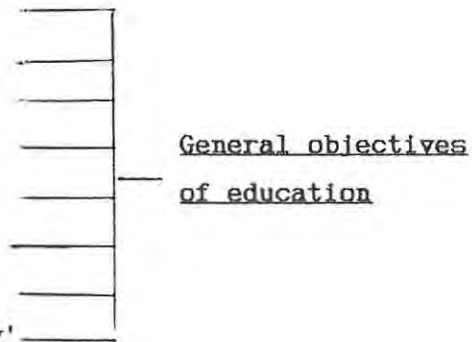
It follows then that the general objective of museum visits must be to contribute to the fulfilment of the general objective of education and the aims as set out in the History syllabus . This means that the teacher has to relate what the pupils learn in the classroom to practical work in the museum .

To achieve this the teacher should avoid the topical approach and follow a holistic approach in his classroom presentation . Very often the presentation in the textbooks and the classroom is compartmentalised and unrelated to reality and this makes a museum visit a difficult enterprise as the two do not necessarily complement each other .

What then is the position of museum visits in the educational hierarchy ? To answer this question we must look at the specific objectives of education , which must be reached in order to gain the general objective . These include :

Specific objectives

- Basic literacy
- Numeracy
- Religious 'literacy'
- Moral 'literacy'
- Aesthetic 'literacy'
- Social and Political 'literacy'
- Youth Preparedness
- Local (environmental) 'literacy'



(Millar , 1980 .)

By meeting the last of these specific objectives , pupils would , hopefully , acquire a basic understanding of their own community and the problems of the world around them and acquire the skills and motivation to solve them .

Museum visits should thus be classified as a highly effective method which could help the teacher in reaching some of the educational objectives in the teaching of history more effectively than using only the traditional classroom methods . According to Engelbrecht et al (1983, p. 210) this is because history outside the classroom aims to ; (i) relate what the pupil learns in the classroom to the concrete reality of the outside world ; (ii) give pupils the opportunity to learn more by experience than mere passive listening

and memorisation ; (iii) and lastly to give pupils an opportunity to discover and to develop their powers of observation .

According to Kruger (1978 , p. 23) the value of study trips and thus museum visits, can be made clear by answering the following questions: Why is a museum visit a good method of learning ? What are its special values to pupils ? What are its underlying educational principles ?

Education is partly a problem of communication , of passing on to the younger generation information , skills and attitudes . Macquarrie (1969 , p. 273) states that the most effective way of passing on knowledge is to present the object itself . If we cannot have the object a model , life-size or scale , serves to give us a three dimensional notion of the real thing .

The value of museums is firstly that they offer primary evidence, the real thing , which can include a variety of sources such as artefacts , paintings , photographs , documents , and sometimes examples of architecture both interior and exterior . Many museums have models of battlefields and historical buildings . (Adams , 1982, p. 3.)

Those who motivate museum visits see the development of an understanding of the past through the presentation of the concrete aspects of culture as the major value of these visits . The problems , difficulties , and limitations of early artefacts can be studied and compared with similar modern examples while at the same time a feeling of the period being studied may be experienced . The value of the experience of handling museum material can never be overestimated . Children do not only obtain the concept of texture , size , shape and weight but also experience the ' magic of age'. (Vodden , 1970 , p. 15.)

Marshall (1983) states that the museum offers the pupils the opportunity to work on their own with the emphasis on activity- and

enquiry-based learning . Here they can struggle with and solve problems in their own way and on their own terms without the teacher dominating their way of thinking . The museum visit thus plays a part in the development of their capability of discovering information for themselves , of making judgements and of expressing their ideas in different practical ways . These experiences produce meanings that are never forgotten . Finley (1977) adds to this by stating that when a child is led to understand and participates in the creation of an article , such as a wax candle , he is some way along the road towards understanding techniques which made possible the displays in the museum . Such a child has had implanted in him some notion of the idea of quality which is a necessary part of moral judgement .

The activities in which pupils engage during museum visits help in the development of what the Schools Council History 13 - 16 Project calls the general abilities of comprehension , application , analysis , synthesis and evaluation . According to Bloom (1956 , p. 190 - 93) these general abilities cover the following skills , which can also be developed in the learning of history .

a) Comprehension

This is the lowest level of understanding . The pupil understands facts when they are related to one another , when he recognises them in a new context , or when other words are used . This ability covers skills such as translation , interpretation and extrapolation .

b) Application

This refers to the ability to apply knowledge and to analyse a new situation . The pupil uses knowledge , experience and facts to solve problems at hand .

c) Analysis

Analysis refers to the ability to separate historical material into its relevant components . This ability covers skills such as the analysis of elements ; analysis of relationships ; and the analysis of organisational principals .

d) **Synthesis**

This is the skill needed to select what is relevant and reject that which is irrelevant . Synthesis covers skills such as : production of unique communication ; production of a plan , or proposed set of operations ; and the derivation of a set of abstract relations.

e) **Evaluation**

Evaluation refers to the ability to examine moral judgements and to discuss them . The pupil must be able to evaluate facts and connect them with certain incidents and events in history . It covers skills such as : judgement in terms of internal evidence , and judgement in terms of external criteria .

A more detailed discussion of these skills can be found in chapter five of this thesis .

In addition museum visits are an aid to the acquisition of skills such as observation and research skills . Pupils are motivated to sift through evidence like a detective and in this way learn to recognise non-written evidence such as might be found in the South African Missionary Museum . The fact that pupils are working with first-hand data collected from primary sources helps them become more critical towards secondary sources .

Pupils , by being exposed to the methods used to find out about the past , can see that history is not rigid , nor is the way we interpret it. Pupils will see that we are constantly finding out things that change our perception of the past . They will learn that what we know of the past today is not necessarily what we will know of the past in future . Pupils will also learn that there are some things to which we can never find the answer .

The museum is also a source of art and culture and stimulates an interest in the cultural heritage in the pupil . Stevens (1970 , p. 454) claims that only as long as we continue to make available to our children emotional and aesthetic experiences , will a love of our own remain alive in our national soul . Each human being also

needs to belong to a society ; by visiting the local museum children may sense this feeling of belonging . (Gordon , 1985.)

Godwin (1953) argues that the effort to satisfy his curiosity will broaden the pupil's knowledge and develop his powers of observation. The Department of Education and Training (1987) however warns that insight is not developed by sight alone . There exist no readymade meanings in the objects around us . We put the meanings in them. Ideas do not register in our minds automatically through our senses. Every individual develops the habit of observing and describing certain features around him in his own way . The skills of observation must be taught to the pupil by the teacher . That which the pupil has seen during or before the visit could then stimulate the need for new questions to be answered , things to be discovered and purposes to be achieved . There is much to see and hundreds of facts which could be learned at a museum . The teacher and pupils therefore have to prepare questions to be answered and ideas and alternatives which could be investigated . This provides some opportunity to practice the skill of seeking relevance and applying principles to new situations .

The museum is of tremendous value in teaching children who are mentally or physically handicapped . Vodden (1970) , Thompson (1953) , and Smith (1972) agree that museum visits have often sparked an interest in more backward pupils where other techniques or teaching aids could not succeed , while at the same time more able pupils experienced a deepening of understanding . Smith (1972, p. 46) writes that handicapped children will often be better than the normal pupil in various kinds of sensory learning . Especially the blind or partially sighted have a potential for perceiving and understanding through the senses of smell , touch and taste , far better than those with normal sight . Those who are hard of hearing might likewise be more perceptive in other senses . According to Burger (1985 , p. 32) the beneficial aspects of museum visits for pupils receiving remedial education are not always realised and this implication needs more attention from remedial teachers .

Wallace (1983 , p. 102-106) writes that another group of not 'normal' pupils who have been largely overlooked until fairly recently are the gifted children , those who have an IQ of 135 or above . These pupils are 'different' because of their knowledge and ability to work at higher levels of intellectual activity . Gifted pupils easily become bored with facts only and need problem solving activities such as analysis , synthesis and evaluation . This can best be illustrated by making use of Bloom's Taxonomy of cognitive objectives . As an example , the topic chosen for a standard three class from Herbert Hurd Primary School , Port Elizabeth , is taken . This topic can also be used in the Kaffrarian Museum . The topic is: 'Museums' with the aim of 'arousing an interest in and understanding of museums and their role in the preservation and display of all facets of our heritage'. Wallace extracted examples of some of the questions at the sixth level of Bloom's taxonomy .

- Knowledge :
- i) Mark and label each display on a floor plan of the museum . Write a short description of each .
 - ii) Draw up a list of museums in the Eastern Cape and note what is housed in each .

- Comprehension : Compare the displays in these museums under the following headings :-

- i) Cultural History
 - period
 - local/national
- ii) Natural History
 - earth sciences
 - plants
 - animals

- Application : This is done after talks by :-

- i) The curator of display .
- ii) The Historian who tells pupils what criteria are used when collecting objects and what to do with the objects in the collection .
- iii) The Herpetologist .

- Analysis : The problems in starting a school museum are listed .

- Synthesis : A proposal for setting up a school museum is drawn up.

- Evaluation : Visit the various museums and historical sites in

town .

Prepare for a class discussion .

For the gifted pupil the value of the museum is vested in the fact that they have 'real' objects , rare objects , old objects , interesting and stimulating objects . Museum staff members are also a treasury of knowledge and talent . In the museum the teacher can find the most wonderful resource centre for use in the enrichment programme .

The understanding of concepts or abstract thought is the last area of benefit derived from museum visits . Understanding concepts and teaching them is closely related to the use of language . There is also a relationship between the development of language ; the internalisation of difficult concepts such as 'feudalism', 'Renaissance' and 'nationalism' and the growth of thinking skills . Marshall (1983 , p. 7) suggests that this concern with the difficulty that children have in the grasping of abstract ideas is closely related to the cognitive developmental ideas of Piaget .

Unwin (1981), Marshall (1983), Morgan and King (1975) and Mussen , Konger and Kagan (1979) all describe the following stages as put forward by Piaget:

- i) **Sensori-motor Period (ages 0 - 2)**: Learning tied to immediate experience .
- ii) **Pre-operational Period (ages 2 - 7)**: At this stage we find the beginning of the separation of the self and the environment. The child can now focus on one aspect of the situation and free association and fantasy-thinking take place .
- iii) **Concrete Operational Period (ages 7 - 11)**: This stage is characterized by thought that is logic and reversible . The child can now distinguish between dreams and facts , but cannot distinguish between hypothesis and facts unless they are connected to concrete things . Classification , arrangement and concept of number can only be attained by the age of eleven years . The History teacher must always take this aspect into

account .

iv) **Formal Operational Period** (11 - adulthood): During these years the ability to frame hypothesis and reach conclusions is developed by the pupil . Inductive thought , the ability to generalise , as well as thinking and reasoning , develop .

Much research has been done to test the practical implications of Piaget's model on history teaching . (Hallam , 1974 , pp.166-168.) The general conclusion is that children reach Piaget's stages at a later age in history than in other subjects . The average child of 12 might be at the end of the pre-operational stage or entering the concrete stage , and not finishing it as Piaget suggests .

Watts , (1972 , p. 19) writes that Piaget has over emphasized the logical and rational definition of thinking , and has neglected those cognitive processes which fall outside his definition . These neglected processes are seen by many as exactly those which might give an adequate account of the learning of history .

Although Piaget's model might currently be under attack by researchers such as Pond (1983 , pp. 3-6) and Watts (1972) decisions regarding history teaching can still usefully be based on his model until alternatives are more fully developed .

It is the duty of every history teacher to be familiar with the development of thought and bear in mind that this development occurs at three levels : the level of perception , the schematic level and the level of abstract thought . According to Esterhuizen et al (1985 , p. 21) it should always be remembered that the pupil's intellectual development can be influenced by the cultural group to which he belongs .

Museum visits play an important role in teaching pupils to understand abstract thoughts , because they involve all the facilities of seeing , hearing , touching and doing . The learning process is thus maximised by museum visits . Oosthuizen (1982 , p.

226) supports this idea by suggesting that history outside the classroom assists in reinforcing the words used in the classroom by using the real thing .

In addition to the educational value of museum visits there are also some practical aspects favouring this type of excursion . It is not as demanding on the teacher as longer field trips , it is inexpensive , there are few transport and no feeding and sleeping problems , exhibits are concentrated , there are few distractions and it is easier to discipline the group . Museum visits can also be used by the junior primary standards and serve as a training field for both pupil and teacher for more extended trips at a later stage.

'From contact with the past man inherits dreams , From contact with art , he will preserve his faith in human attitudes , From contact with exotic things , he will learn to suspend his judgement for time , Then as a positive or prudent dreamer he will discover paths which lead him from the created object to the creator , from the tool to the artisan , from the word to the thinker , Can there still be any doubt to the educational value of the museum ?' (Kröhn , 1985 , p.359.)

CHAPTER FOUR

PLANNING AND PREPARATION FOR THE VISIT

The success of the visit is determined in the planning stage . It is here that the seed is planted which will lead to success or failure.

Pupils and teachers often view the visits as something separated from all classroom activities , something that has nothing to do with the learning experience . This attitude will not be found if every visit is well planned and prepared . (Oosthuizen , 1979 .)

The amount of detail required in the planning stage is considerable and no stone should be left unturned in this process . There are two aspects of planning which need specific attention . The first is concerned with essential administrative preparation and the second with compilation of work material and preparation of the pupils for the visit . (Fairley , 1977.) Because planning is such an important stage of the visit , the two aspects , administrative planning and pupil-teacher preparation , will be dealt with separately in this chapter .

The first thing the teacher has to do after having planned for the visit in his scheme of work , is to obtain the permission of the principal . After this has been done the museum must be contacted . Details for discussion with the educational officer or curator would include the date and time of the proposed visit , time of arrival , size of the group , the age range of the pupils , the purpose of the visit , the extent to which help is required and the number of teachers accompanying the group .

It is of great importance that a teacher wishing to undertake such an excursion , should know the general policy and specific procedures for educational excursions of his specific department of education .

Although we focus most of our attention on the planning of short visits and one day excursions , visits to museums are often included in the programmes of school tours . For this reason reference will also be made to the requirements and procedures for planning school tours.

The teacher accompanying the group is usually the person immediately responsible for the planning and organisation of the visit . It is up to him to ensure that all administrative arrangements are carried out and that pupils are well prepared for the visit and behave themselves well during the visit . (Duminy , 1983 .)

The final responsibility , however , always rests on the shoulders of the principal. He must see to it that all administrative requirements have been adhered to and that the teachers appointed by him to accompany the pupils are fully aware of what is expected of them . When the group consists of both sexes , it is advisable that both male and female teachers accompany the group .

The safety of the pupils , both on the journey and during the visit, is of the utmost importance and the principal must ensure that it has been provided for . For this reason untrained or inexperienced pupils should not be left to their own devices , but must be under the firm control of teachers . A teacher with a knowledge of first aid should always accompany the group if possible and a first-aid kit must be taken on all excursions lasting one day or longer . (C.E.D. , 1982 .)

It is normally the function of the principal to obtain the permission of the school committee or governing body of the school and of the inspector except in the case of short or one-day visits. Parents must be informed well ahead of time that a visit is being planned and how the visit will be financed . No pupil may take part in an excursion without the written permission of his parents or guardian. All departments of education also require that an

indemnity form be completed by the parents of all pupils participating in the excursion .

Organised groups of pupils , who are permitted by the department of education to go on approved educational tours or visits during normal school hours , are regarded as being present on the day or days in question . The absence of teachers who accompany such a group is also not debited as leave .(D.E.T. 1987 .) It is important that pupils who remain at school continue with their normal school activities .

As an indication of the detailed control measures imposed by education authorities , examples will be given of the regulations devised by the two departments most closely linked to the area around King William's Town : the D.E.T. and the C.E.D.

In addition to general policies and procedures required by most education departments , the following instructions and procedures must be followed by schools under the jurisdiction of the D.E.T. . These are often exhaustive and could limit enthusiasm .

a) Permission for the excursion to take place must be granted by the governing body at an official meeting . Such permission must also appear in the application Form A (Appendix two) which must be completed in triplicate and signed by the principal .

b) Prescribed letter number 3 (Appendix three) must be completed by the parents of all pupils wishing to take part in the excursion .

c) In cases where the school wants to take excursions to places in its own region , the Circuit Inspector , in consultation with the Assistant Director , will consider giving his approval , provided that the prescribed application form reaches him at least three months before the proposed visit . When places outside the borders of the Republic of South Africa , for example one of the independent states , are visited , the head office of the

Department: Educational Tours section in Pretoria will make the necessary arrangements with the officials of the place of interest concerned . In this case the Circuit Inspector must receive the usual application form at least six months before the intended visit. (Engelbrecht , 1983 , p. 212.)

d) Where a lecturer guide has been appointed in a region of the department , he will make the necessary arrangements with the official of the museum the school wishes to visit . The Circuit Inspector will subsequently notify the principal . If there is no lecturer-guide the principal or a teacher appointed by him , will make the necessary arrangements. No excursion may be undertaken without proof of prior arrangements with the officials of the place of interest .

The lecturer guide or principal will now draw up a plan of the visit. If drawn up by the lecturer guide the plan will be forwarded to the school (Appendix four) . No school will be allowed to depart on any excursion without this plan and where applicable the letter of notification (Appendix five) . The teacher in charge must study this notification carefully , especially the section on admission fees .

e) A report in quadruplicate on form C (Appendix six) , indicating the success or failure of the excursion has to be handed to the Circuit Inspector by the principal immediately after the excursion . A financial statement has to accompany this report . (Engelbrecht , 1983 .)

f) Should any alterations to the original arrangements be necessary, the Circuit Inspector must be notified immediately .

The D.E.T. also sets the following conditions for the approval of educational excursions :

a) No excursion may be undertaken during the first four weeks of the year or during the last term of the year . Pupils may not revisit a place of interest within two years . This excludes visits to museums where different topics may be studied .

b) The maximum number of pupils which will be allowed to go on an excursion is sixty . (D.E.T. , 1987 .) There must be at least one teacher for every thirty pupils . A group may consist of either primary or secondary pupils .

c) Approval for the excursion must be given by the Circuit Inspector before any arrangements can be made for the collection of funds . All amounts collected for the excursion must be receipted in the school's ' Tour Fund ' book . In cases where an admission fee is charged , the total amount should be paid by means of a postal or money order. If there is a balance of money after the excursion , the parents must decide at a general meeting what is to happen to this money .

Should it happen that an excursion is cancelled , all the parties must be notified well in advance and parents' or children's personal contributions must be refunded , as well as donors' gifts .

The necessary forms and regulations pertaining to visits and tours must be requested from the school's circuit office . D.E.T. also supplies a detailed list of instructions on the use of forms and letters concerning educational visits and tours .

As is the case with the D.E.T. the C.E.D. has detailed instructions concerning the planning and implementation of educational tours and visits .

For one day excursions and short visits during school hours the following procedure must be adhered to :

a) The school committee must be informed about the planned visit .

b) Permission must be obtained from the parents of all pupils who are to take part in the excursion . An indemnity form must be completed by all parents to exempt the teachers accompanying the group , the school and the department from any liability in the case of an accident .

c) The appropriate application form (Appendix seven) must be completed and , together with the plan of the visit , activities at the scene to be visited , examples of worksheets and follow up activities , must be sent to the Superintendent of Education in good time. In cases where museums have teachers seconded by the C.E.D. , it is only necessary to forward the prescribed form .

Schools planning longer projects (three to five days) approved by the C.E.D. , need merely inform the Superintendent of Education on prescribed form A (Appendix eight) at least one month before the excursion takes place . When schools plan their own long projects , not approved by C.E.D. , they must however obtain formal approval of their Superintendent of Education .

To enable schools to allow complete class groups , from standard three to five , to take part in these longer projects , the C.E.D. provides a per capita grant of R5 per annum for outdoor education . Claims for the payment of these grants will be dealt with as expeditiously as possible by the department . For this reason and for evaluation purposes , principals must , within one week of the completion of the excursion , submit in duplicate , form B and D (Appendix nine and ten) to the Superintendent of Education. (C.E.D. , 1982 , pp. 236 - 237 .)

At the end of each year the principal must submit a summary of outdoor education undertaken by his school on form E (Appendix eleven) to the Superintendent of Education ,

Principals should ensure that excursions and tour programmes are planned in detail and with the greatest care and that parents are

well informed beforehand . The exact time of departure and arrival at each stop must be known . The telephone numbers of the parents , as well as the numbers where the group can be reached must be known. It is also important that the parents and pupils should know well ahead of time what the costs , including pocket money , will be , as well as what type of clothing pupils will need on the tour .

A last administrative consideration is that of transport by school , private or public means and the costs involved . Transport must be arranged at an early stage and the teacher must confirm with the bus company and ensure that that they know the precise time and place of departure . If use is made of the school's own bus , the teacher must ensure that the bus is serviced and in a roadworthy condition .

If we consider the nature of museum visits it has to be recognised that a tremendous responsibility rests on the shoulders of the teacher in charge of the group . Teachers who have experience of arranging excursions would concede that the initial stage of preparation is of far greater importance than is generally acknowledged . It is a generally accepted fact that the hoped-for educational gains depend to a large extent on the skills and experience of the teacher making the preliminary arrangements .

According to Beckedahl (1980) there are essentially three ways in which excursions can be employed by the teacher :

- a) to introduce a new topic ;
- b) to simplify or clarify the existing theoretical knowledge of the pupils ;
- c) for the consolidation of work by emphasizing the interactions between the different facets of the subject .

The teacher must also consider at least ten points when preparing for the museum visit . Some of these have been analyzed by Oosthuizen (1979 , p. 18.).

- a) What does he aim to achieve with the visit ?
- b) What is the nature of the visit ?

- c) What is the theme of the visit ?
- d) Which resources are available ?
- e) What are the demands of the syllabus ?
- f) What will the short and long term benefits of the visit be ?
- g) What form will the follow-up take ?
- h) How can he involve the pupils ?
- i) How long will the visit last ?
- j) To what extent can he expect the museum staff to assist him in achieving the above ?

After answering these questions , the next step will be for the teacher to visit the museum . He now has to decide whether he must conduct the visit himself or whether he must make use of the museum's educational officer or other members of the museum staff . In cases where the museum's programme and the school syllabus are interrelated museums usually circulate lecture topics to the schools at the beginning of the year . Most museums also indicate to teachers in this circular how the visit should be arranged and how pupils should be prepared for the visit . In such cases the museum's education officer also prepares the worksheets . This however does not mean that the visit is a holiday for the teacher who accompanies the pupils . The teacher is still responsible for the safety and discipline of the pupils and such a visit will be useless if the teacher does not do any follow-up work with his pupils once they are back at school . For this reason the teacher should take down notes and acquire as much information on the topic as possible during or before the visit .

The teacher must also ensure that there are adequate suitable reference books on the topic in the library . These references will be needed by the pupils during their pre-visit and follow-up work .

After the preliminary visit the teacher must plan the briefing of his pupils , the implementation of the visit and the follow-up carefully.

Many principals and teachers feel that it is better for pupils if their own teacher takes them on a tour through the museum because museum staff often do not know how to convey the information to their young audiences . On the other hand Eckhardt (1953) , reasons that the argument has been settled in favour of the museum guide , because teachers do not have the expert knowledge . Liberg (1955) supports Eckhardt and states that it is his experience that pupils find it stimulating to hear someone other than the teacher . Although this might be the opinion of many educationists , (especially in museums where there are seconded C.E.D. teachers or D.E.T. lecturer guides) the author cannot agree with the statement of Eckhardt in full . There are many museums in the Cape province which are staffed by untrained personnel . It must also always be borne in mind that the teacher knows his pupils well , he knows what their abilities and needs are and what their social and cultural backgrounds are . Museums often use the same worksheets and lectures for all pupils irrespective of their age , ability , experience , social and cultural background or language ability . For these reasons the teacher is best equipped to handle all aspects of the visit . This does not mean that he must not make use of the experience of the museum staff . During the initial visit the teacher must gain as much information as possible from the museum staff . He can use their worksheets as guidelines for his own and tap their experience in order to achieve his aims with the visit .

In his planning the teacher must make provisions for adequate time during the visit for the explanation to take place and for the pupils to complete their worksheets .

When planning his visit the teacher should concentrate on one , preferably syllabus-related , topic and a few characteristic objects. Barrand (1969) warns that the museum should be used wisely and discriminately . No attempt should be made to see everything during one visit .

All teachers accompanying the group must be told by the teacher in charge exactly what is expected of them . It must be remembered that most museums prescribe that one teacher for every thirty pupils should accompany the group and advise schools that groups should not be bigger than sixty pupils at a time . Experience has taught the author that the best results are achieved with groups not bigger than twenty students at a time . This is especially the case with primary school pupils .

If pupils have to travel a long way by bus , the teacher will have to plan some activity to keep them busy during the journey . Some teachers use special worksheets for this purpose . The author has , however , found this practice impracticable as pupils find it difficult to complete worksheets on a moving bus because there is a lack of space and they find it hard not to watch the passing countryside . It has been found far more efficient to ask pupils to refer to a simple reference map with the teacher pointing out places of interest along the way . Enough time for singing must also be allowed .

It is the experience of the author that a final preparation check-list comes in very handy during the last minute rush . This check-list must be drawn up during the initial planning stage . Items can always be added as the need arises . Appendix twelve is an example of the check-list drawn up by the writer while planning for his pilot studies in the Kaffrarian and South African Missionary Museums.

Involvement is the key to any learning process and the teacher should strive to get every pupil involved in the planning , conducting and evaluation of the visit . Freeberg (1965) recommends the formation of a pupils' committee to work on rules on safety , pre-visit research , courtesy , refreshments and other assignments . This committee , under the guidance of the teacher , should work out all details with fellow pupils before the day of the visit . On the day of the visit the committee should inform

classmates about rules concerning travel arrangements , safety measures and expected conduct in the museum .

Wallace (1985) states that many pupils go through school acquiring what he calls ' pigeon-holed ' facts , with no idea of why they have to learn them or how to use them . In South Africa , with our syllabus-based teaching , this is often the case . The danger therefore exists that when pupils visit the museum for a specific topic , the knowledge gained is not integrated with their perception of the work done at school and the real world . For this reason it is of the utmost importance that the teacher brief his pupils before a visit to the museum .

The teacher must supply the pupils with sufficient background knowledge of the topic in the classroom . This could be done by means of teaching aids such as pictures , films and by giving a lesson on the topic . Pupils' attention must be drawn to the fact that whatever they will see in the museum is a practical and visual continuation of what has been done in class .

During this briefing the class must be given detailed instructions of what will be expected of them and of how they are to work (in groups or individually) . If they have to work in groups , the groups must be decided upon before the visit . They must be told what to take along , for example pencils , rubbers , clipboards and extra paper to write on . It is also important that pupils know beforehand when and in which form they must submit their notes after the visit and whether they must only complete the worksheets or must also make additional notes and draw maps , sketches and diagrams . (Dannhauser , 1987 , p. 86.) It might also be a good idea to hand out the worksheets before the visit . This gives pupils the opportunity to read through them and know what to look for once they are in the museum . Pupils should also be told what form the follow-up work will take . If they are expected to write an assignment afterwards , it will be necessary for them to take down

extra notes , ask more questions , collect pamphlets and enquire about resources .

Atwood (1977) writes that although teachers might try to make the learning experience interesting and unique , they often neglect to give pupils the necessary tools (or skills) for opening the right doors , despite the use of educationally-sound worksheets . A few of these skills which could be needed during the visit are investigatory techniques , organisation skills , observation skills and collecting of data . These tools must be sharpened in class before the visit . Appendix thirteen is an example of a guide which could be handed to pupils to assist them in observing objects and in placing these objects into a historical context .

A part of this pre-visit briefing could take the form of research by the pupils . They could be given individual tasks as well as group assignments . One group might be researching biographies while another might be drawing time-lines . Learning about new things in the museum and viewing objects on display is likely to be marred by difficulties in retaining such information . If pupils however had prepared themselves on the specific topic they would be able to apply such knowledge to their work in the museum and be more selective in their viewing . (Graves , 1982 .)

It would be advisable to lecture the pupils on respect for museum property . They should be informed of the historical value of museum objects and told how to handle them .

Pupils must understand that the visit is an extension of the work done in the classroom beyond the walls of the school building . (Macquarrie , 1969 .) This means that behaviour and attitudes considered appropriate in the school are also expected during the visit . There should thus be no playing or rowdiness during the visit. Pupils should also be informed beforehand what to wear if travelling a long way from school , and whether food and pocket money might be needed . The experienced teacher will inform his

pupils about the toilet facilities at the museum and when these could be used .

Specific jobs could be assigned to all members of the class so that each one is involved in the project . In primary classes, "recorders", "observers" , "guides" , "feelers" and "smellers" could be appointed . All this helps to stimulate interest . (Swan , 1978, p. 4.)

It is not uncommon for children to become lost in a strange environment . For this reason the procedure to be followed in the event of one of them becoming lost must be explained in detail . The "buddy" system or a small-team approach , planned before leaving the school , could be of great assistance in keeping track of pupils .

Both the D.E.T and C.E.D. state that follow-up should take place after every excursion , but there is no real mechanism to force teachers to follow-up or evaluate . Superintendents of Education and Circuit Inspectors , however , encourage teachers to follow up excursions and in many cases proof of follow-up work is asked for . Graves (1982) writes that in cases where follow-up activities are excluded or inadequate , failure is evident .

Follow-up work is important for the following reasons :

- After the visit it will only be natural for the pupils to want to discuss what they have experienced , and they should be given the opportunity to do this . Insight often only takes place during this follow-up period .
- There is often a failure to correlate and integrate the experience with other subjects or to share the learning experience with fellow pupils . It is therefore necessary for the teacher to check up on

the new learning in order to relate it significantly and clarify areas of confusion .

- Swan (1978) sees the follow-up as the most important phase of the visit . If the teacher shows no interest in what the pupils have done or fails to encourage them to express their reactions , he is in fact telling them that the visit was of no importance . This would establish a negative motivation for future excursions .

- If the teacher wants his pupils to receive maximum benefit from the visit , some form of processing must be done . The sequential flow of teaching strategies postulates the need for the intake of information to be alternated with processing , transforming and synthesising it . (Graves , 1982 , p. 314.)

- Planned follow-up work must be done in order to correlate the intended and the incidental education which might occur during the visit .

- The ideas or questions that were unanswered on the trip must be listed to determine if additional visits or study are needed .

The main purpose of the follow-up is to recall and reinforce . Pupils should be encouraged to seek answers to the problems they encountered . It is up to the teacher to direct the co-ordination of data , in this way helping the pupils to acquire skills such as analysis and synthesis . These activities should involve the maximum pupil activity and the minimum of teaching .

The type of follow-up work will be determined by the phase in which it takes place , the objectives of the visit , and the age , aptitude , ability and interest of the pupils . The personal observations and investigations of the pupils can be related to the classroom activities by means of discussions , reports , projects , role-play, displays and group presentations .

Graves (1982) suggests that follow-up can occur in the following three phases :

a) Immediate follow-up occurs while still in the museum or immediately after the group's return to school . This would include

the completion of the worksheets , summarising the new knowledge and rectifying misconceptions .

b) The intermediate stage comprises the collection , collation and display of materials such as guidebooks , photographs , drawings , models and completed projects .

c) The long term follow-up involves the building on existing knowledge of new knowledge derived from the visit and further study and research.

Swan (1972) argues that evaluation may take place on a continuous, informal basis , or may be formally structured as often required by the principal or director of education . Most modern museums realise their responsibility towards the education of the public . Judgement by teachers concerning the value of the museum's exhibits and lectures and their recommendation for improvement are appreciated by museum staff . In these cases the following two questions must be answered : (a) were the objectives of the visit accomplished efficiently and effectively ? ; and (b) should any changes in purpose and implementation be made to maximize the visit's impact ?

Evaluation must always focus on the objectives of the visit . These usually include objectives dealing with the pupil's learning experience and the acquisition of historical skills , the appreciation of the rich historical heritage of his town or country and lastly the effect the visit has on the child's recognition of his individual worth and the interdependence of all mankind by his participation with others in experiences in the museum .

To assess adequately whether a visit has been successful or not , it should be evaluated in terms of desirable pupil change . Due to insufficient progress in the measurement of pupil behaviour and the definition of 'desirable' this is not possible at this stage . Many changes might also occur in the long term and it would therefore not be wise to rely on only one approach .

There are five methods of evaluating the visit . They are :

- a) A variety of sociograms and interest and appreciation inventories could be used on a pre-visit and post-visit basis . These methods will very seldom be used by the teacher in the school , but might be used by a department of education or an individual researcher .
- b) The subjective judgement of the teacher , based on careful and trained observation .
- c) It should be possible for the experienced teacher to judge the value of the visit to a certain extent by assessing the worksheets , projects , discussions and post-excursion tests .
- d) According to Freeberg (1965) the pupil's own interpretation of the meaning and value of the visit is a necessary part of his learning and development . The age and ability of the pupils should guide the teacher when adapting pupil evaluation for use with his pupils .
- e) The teacher must also complete an evaluation form for himself . This can be done on the prescribed form or might be drawn up by the teacher himself . A self-evaluation questionnaire (Appendix fourteen) could also be used .

When assessing the visit for his final report , of which one copy must be filed in the office and another forwarded to the circuit inspector or superintendent of education , the teacher must evaluate the experience primarily on how well the instructional objective was achieved , how well the newly learned information was related to the information acquired previously , and how well the information gained could serve as the foundation for future instructional experiences. (Duminy , 1983 , p. 146.)

This chapter has apparently stressed minute details of organisation, both for learning and for control requirements . There is no doubt , however , that without planning and follow-up work the efficacy of museum visits is greatly reduced .

CHAPTER FIVE

THE COMPILATION OF WORKSHEETS FOR MUSEUM VISITS

Before the teacher starts to compile his worksheets he needs to examine the reasons for using them . There are many teachers who doubt the value of worksheets and many more who have certain reservations about their use , some rejecting them altogether and others accepting their validity only under certain circumstances . It is also unfortunately true that many teachers use worksheets merely to prove to parents , principals and educational authorities that they did visit the museum as stated in their schemes of work .

It is necessary , in the first instance , for the teacher to consider carefully the purpose of a museum visit . Four teachers , from local schools , consulted on this issue stated that the main purpose of museum visits is to make history become a reality . It is, however , questionable whether history becomes a reality when pupils have to listen to a long lecture and are then allowed half an hour to rush from one display to another .

It can be claimed that museum visits can be divided into two definite groups : those visits used to introduce pupils of whatever age to the museum and those aiming at enriching and stimulating the pupils' interest in a specific topic . In the second case pupils are taken to the museum to achieve the enriching and imaginative experience that the teacher would wish them to have . This cannot be achieved by looking and observing alone . To develop both cognitive skills and emotional responses , the pupil must record the results of those observations - descriptive , analytic and deductive - in writing . An efficient and effective way to achieve this is to make use of worksheets .

The first reason for using worksheets is to give the pupil an opportunity to work on his own , Except for an appropriate

introductory lecture , he can now work at his own pace and level of understanding . Graves (1932) , claims that museums do not merely provide information on the content and nature of history , but also act as a learning 'laboratory' where pupils will be able to practise certain intellectual skills .

The second purpose of the worksheet is to supply the pupil with a framework by which he can study the displays on a specific topic . The kind of thinking required by the questions in such worksheets should develop and stimulate the pupil's interest and a higher level of thought , by demanding of him historical understanding and imagination .

Worksheets can introduce pupils to historical methods . The pupil now becomes "the historian" who , by making use of the sources on display and the teacher's leading questions , can draw his own conclusions . By looking at Bushmen paintings , by handling stone age implements and by seeing illustrations and reconstructions of their way of life , the pupil can now attempt to reconstruct the past . According to Burston (1972 , p. 231) this is exactly what history at school should be trying to do . Fairley (1977) suggests that worksheets can help with motivation , sustain interest and direct effort towards the specific aim .

Which then are the skills which could and should be developed by means of museum visits and the accompanying worksheets ?

The Schools History Council 13 - 16 Project (1972 , p. 40 - 42) for instance , argues that the activities in which history pupils are engaged should help to develop **abilities or skills** such as empathy , judgement and analysis . These can be listed as :

- Skills for collecting information from a variety of sources
- Skills for comprehending information
- Skills for evaluating information
- Skills for making inferences and hypothesis
- Skills for recalling information

- **Skills of synthesis**

The Department of Education and Science in Great Britain (1985 , pp. 18 - 19) stresses some other objectives for pupil progress in historical skills . These are :

- **Reference and information-finding skills**
- **Skills in chronology**
- **Language and historical ideas**
- **Use and analysis of evidence**
- **Empathetic understanding**
- **Asking historical questions**
- **Synthesis and communication using basic ideas**

The grid (Appendix fifteen) describes in broad general terms the concept of growing complexity and sophistication . According to the grid an eight year old pupil should for example be able to manage the skill of 'language and historical ideas' by being able to use terms commonly used in stories of the past . At the age of fourteen the pupils should be able to use an increasing number of terms arising from topics studied (for example free trade , invention and imperialism) . The pupil should also be able to use terms commonly used in historical explanations (for example motive , cause , reform , economic , and social) .

Sylvester (1980 , p. 29) also sets possible objectives of history teaching into the twelve to eighteen year age levels . The basic aim of Sylvester's grid (Appendix sixteen) is to offer teachers a starting point from which they might be able to assess the progress made by their pupils . Skills emphasised by Sylvester are :

- **Reference and information finding**
- **Chronology**
- **Language**
- **Understanding evidence**
- **Empathic understanding**
- **Historiography**

Sylvester then looks at these skills according to the age at which the child should reveal or obtain them . For example , the skill of

'synthesis' should be revealed by a twelve year old pupil in the form of giving a description in writing of some past events or situations . At the age of fourteen the pupil should be able to state information in a graph or diagram and write an account of some past event in terms of their causes . At the ages of sixteen and eighteen these abilities should become progressively more sophisticated . The Sylvester grid thus also describes in broad terms the concept of growing complexity and sophistication of historical skills .

Although both these grids concern the total teaching of history and not only the museum mode , it is hoped that they could assist in giving certain historical skills the chance to emerge or to be inculcated in the pupils . It must also be borne in mind that they are not a precise measure of pupils' abilities , but rather a projection of teacher objectives for the pupils at the chronological age given . These guidelines should be used by the teacher when compiling his worksheets . These skills , which are all linked with museum activities could , however , only be achieved by pupils if they receive many opportunities to practise these activities and if careful control , guidance and the provision of graded stages are exercised by the teacher . Whether this link between skills and museum visits does exist , will be dealt with later in this thesis .

Because the internalisation of all historical skills should lead to final aims , the following final aims of museum visits could be defined :

Language concepts : The ability to use terms related to some particular historical period studied ; to distinguish between general or specific historic meaning of words ; to reproduce in oral or written form a structured account which , by using evidence , leads clearly to a credible conclusion .

Chronology : The ability to put an extensive range of events , objects or historical pictures in sequence ; to understand the sequence of historical periods : to define historical period terms ; to make a chart that records events in different aspects of history.

Comprehension : The ability to understand information in such a way that the pupil knows what is being communicated and can make use of the learned material without necessarily relating it to other material . Comprehension includes objectives , behaviours or responses which represent an understanding of the literal message contained in a communication . Bloom (1956 , p. 89) names three types of comprehension , namely translation , interpretation and extrapolation .

Empathy : Ability to "experience" the past ; to make an imaginative reconstruction , that is not anachronistic , of a past situation based on several pieces of evidence , including historical fiction , and exploring some of the feelings participants might have had at the time ; to consider the viewpoints of opposing sides and of people for whom they may not feel sympathy .

Skills used in worksheets , based upon those already listed , should flow logically , each making greater demands on the previous question . These skills could be listed as :

Observation and information : Ability to recall types of primary source material and to distinguish between closely related types of primary source material and recall types of secondary source material ; to verbalize from visual imagery .

Recall : The ability to recall and use chronological conventions and terminology (such as middle ages , laissez-faire , as examples of general historical vocabulary) .

Translation : Ability to translate information from one level to another , or from one medium (eg. pictures or statistics) to another (eg. words) .

Inference : The ability to find sources of relevant information where gaps exist ; to place each event in perspective ; to recognise the relationship between cause and effect and sensitize oneself to the identity of the past .

Analysis : The ability to break down material into its component parts ; to clarify the communication and indicate how it is organised .

Synthesis : The ability to make notes ; to organise themes or ideas and present findings in an intelligible way .

Evaluation : The ability to distinguish between facts and opinions ; to ask relevant questions ; to analyse data ; to recognise information needed to make a judgement or support an argument ; to recognise lack of connection or gaps in the evidence .

Extrapolation and comparison : The ability to translate as well as interpret a document or object ; to extend the trends or tendencies beyond the given data and findings of the document ; to determine implications , consequences , effects , etc. ; to compare two historical events and draw a conclusion .

The third reason for using worksheets is that they can become a means of assessing whether the objectives of the museum visit have been accomplished and to establish where the organisation and implementation can be improved in future .

Finally , they can act as a form of discipline or control . If pupils have to complete worksheets , they are less likely to use the visit as a "holiday" from formal schoolwork .

It is clear that to meet all these demands , worksheets have to be very carefully constructed . Apart from these specific objectives , the worksheets should ideally enable pupils to obtain more easily a pleasurable experience of the past , and should encourage them to express their own feelings freely .

The teacher can make use of two basic types of worksheets . The first is more open-ended , and poses problems which allow opportunities for a diversity of responses . The second could consist of a highly structured set of tasks to be done or of questions to be answered , and will focus directly on the sources on which responses must be based . Both these types must still meet the criterion of allowing the pupil to work at his own pace .

Examples of open-ended questions given in this thesis could be used for above average and experienced junior secondary and senior secondary pupils . The idea is obviously too broad for primary and average junior secondary pupils .

Teachers often take their pupils to the museum with the idea of learning more about a historic person or a historic event . In these cases the follow-up work might take the form of an assignment and teachers must ensure that pupils receive adequate background knowledge during the pre-visit briefing and that adequate references are available in the library . The following framework , as used by Alderson (1982) might be handed to senior pupils , instead of worksheets , to assist them in preparing for their assignments :

1) When visiting a museum such as the South African Missionary Museum, we might want the pupils to learn the following facts about one of the missionaries :

'His background

His family , the area in which he grew up , influences on him , his education

His profession or trade

His preparation for it , his accomplishments , his influences

His tastes

In architecture , furnishing , gardens , hobbies

His importance

His accomplishments , his way of thinking , his influence'

The following basic concepts could also be brought to their attention:

'This area was a land of opportunity to the missionary

He was dedicated to certain rights of mankind

He was a real person like you and me

He made a difference in the history of this country .'

2) The writer has experienced success by merely posing a few very general problems to Black standard ten pupils which they must try to solve. During visits to the South African Missionary Museum for instance , pupils were given a few questions on a sheet of paper . They were then allowed to try to find the answers on their own .

They jotted down concise notes and used these in the follow-up activities . An example of such a question is :

- Study the display on the left hand side of the main hall and then list 9 beneficial aspects (good things) the missionaries did in the Ciskei . Briefly explain why you think these aspects were beneficial for the Ciskei , (why these things were good for for the Ciskei) .

3) In the worksheet compiled by the writer for use in the South African Missionary Museum (Appendix seventeen) question number 3 is also an example of this type of question :

- When you enter the main hall you find a list of reasons why the missionaries came to South Africa . Write down the three most important reasons to your mind and state why you think that they are important . Discuss your reasons with the other members of your group .

4) Open-ended questions can also be used to assess pupils' understanding of cause and effect . An example of such questions which could be used when visiting the museum to study a specific topic is :

'What led up to the event ?

What really happened ?

Who was involved ?

What was going on elsewhere at the time ?

What were the results ?'

It is hoped that the following concepts will also be highlighted by the visit :

'The importance of the event

The relevance of the event to the present

The value of preserving such articles , documents and other information' (Alderson , 1982 , p. 31) .

5) Another example of such a question can be found in the South African Missionary Museum worksheet (Appendix seventeen) compiled by the writer .

- Explain in one paragraph how you think the work of the early missionaries affected the lives of the inhabitants of this area today (Question number 6) .

In the second type of worksheet questions should be structured to ensure that pupils' answers form a record of information that is brief and clear . Examples of such literal questions taken from worksheets are :

- 1) What did the Bushman use as weapons ? (Appendix eighteen : The Bushman, compiled by writer) .
- 2) Make a list of the missionary societies which came to the Ciskei, write down the names of 2 missionaries who came here and the names of the mission station where they served . (Appendix seventeen : S.A. Missionary Museum , compiled by writer .)
3. Amongst the Xhosa-speaking peoples , cattle-keeping was a female economic activity : TRUE /FALSE . (Appendix nineteen : Xhosa gallery questionnaire , compiled by museum .)
4. Underline the correct answer : The first white missionary to work amongst the Xhosa was [Rev. J. Read - Dr. John Philip - Dr. van der Kemp] . (Museum worksheet .)
- 5) Match the "heads" and the "tails" :

| <u>HEADS</u> | <u>TAILS</u> |
|--------------|----------------|
| San | hunter-herders |
| Xhosa | stone age |
| Khoikhoi | iron age |
| etc. | etc. |

It is normal in such exercises to have more examples in the 'tails' column to force the pupils away from purely guessing .

(Adapted from : Mrwetyana , 1987 .)

- 6) Winstanley (1967) used the display in the Buckinghamshire County Museum to compile separate structured worksheets for varying age groups . In the worksheet for the age group 8 - 9 he , for example , asked pupils to draw a Bronze Age pot , in the worksheet for the age group 10 - 11 pupils not only had to draw the Bronze Age pot , but also had to indicate what these pots were used for . (Appendix twenty .)

Although these are all examples of literal questions and the answers can be found by observation alone , structured worksheets could be used to assess nearly all the other skills defined . Examples of

such questions will be dealt with in another section of this chapter.

Before compiling the worksheet , the teacher must assess the detailed nature of the museum . He must note how collections are housed , in what pattern the exhibits are arranged and the type of labelling used . These are all aspects of the museum which may influence the style of questioning in the worksheet .

The aim of the visit must always be borne in mind when setting the questions . If the aim is to find out more about the Cape Mounted Riflemen , that is what the teacher must concentrate on . The teacher must guard against being sidetracked towards something which he might find more attractive , but which is of less practical value to the immediate aim .

The inclusion of a range of objects which display variation in style and level throughout the worksheet is a desirable feature . This must be planned carefully so that pupils do not only observe and record , but make an analysis and a deduction which involve contrasts and comparisons . In other words , if the worksheet is to be educationally valuable , exercises which require careful thought must be included . This however does not mean that a literal question such as , 'What is the name of the wagon used by the German settlers ?' , cannot serve as introduction to further investigation. Fairley (1977) argues that the inclusion of these questions is warranted since history is a factual subject . According to Fairley even questions with simple 'yes or no' answers can be of value in keeping the pupil on the right track . However , a worksheet which never rises above the level of looking for basic facts cannot be easily justified . Although these questions can be of value for the less able , it is necessary to include more demanding questions in order to maximise the educational experience , such as those in the Merrit hierarchy (Merrit , 1972). It should be noted that these question-types are in an ascending

hierarchical order . Each type presumes an ability to handle successfully the skills demanded by the previous questions .

The question-types which could be used are :

Literal : Pupils must look and read to find the answer , which is directly available .

Skills applied : Observation and information recalling .

Examples of literal type questions are :

- The Bushman used ostrich shells for various purposes . Name two.
(Appendix twenty one) : Bushman , museum worksheet .)
- Name 3 bronze tools (Appendix twenty , Bronze age , used by Winstanley (1967) in the Buckinghamshire County Museum .)

Re-organisation of material : Pupils have to examine exhibits and recognise their relevance , taking information from more than one source or display or from several parts of the same display .

Skills applied : translation , interpretation and understanding of evidence .

Examples of re-organisation type questions are :

- Name 3 different kinds of tools wagon-makers used and explain what each was used for . In which order would he use these tools ?
(Appendix twenty two: Man's progress in transport , compiled by writer .)
- It is 100 years ago . You are a shopkeeper . It is 7 o'clock on a winter's evening . You need to write a letter to your brother . You must also finish some accounts which must be posted to your customers . What preparations would you have to make before you could start writing the letter or making out your accounts ?
(Question set by Tunmer (1987) for use in the 1820 Settlers Museum, Grahamstown , on a collection of objects to illustrate writing in the nineteenth century .) It is an open-ended question for which pupils have to present their own conclusions , and is inductive in the sense that it moves from the specific examination of a number of objects to some generalisations about these objects .

Inference : Pupils have to find sources of relevant information, place events into perspective and recognise the relationship between cause and effect , and motivation . (What is lying behind this ? What evidence or understanding is hidden behind the direct , observable evidence ?)

Skills applied : comprehension , translation , interpretation and extrapolation .

Examples of inference type questions are :

- What do you think the Bushman woman , in the picture , used the the leather bag around her neck for ?
- Why did the Bushman not use iron implements ? (Appendix eighteen: The Bushman , compiled by author .)

Evaluation : Pupils have to analyse data , decide what is good and what is bad and to distinguish between facts and opinion .

Skills applied : synthesis , analysis , extrapolation and comparison.

Examples of evaluation type questions are :

- Explain in one paragraph how you think the work of the early missionaries affected the lives of the inhabitants of this area today. (Appendix seventeen : S.A. Missionary Museum , compiled by writer.)
- Discuss whether you agree or disagree with the following statement: The San (Bushman) adjusted to their specific environment and circumstances very well . (For use in Kaffrarian Museum .)

Appreciation : Pupil has to make an imaginative reconstruction of the past and try to explore some of the feelings participants might have had at the time . Pupil must try to "experience" the past .

Skills applied : Comprehension , comparison and empathy .

Examples of appreciation type questions are :

- If you and a group of friends had to build a house in the veld , far away from any town , what material would you use ? (Appendix twenty three , Xhosa vernacular architecture , compiled by author.)
- Pretend that you are the child of a missionary living in the

Ciskei 150 years ago . Write a letter to a friend in Britain and tell him what life is like in this strange country and what problems you and your parents are experiencing . (For use in South African Missionary Museum .)

As has already been explained , these questions should be set to make greater and greater demands on the pupil leading to a mastery of language concepts, chronology , comprehension and empathy, which are the final aims . The task must, however , always be in line with the age , ability , aptitude and experience of the pupils.

It is important , however , not to set questions for each of the five types of Merrit in isolation . If this is done , irrelevant questions , in so far as the broad aims of the worksheet are concerned , can easily be included . One solution is to decide at the beginning on a culminating question . Then earlier structured questions of the less demanding types can be set , so that they can focus the pupil's attention on the way the conclusion (synthesis) could be reached . For example :

In the 1820 Settlers Museum can be found a travelling case of a Victorian gentleman's clothing accessories . Amongst others can be seen : stiff "butterfly" collars ; celluloid cuffs ; a tight waistcoat and some photographs of late nineteenth century men with jackets buttoned high up the chest . The culminating question in this case could focus on the way in which the clothing controls the body position , and the body position , in turn , reflects the body language which speaks of Victorian values and attitudes . Pupils can now be asked to compare the Victorian dress with an advertisement for twentieth century casual clothes , which produce an entirely different body-language and , by implication , different values . This idea can now be used as framework for all the structured questions . (Tunmer , 1987 .)

In order to draw pupils' attention to differences in dress Fairley (1977) suggests a structured opening question such as : Write a description of the Victorian gentlemen's dress , as if for a fashion

magazine . (Mention "butterfly" collar , celluloid cuffs , tight fitting waistcoat etc.) This is simply a piece of descriptive recording which must be seen as one of the steps leading towards the ultimate problem . The suggestions given in brackets should help to ensure that the answers are rounded out to a greater extent than they might otherwise be .

The writer suggests that structured introductory questions , to differences in the style of clothing (which in turn reflects values and attitudes) could also take the form of a table . For example: - Compare the Victorian wedding dress with a wedding dress which a bride of today would most likely wear to a church wedding .

| | Victorian dress | Modern dress |
|-------------------|-----------------|--------------|
| 1. bodice shape | | |
| 2. neck-line etc. | | |

Questions must always aim at turning the pupil's mind to mental pursuits , rational observation and the formation of conclusions from the evidence at hand . Fairley supplies the following example from a worksheet used by the Glasgow Museum of Transport . The museum has a tramcar dating from 1898 . This car has a central door leading to separate saloons . One , reserved for non smokers , is well upholstered with glass windows , the second , reserved for the smokers , has open sides and wooden seats . Instead of just asking structured literal questions such as : 'Are there differences between the front and rear portions of the tram ?', where the pupil is asked only to observe and compare , the questions could have been asked in the following way : 'Why do you think that the smoking section of the tram had no upholstery on the seats and no glass in the windows ?' or , 'Is there anything that you can see that suggests a reason why the front and rear portions were built and furnished in different styles ?' The last two questions are open-ended and pupils will have to apply the skills of analysis ,

synthesis , extrapolation and comparison in order to present their own conclusion. (Fairley, 1977 , p. 67.)

It is always a good idea to add a few final questions to be done as homework or during follow-up activities such as a workshop where pupils compare the contrasts of the past and the present . Additional information on the topic might then be obtained from the library , in town and at home . The answers to these questions also supply a feedback which could guide the teacher in improving the worksheet and the whole programme for a next-time . (Daniel, 1987.)

A last important aspect to remember before drafting the worksheet is that it must never be assumed that the pupils have the necessary background knowledge to answer questions which are not readily available in the display itself . During the 1987 Ciskei Winter School the writer , for example , gave the pupils the 'Dustbin' exercise taken from the School Council History Project . By studying the contents of their dustbin pupils had to try to find out who lived in a flat and with what the occupants were occupying themselves . The contents of the dustbin included pieces of wallpaper which indicated that the occupants were re-decorating their flat . It would be reasonable to assume that the average White child would know that wallpaper is used to decorate the walls of a house , yet the writer found that not one of the pupils knew what wallpaper is . This led to the Black pupils not being able to manage this task which White standard six pupils found very easy . This type of incident can be prevented by providing a short section of information as an introduction to the worksheet . This is also one of the reasons why the pupils' teacher should compile the worksheet himself , as he should know best what the language ability and background knowledge of his pupils are .

Questions could be formulated in many ways , some more challenging and interesting while others might involve the straight forward jotting down of observations . If the teacher wants a balanced programme for the topic, including preparation , implementation and

follow-up , the grid in Appendix twenty four would come in handy . Graves (1982) drew up this grid to check whether the worksheet set for an excursion to study a Zulu war site , was balanced . This grid was adapted by the writer so that it could be used as a guideline when compiling worksheets for use in the Xhosa Gallery . By using this grid teachers can check whether a worksheet assesses the wished for skills in a balanced way . In the next chapter of this dissertation the use of such a grid will be explained in more detail.

It must always be remembered that the use of the worksheet is only a part of the whole teaching strategy and must thus fit in with the rest of the programme .

For the junior primary , and sometimes even senior primary pupils, tasks should include many simple , direct literal questions . As these pupils enjoy colouring and drawing pictures , use should be made of this to stimulate interest . Pupils can thus be asked to complete the worksheet and then colour in or sketch pictures to encourage a more detailed study. In his worksheet (Appendix twenty) used in the Buckinghamshire County Museum , Winstanley (1967) for example asks pupils to draw a Bronze Age tool and weapon . To make the topic more interesting the outlines of the objects can be numbered and pupils can then complete the sketch by following the numbers . An example (adapted by the writer from a museum biology worksheet) can be seen in Appendix twenty three . Primary pupils also gain a better understanding of chronology when led step by step by means of pictures , as can be seen in the writers worksheet titled 'Man's progress in transport', Appendix twenty two . Another way of stimulating interest could be to compile crossword puzzles on a topic or a section of the topic .

According to Berger (1972 , pp. 77-78) photographs assist one to see relationships which would have been impossible through instantaneous naked eye observation . This also minimises observational distortions due to cultural backgrounds . This is

possible because photographs allow the student to study the object for as long as he wishes and to use other historical skills to solve the problem . Berger states that this would hopefully eliminate cultural bias to a certain extent . He states that by making use of photographs , the ability to verbalize from visual imagery is developed . This should actually be the case with paintings and all other visual objects in the museum . It is therefore necessary for the teacher also to pay attention to photographs and paintings when drawing up his worksheet on a certain topic .

Art , although it might be a personal expression , can and must be used by the history teacher to guide his pupils to experience the culture and spirit of the time in which the paintings were produced. It is true that art changes as the culture in which the artists finds themselves changes . The teacher could for example point out how the church dominated the whole of human life during the medieval times and how all this changed during the Renaissance when man was seen as the center of the universe . Appendix twenty five used by Lally and West (1981) supplies an example of how a painting can be used in the teaching of history , while in Appendix eighteen (Compiled by the writer) question 7 : What does the woman in the picture of a rock-painting have in her hands ? , question number 8 : What was it used for ? and question number 9 : What do you think the woman used the leather bag around her neck for? , the same principal is used to a lesser degree . While questions number 7 and 8 are literal questions and can be answered by observation alone , question number 9 is an example of how a picture could be used to set an inference-type question .

If the history of King William's Town is studied , the following task used by Winstanley (1976) can , for example , be set as part of the worksheet for primary school pupils on a painting of Sir George Grey :

This is a picture of -----
who held the rank of -----
he is wearing ----- and

he has ----- in his right hand .

Near him I can see -----

He lived in the ----- century .

He is important to our town because he -----

Although mostly structured literal questions are used in this task, the last question is open-ended and pupils will have to apply the skill of evaluation in order to present their own conclusions .

Worksheets can also be used to correlate history with other subjects. A comparison can for example be made between the farming equipment used by the German settlers and that used on a modern wheat farm . Appendix twenty six , Die Ossewa , was compiled by the writer to correlate History with Afrikaans . Pupils had to write down idioms which are associated with parts of the oxwagon , as well as their meanings , for example : "Hy is 'n regte lunsriem : hy is baie vuil".

Education officers are always willing to share their experience and worksheets with teachers wishing to conduct visits themselves . These pre-prepared worksheets could save the teacher a lot of time as they cover the different exhibits in the museum . Teachers should, however , study them well before using them with their own class . In most cases pre-prepared worksheets are compiled to cover a broad audience and the language used might be too difficult , or simple for the teacher's specific class . The question types and skill exercises might also not suit the specific group of pupils or might not all be related to the syllabus , age and experience of the pupils . In some cases pre-prepared worksheets might be compiled in such a way that there is no gradual build up of skills and demands towards the final aim . A few examples of such problems in pre-planned worksheets are :

- Appendix twenty one : The Bushman ; question 1 : Why are these people called the Bushman ?

This should have been the last question in the worksheet , as all the other questions lead up to a final conclusion , that is , these

people lived and adapted their lifestyle to their surroundings , the bush . For this reason they are called Bushman .

- Appendix seventeen : Xhosa Gallery ; question 17 : Who is the president of Ciskei ? , and question 18 : Name the capital city of the Republic of Ciskei .

These two questions are examples of acceptable literal questions (in the Merrit hierarchy) but they are totally out of line with the rest of the worksheet , which is concerned with traditional Xhosa lifestyle .

In this worksheet only question 12 : What traditional rites are still performed by some Xhosa people today ? , is not a literal question because the answer can not be found in the museum. All the other questions could be answered by observing or reading the labels and no other skills are assessed in the worksheet. There is no final aim towards which the structured questions lead . This worksheet therefore only assists the pupil to gather information and does not assess or develop any skills worth mentioning .

- Appendix twenty seven (museum worksheet) : David Livingstone : although there is a re-construction of Livingstone's room in the South African Missionary Museum , the worksheet never refers to it and fails to exploit the reconstruction . Pupils would have been able to complete this worksheet by consulting their textbooks and without visiting the museum .

- In some worksheets problems are poorly posed . In the museum's worksheet : General tour of museum no. 2 : Cultural history (not included amongst appendices) question 4 reads , 'The Xhosa lived very close to nature . They believed in a Creator and that the ancestors could influence their lives . They also believed in many different spirits . These spirits were related to :

- (a) Water : -----
- (b) The homestead : -----
- (c) The forest : -----

Write down the name of one spirit next to each of the above .'

This question would have been more clear if it were formulated :

- The Xhosa lived very close to nature . They believed in a Creator and that the ancestors could influence their lives . They also believed in many different spirits . Write down the name of a spirit which was related to each of the following :

(a) Water : -----

(b) The homestead : -----

(c) The forest : -----

The fact that the majority of museum worksheets only make use of structured questions (very few open-ended questions could be found by the writer) and that skills such as extrapolation , evaluation , analysis , synthesis and empathy are seldom , if ever , exploited in the worksheets seen by the writer , is his major criticism of these pre-prepared worksheets .

Pre-prepared worksheets could be used by the teacher as guideline when compiling his own worksheets . Care must however be taken that he adapts the pre-prepared worksheet to suit the needs , experience , language ability and age group of his pupils . The general guide lines for compiling worksheets (as discussed earlier in this chapter) must always be borne in mind when worksheets are adapted . In some cases it might only be necessary to add a few questions or a new section to the existing worksheet . The writer for example found that the museum's worksheet on the Xhosa Gallery only covered traditional history (except for the two misplaced questions already mentioned) . In order to also draw pupils' attention to the social change which is taking place and the lifestyle of the Xhosa today , an additional worksheet (Appendix twenty eight) was compiled to be used in the Xhosa Gallery .

Examples of pre-prepared worksheets adapted by the writer are Appendices seventeen , eighteen , twenty two , twenty three and twenty eight . After pupils used these worksheets it became apparent that the worksheets could still be improved to a great extent .

Examples of questions which need further attention are :

- Appendix twenty two : Man's progress in transport . Question 1 ; Name one way in which man transported goods before he tamed wild animals . (domestic animals) Next to this question there is a picture of a man-drawn sleigh . This question could be easily misunderstood by the pupils as man could also carry goods in his hands or on his back . The bracketted words 'domestic animals' , could also lead to misunderstanding as it might lead the pupil to think that wild animals are also called domestic animals .

- Question 7 in the same worksheet might also lead to confusion as it is a big jump from wagons to the steam engine . More explanatory information should have been provided and the period in which the use of steam engines and wagons overlapped , could have been indicated.

- Appendix eighteen : The Bushman . Question 3 : These people could not read or write . Write down how we know about them and their way of life . There could be a gap in reasoning between the two underlined words .

- Question 10 and 11 in the same worksheet : In what did the Bushman carry and store water ? As space is supplied for only one answer and there are a few possible answers , this question could lead to problems when pupils try to answer the next question : Why did they not use something else as container ? For question 10 , ostrich eggshells or clay pots was expected as answer and for question 11 pupils were expected to indicate that tins , bottles or plastic containers could not be used by the Bushman , as these modern containers were not yet available to them . This is however not clear from the questions .

In whatever way the worksheet is compiled , adequate provision must be made for the insertion of the pupil's answers and observations . Nothing is more frustrating for pupils , and adults , when insufficient space has been provided to record their response .

The worksheet must always look neat and attractive if you wish it to serve as an incentive to the pupil . Care must be taken that style and layout is pleasing and that the instructions and questions do not give the impression of tightly packed lines of typescript .

Illustrations used can be either functional or decorative or both . The writer recommends that illustrations used should be functional, as decorative illustrations are neither stimulating nor directional. Functional illustrations should direct the pupil's attention towards a certain aspect of the display . In order to achieve this , these illustrations should identify with the topic and should be accompanied by questions on the display itself . In appendix eighteen , questions seven , eight and nine would fall in this category .

Fairley (1977 , pp. 69-70) writes that there are certain aspects to remember if you want your worksheet to stimulate and sustain your pupils' interest . The first is that , in order to prevent the content from looking crowded , a full margin should be left round the four sides of the page . This also leaves space for marginal notes . Secondly , the headings of sections must be correct and neatly arranged , spacing between lines should be adequate , and the typing must be neat and correct . All items should be numbered and lastly , when the worksheet has more than one page , the style of presentation and even printing could be changed . In this way variety is introduced and interest sustained .

It requires a determined effort from the teacher to get beyond the simpler questions , but the results are worthwhile . It must however always be remembered that all worksheets must cater for the abilities of your whole group .

CHAPTER SIX

SPECIAL PROBLEMS IN THE COMPILATION OF WORKSHEETS

For worksheets , written communication is necessary . This poses a problem for the less able pupils who cannot express themselves owing to several factors such as slow writing and reading difficulties . Second language pupils often find difficulty with the comprehension of learning material in the following order of difficulty : the interpretation of the spoken word ; the interpretation of the written word ; the generation of ideas in speech ; and the generation of ideas in writing .

It often occurs that less able pupils have such a long history of failure at reading and writing that they are unwilling to tackle even the simplest task .(Gunning , 1978 , p.3.) This problem can naturally not be solved in the museum alone , but the museum might contribute to pupil's confidence . In the museum the pupil deals with concrete objects which assist in deepening the understanding of concepts heard in class . On the other hand care must be taken that the more able and highly able pupils are not "suppressed" .

For many years streaming was accepted as the necessary , logical and best possible solution to handling groups with varying ability . Since the late 60's and early 70's streaming , however , came under attack in Britain and many teachers came to the conclusion that the disadvantages of streaming outweigh the advantages . These teachers started to support the idea of mixed ability groups , believing this practice to be educationally more sound . As most history classes (in both primary and secondary schools in South Africa) consist of mixed ability groups , attention will be given to this aspect in this dissertation .

John Hull (1978 , p. 35) advocates an approach based on graded worksheets . The whole class works on the same general topic , but

each of the three ability groups makes use of a different carefully structured and graded worksheet . Each pupil can work at his own pace on material geared to his own ability . The worksheets differ in their linguistic demands , in the amount of memorization they require , and in the complexity of tasks set . This system ensures that less able pupils receive repeated practice of skills at a fairly simple level , thus reinforcing skills and giving them much needed confidence in their own competence . Meanwhile an able pupil may be required to make an inference which requires formal thinking which some of the less able pupils cannot attain . Although this approach has many advantages , the writer sees it as just another form of streaming .

For this reason Davies' (1975) "stimulus and response" approach is preferred . In this approach the objects in the museum supply the stimulus , while the worksheet should supply the opportunity to follow up and respond to the stimulus in various ways. One worksheet can be used for the whole mixed ability group . This can be achieved by a gradient of difficulty within the tasks set . The less able are expected to complete only the initial simpler tasks , while the more able will complete the whole worksheet , having no trouble with the initial work , but progressing more slowly through the concluding difficult tasks . The initial questions should be relatively closed and reference must be made to specific topics . The more difficult questions should make use of the research material in a different context and should be more open-ended . (Davies , 1975 , p. 51.) The core section of the worksheet contains the essential facts that all pupils should know . Although all pupils can work at their own pace and at their own ability level , no "ceiling" is placed upon the quality or complexity of responses .

It is very important that the pupil understands exactly what is asked of him . There is nothing more frustrating than being interested , but not understanding what the teacher is saying or what is being asked in the worksheet . In schools under the D.E.T. , where pupils are taught in their second language , language is the

most important stumbling block in the teaching and studying process. Great care must thus be taken with the language used in worksheets when Black pupils are taken on a museum visit . Although these pupils follow more or less the same syllabus as C.E.D. schools , the same worksheets cannot be used . The same questions must be asked , but the language used must be of a simpler and more direct level . This problem cannot be solved by using worksheets compiled for lower standards . Bright pupils will soon realise that they are dealing with material already studied in an earlier syllabus . This could lead to a feeling that they are seen as intellectually inferior . In such cases worksheets , covering the same topic , could be prepared specifically to meet the needs of each individual group . Two or more sets could be compiled , geared to different language groups . For example :

- The question ; 'Amongst the AmaXhosa beadwork is mainly a male craft . True or False', would be understood better by a second language pupil if it was edited as follows : Amongst the AmaXhosa beadwork is mainly done by men . True or False .

The teacher knows his class best and for this reason he should study pre-prepared museum worksheets before using them with his class. If these worksheets meet the demands concerning language and intellectual ability he could use them as they are . If they do not meet these demands , the teacher will have to edit the language and add or reformulate questions in order to meet the demands of his specific class , always keeping the criterial skills in mind .

Questions catering for the slow learner should stress the repeated exercise of skills which require simple cognitive behaviour , for example the application of skills such as observation , information, comprehension and translation . Literal questions can be used for all levels of pupils , but they should vary in degree of difficulty. Examples of such questions are :

a) Supplying an answer derived from observing only :

- What was the name for the traditional thatched huts of the amaXhosa ? (Literal)

- b) The filling in of a missing word :
- The earliest inhabitants of South Africa were the -----
and the ----- (Literal)
- c) True or False :
- Amongst the amaXhosa beadwork is mainly a male craft .
(Literal)
- d) Multiple choice :
- The missionary who established a mission station amongst the
amaXhosa on the Buffalo River (where King William's Town is
today) was :
 - 1) Rev. John Brownlee (ii) Rev. Joseph Williams
(iii) Rev. William Shaw (Re-organisation)
- e) Arrangement of facts together :
- Look at the displays and then supply the names of the
missionaries according to the missionary societies in which
they served :
 - A. London Missionary Society 1.....
2.....
 - B. Rhenish Missionary Society 1.....
2..... (Re-organisation)

Questions set for the average child should test factual knowledge as well as comprehension . These exercises should include more difficult skills such as translation , inference , analysis and synthesis . Examples of such questions are :

- What materials did the amaXhosa use in making ornaments ,
clothing , utensils and weapons ? (analysis)
- Were telephones and telegraphs a safe way of passing on
messages during times of war ? Write down a few sentences
to support your answer . (analysis)
- Briefly discuss why you think that the coming of the
missionaries was beneficial to the inhabitants of the Ciskei .
(Evaluation)

Tasks set for the above average pupils should call for reflective thinking and offer a challenge to the pupil . These questions should

test the comprehension as well as the insight of the child . If multiple choice questions are used , the distractors must be such that the pupil will have to think about each one . The more difficult skills , such as analysis , synthesis , evaluation , extrapolation and comparison , should be exercised more often than is the case with average pupils .

Examples of such tasks are the following :

- Look at the display on modern Xhosa life in the cities . Briefly discuss whether you think that civilisation and urbanisation had a beneficial effect on the amaXhosa nation . Would it have been possible for the amaXhosa to remain in their traditional state ? Supply your reasons . (Evaluation and extrapolation)
- Poems could also be used to convey the message of change to pupils . Examples of the last two types of tasks can be seen in appendix twenty eight (compiled by writer) , numbers nine and ten . These tasks can be used for senior pupils only . (Analysis , synthesis , evaluation and exrapolation)

When compiling worksheets for mixed ability groups the criteria as discussed in chapter five must be borne in mind and Graves' grid (Appendix twenty four) could be used to ensure a balanced programme of skills and activities . As was the case with the worksheets set as broad ideal , the compiler must again set questions assessing the more difficult skills (evaluation , extrapolation and comparison) first . He can then proceed setting his questions on a basis of increasing difficulty leading up to the final goal . He could for example set seven literal questions (1 - 7) , three re-organisation type questions (8 - 10) , three inference type questions (11 - 13) , two evaluation type questions (14 - 15) and one appreciation type question (16) .

These questions can now be used to compile the worksheet . The teacher might find that not all questions are needed and some have to be left out . To ensure that skills are assessed in a balanced way he could make use of a grid such as found on the next page .

Questions for : § = Slow learners
 # = Average ability pupils
 * = Most able pupils

QUESTION TYPES

| Literal | Re-organisation | Inference | Evaluation | Appreciation |
|-------------|-----------------|--------------|------------|--------------|
| 1 = §, #, * | 8 = §, # | 11 = §, #, * | 14 = * | 16 = #, * |
| 2 = § | 9 = * | 12 = # | 15 | |
| 3 = §, #, * | 10 | 13 = * | | |
| 4 = § | | | | |
| 5 = §, #, * | | | | |
| 6 = § | | | | |
| 7 = § | | | | |

In the Republic of South Africa , in fact in most parts of the world, the major problem in education has been to educate larger and larger numbers of pupils , most of whom are in the lower socio-economic group . According to Hoover (1974) these problems were experienced in the United States of America in the early and middle twentieth century . In South Africa this lower socio-economic class is comprised mostly of the Black and Coloured groups of the population . This attempt to educate the masses has not only placed strains on the formal school structure , but also on the museum and its staff .

In the past museum education focused on educating White scholars and the whole museum was geared for the instruction of this group . Since the middle of the twentieth century , when the other population groups started to demand their fair share in education , museums gradually began facing this new challenge with varied degrees of success . It becomes apparent that museum education has come some way along the road towards meeting this challenge

when the proceedings of the sixth biennial South African Museum Association's conference for education officers are studied . What, however , becomes more apparent , is that the biggest challenge still lies ahead . As far as the writer is concerned , the major challenge facing the museum is to motivate Black and Coloured schools to make use of the educational facilities offered by the museum .

Ambach (1986) writes the following about American society :

Our society is changing rapidly . Our cultural diversity is being greatly enriched , This diversity can lead to fragmentation and a greater split among the " haves " and " have nots " or it can be nourished and incorporated into the mainstream of our lives , with all sharing advantages and ownership , Museums must be as much a part of this effort as the schools ,

The last two sentences of the quotation could just as well have been written for the South Africa of today .

The first , and perhaps the most important , obstacle the museum will have to overcome is that of cultural differences . Duminy (1980 , p. 191) states that the majority of Blacks display certain characteristics which distinguish them from the majority of Whites in South Africa . Most Black children grow up in an environment completely different from that in which most White children grow up . Apart from social differences , the majority of Black children experience no preliminary training or stimulation such as television , periodicals and newspapers containing pictures of the latest technological world , as the White child does . The White child also encounters the language necessary to describe these technological things with which he continually comes into contact . This language will also be the medium in which he receives his entire schooling . Where the great importance of the first years of life and their significance in the further development of the child is today acknowledged by most

educationists and psychologists , the task of the teacher becomes more prominent . These teachers have the task to see that these pupils are not taught through words alone , but that they are taught by the principles of perception and object teaching . It is in this field that the museum can be of tremendous value in bringing to light the latent and undeveloped gifts of these pupils .

Elizabeth Biggs (1983) of the South African National Gallery, writes that the elementary command of English that many urban Black school children acquire is sufficient for them to communicate with the museum official . She nevertheless argues that the teacher should always back his explanation with demonstrations and blackboard drawings . This might be the case in art museums when pupils are asked to do practical exercises , but in the writer's experience this is not the case as far as the understanding of concepts and insight of a topic are concerned . The writer is of the opinion that insufficient command of English is the largest single drawback in the teaching of history to the Black child . In this he is supported by his colleagues at the College of Education where he lectures history to Black students , as well as by the education officer of the Kaffrarian Museum .

Mrwetyana (1987 , p. 35) for example also found that when Black standard seven pupils were assessed on the Olive Branch Petition (American Civil War) they performed badly , especially on interpretative questions . For instance , to the question , 'Why would the price be reduced by sending the tea directly to America?', there were responses such as :

- 'Because the tea carried in Townshend was cheaper than smuggled tea sending in America' .
- 'Because the sales should be increased' .
- 'To help the private trading of' .

These responses reveal language difficulty . Respondents were trying to get abstract ideas across , when language structure command was not sufficient . Another example is : When respondents were asked to explain why the letter was called the Olive Branch Petition , one

explanation was : 'Because it was a letter of a Olive Branch Council to the king '.

In most urban areas the location of the Black schools is such that transport has to be arranged to reach the museum . This is costly and most of the Black schools and parents cannot meet these extra financial demands . That this is a problem not unique to South Africa can be seen from the following quotation depicting the situation in the United States of America in 1986 :

Museum trips are infrequent occurrences in city schools where tokens or school bus fares can often be beyond the budget of the school , and museum admission fees beyond the imagination of parents who send their children to school without breakfast , (Hodgson , 1986 , p. 30.)

Manona (1983) defined these additional restraints on museum visits:

a) Black lower primary teachers with their "platoon system" (double sessions , 07h00 to 12h00 and 12h00 to 17h00) understandably find it impossible to fit museum visits into their programmes .

b) There is a communication problem between schools and the museum . In spite of all the publicity given to museum education projects, teachers seems to be unaware of them . The solution to this problem might be to motivate the Teacher's Associations , which often have great influence , to advocate the use of the museum .

c) In many schools the innovative attempts of young teachers , fresh from the college or university , are frowned upon by senior teachers.

Kenyon (1983) adds these very important factors to those already

mentioned :

a) Because of repeated dropping out , sporadic re-entry and repetition in Black schools , one does not find a neatly packaged homogeneous group of pupils of the same age in one standard . This makes meaningful teaching (especially by the education officer who does not know the group) difficult .

b) Most Black classrooms are over crowded and in many cases the teachers are not sufficiently qualified . This results in the use of "chalk and talk" methods of teaching , where the pupil is the passive recipient of knowledge . This in turn leads to a tendency where both teacher and pupil tend not to apply their common sense to the schooling process . The textbook and the word of the teacher are never questioned . This is a difficult obstacle for the education officer to overcome , as museum work is normally based on self discovery and insight .

Some examples of these problems will be given in the next chapter . At this stage it need only be said that the vicious circle , where museums are not supported and have little relevance in the teaching process , because the quality of education is poor and educational standards are low , will only be broken when pupils are made aware that they sometimes have to search for information on their own and need not depend on the teacher all the time . This can only happen after pre-service and in-service training have taken place and Black teachers are motivated to think in terms of school projects which necessitate the use of sources outside the classroom.

CHAPTER SEVEN

IMPLEMENTATION AND ASSESSMENT OF TWO PILOT STUDIES IN THE KAFFRARIAN AND SOUTH AFRICAN MISSIONARY MUSEUMS

This chapter deals mainly with two pilot studies implemented by the author in the Kaffrarian and Missionary Museums . The first was undertaken with a group of standard ten pupils , who attended the 1987 Ciskei Winter School and the second with second and third year history students from a local college of education where Black secondary school teachers are trained . Reference is also made to observations of visits by C.E.D. and D.E.T. schools , conducted by the museum's historian and education officer , as well as discussions held with the teachers concerning their preparation and follow-up activities .

It is first necessary , however , to give a brief account of the local museums used in the studies . The Kaffrarian Museum and South African Missionary Museum are administered as a single institution by a Board of Trustees , with a director as executive officer , and form part of the Provincial Museum Service of the Cape Department of Nature and Environmental Conservation .

The museum has a modern education centre which is popular with local schools as well as others from neighbouring towns . That the education officer is kept busy , can be seen from the following statistics presented in the 1985/1986 annual report of the museum : During 1985 a total of 613 lessons , covering all aspects of the museum , were presented . Eight local schools , three from East London and Stutterheim and 14 Transvaal schools made use of the educational facilities . (Kaffrarian Museum , 1986 , p. 12.) According to the museum's newsletter (Kaffrarian Museum , 1987) more than 15 000 school children visit the museum annually on an organised basis .

The museum's educational programme , which includes the list of lesson topics presented by the museum's education officer , is sent to all surrounding schools at the beginning of every year .

The Kaffrarian Museum has as its main theme the natural and cultural history of King William's Town and environment , with special reference to the former Province of British Kaffraria . (Randles , 1984 .) Displays on cultural history illustrate the history of the Xhosa , German and English people of the Ciskei . The long military history of the town is reflected in the collections of military articles on display . As the museum is the recognised repository for material relating to the Cape Mounted Riflemen , the history of the regiment is illustrated by a comprehensive display of items including uniforms , musical instruments , documents and paintings .

Displays illustrating the influence of the German settlers and the English people on the development of the region can be viewed . Other exhibits include Victoriana , military uniforms , period costumes and household items , obsolete vehicles , agricultural implements and paintings of local interest . The reconstructed traditional shop is usually very popular with both children and adults .

The Xhosa Gallery, which has been installed in the old post office building (next to the museum) deals with the early inhabitants of the region such as the San and Khoikhoi people , the early history and culture of the Xhosa , their contact with the whites , the Frontier Wars and the social change of the Xhosa in the region .

The South African Missionary Museum is housed in the old Wesleyan Church building in Berkeley Street . The theme is the history of missionaries and their work in Southern Africa . The displays have been designed to provide the student with as full a picture as possible of missionary work in the nineteenth century . An introduction at the entrance outlines aspects of mission work and

supplies the reasons for the missionaries coming to Africa . The display on the left hand side of the museum depicts the different missionary societies that came to Africa , their mission stations and the best known missionaries . The rest of the display depicts various aspects of mission work , especially in the Ciskei . There is a very interesting collection of old printing presses in the old vestry ; unfortunately none of these is used to demonstrate the printing process .

The author would like to point out that many display cases in both museums are too high for smaller children to view the contents . The director of the museum is , however , aware of this and this problem will be eliminated in the near future .

Both these museums are visited extensively by local schools and the writer was in the fortunate position of being able to observe the museum's historian and education officer in action lecturing some of them .

One group of pupils , their teacher and the project they were working on particularly impressed the writer . This was a group of standard eight pupils from a local school , studying the history of King William's Town . The topic itself was conventional , but the way in which the teacher used the museum could be an example to others . In accordance with the C.E.D. syllabus these pupils were expected to do a project on local history in this standard , approved by the teacher . The pupils came to the museum for two lectures, after which they had to do further research on their own . The teacher informed the writer that the only pre-visit briefing she had given the pupils concerned the type and format of the project she expected to be done . She also gave them her requirements for the project and the mark allocation (See Appendix twenty nine) .

From the pupils' behaviour it was obvious that they had come to the museum to learn something . They all had files in which they took

down notes during the lecture . After the lecture presented by the museum's historian (which could be seen as the pre-visit lecture) they moved into the museum to observe , to complete their worksheets and to discuss objects and displays with each other with the teacher moving about and assisting where needed . The teachers' and the pupils' own control was very good . The worksheets which were completed in the museum were discussed the day after the visit . Worksheets were marked by the teacher and handed back to the pupils for use when doing their projects and they had to be handed in again with the completed projects . After the museum visit pupils had to work on their own , in their own time , and find additional sources of information themselves . Classroom work continued as normal with the rest of the syllabus , except that one period a week was devoted to discussing their progress with the pupils . Pupils were , however , free to discuss problems , or ask her advice, whenever they wished .

All these worksheets and projects were then assessed by the teacher. The author saw some of these completed projects (See Appendix thirty) and was very impressed . From discussions with the pupils it became clear that independent study and research were not new to them . Their teacher had been training them in the use of historical skills since standard six . These pupils were very positive about history as a school subject and stated that they enjoyed studying history .

This is an example of a teacher who had planned her visit well . Although she did not present the pre-visit briefing or compile the worksheet herself , she motivated her pupils before the visit and told them exactly what she expected of them . She had succeeded in creating a 'special' type of relationship with her pupils and for this reason she had no disciplinary problems in the museum . Her pupils knew how to observe the displays and objects and how to make deductions in order to find the solutions to problems themselves . The immediate follow-up work took the form of a

discussion and the marking of the worksheets , while the long term follow-up took the form of a project .

Another group observed consisted of inexperienced standard five pupils from a local Black school who visited the museum for the first time . It was clear from the pupils' actions that the teacher had not given a pre-visit briefing and the pupils did not know what to expect . Certain problems arose during this visit :

The pupils were very passive and although the education officer tried to get them to answer questions , they seemed unwilling to respond . Pupils only responded when the teacher interfered and asked specific pupils to answer the education officer's questions . The teacher also at times asked the pupils to repeat certain sections in chorus after her and then asked one of the pupils to repeat what she had just said . For example , the education officer would tell the pupils that the Bushman are also known as the San . The teacher would then ask the pupils to repeat after her : The Bushman are also known as the San . Immediately after this the teacher would ask one of the pupils : The Bushman were also known as the It soon became clear to the observer that these pupils are used to being passive recipients during lessons . This should have been realised by the education officer and she should have changed her teaching style by gradually leading the pupils to take part in the lesson .

In some cases it became obvious to the observer that the English used by the education officer was not understood by the pupils . For example: When the question 'Give three decorative motives used in Xhosa beadwork' was asked , one pupil answered : blue , white and black . This pupil had clearly not understood the meaning of the words 'decorative motives' . When the education officer asked a pupil what the economic activity of Xhosa men was , he waited a long time before stating that he did not know what 'economic activity' means .

From this observation it becomes clear that teaching strategies used with experienced first language pupils cannot be used when teaching inexperienced second language pupils in the museum . Each group has to be approached according to its experience and language abilities. This is not easily achieved by the education officer who does not know the pupils and for this reason the teacher , who knows his pupils , should compile his own worksheets and conduct the visit himself .

The first pilot study involved two groups of standard ten pupils who were attending the Ciskei Winter School in June 1987 . The major aim of this Winter School was to give enrichment to a group of specially selected pupils in subject areas which included history . The venue was Hlaziya In-service Training Center , Mdantsane . The history pupils were lectured to by the author and a Professor from Rhodes University .

The pupils were divided into two groups of 38 and 35. In the history class pupils were further sub-divided into groups of seven to eight pupils and each group had to appoint a spokesman and a secretary . At first pupils found it hard to adjust to the idea that the lectures and exercises were not directed at their school syllabus , but at the acquisition of historical skills . It also soon became clear to both presenters that the pupils were not used to being active participants in history lessons .

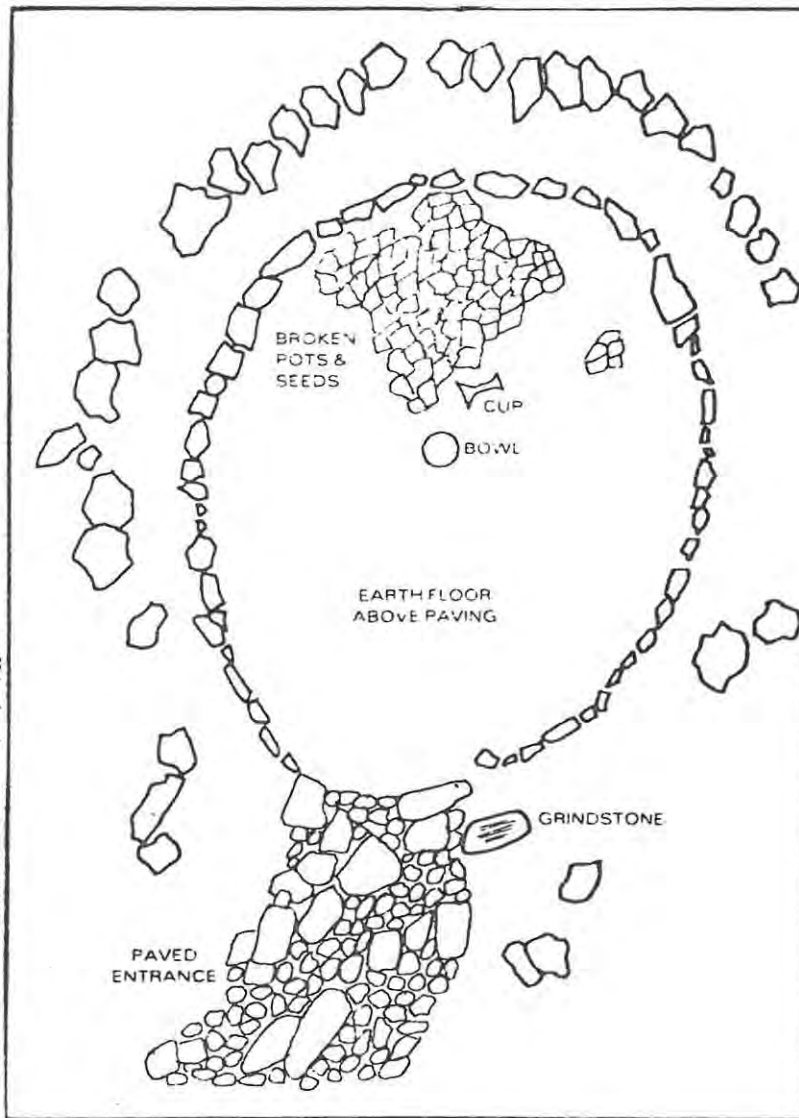
As the excursions to the Kaffrarian and South African Missionary Museums had been planned for the end of the course , many of the activities in class were aimed at preparing the pupils for an experience of this kind. The aims of the visit were :

- a) To introduce the pupils to the museum . (Only eight out of the total of seventy three pupils had visited a museum before .) ;
- b) To make history become "alive" ;
- c) To develop historical skills such as observation , deduction, analysis and synthesis ;

- d) To contribute to the understanding and appreciation of their heritage ;
- e) To convince pupils that historical facts are based on more than their history textbooks and that there are other sources from which information can be derived .

Throughout the course attention was given to the different types of historical sources and how they could be used to reveal the past . The use of historical skills also received attention . Pupils were , for example , introduced to the idea of archaeological sites and their value to the historian by first of all using the "dustbin exercise" , where pupils had to try to find out as much as possible about a modern family from studying the contents of its dustbin . After exploring the problem of the dustbin, pupils examined a drawing of an excavation of the floor of a hut that had been burnt down at Tihela , near Ladybrand , in the Orange Free State (Nisbet, 1985 , p. 147) . A list of items found in and around the hut was also supplied . From the evidence derived from the excavation pupils had to try to form a picture of the life style of the people who lived there .

The day before the excursion pupils were introduced to observation methods . They had already discussed a list of questions which should be asked when observing an object (See Appendix thirteen) and they were then given a practical exercise in applying this knowledge. Four unfamiliar objects were handed to the pupils and they were asked the questions as asked in Appendix thirteen . A few examples of these questions are : What is it ? ; Is it real ? ; What is it made of ? ; What was it used for ? ; Is it old ? ; What does the object tell us about the people who used it ? It was interesting to watch the reaction of both groups of pupils when studying an object : apart from talking in the small groups , they turned it upside down , opened it , peered inside , smelled it and even licked it . The pupils could not answer all the questions , but this "failure" was used to put forward the idea that not all evidence in history can be adequately explained and historians are



Archaeologists excavated the floor of a hut that had been burnt down, at Tihela, near Ladybrand in the Orange Free State.

Within the hut they found:

- 1 The broken pieces of four large pots near the back of the hut.
 - 2 Pieces of a small bowl and a pedestal cup near the middle of the hut.
 - 3 The burnt remains of three kinds of seeds: sorghum, cow peas and melon, near the back of the hut.
 - 4 Forty-four glass beads.
 - 5 A gun flint
- In the ash heap behind the hut bones of cattle and sheep were found.

Answer these questions:

- 1 How can we tell what foods the people of Tihela ate?
- 2 What do you think the large pots were used for?
- 3 What do you think the small bowl and pedestal cup were used for?
- 4 What can the glass beads tell us?
- 5 What can the gun flint tell us about the date of the hut?
- 6 From the things found in the hut what can you say about the daily activities of the Tihela people?
- 7 Draw a picture of what you think the hut looked like.

forced to suggest several interpretations , some of which are more likely explanations than others . It was explained to the pupils that many other unfamiliar objects would also be seen in the museum. To find out more about them and the people who used them , the same observation methods would have to be used and the same questions asked .

The worksheet set on the South African Missionary Museum was handed to the pupils the day before the museum visit , the questions were discussed and a short introductory talk on the topic was given by the writer . They were warned that not all the answers would be immediately clear - further thinking and probing would have to be done . Because so few of the pupils had ever been to a museum before, a brief explanation of the purpose of museums and of appropriate behaviour in them was also given . The writer then followed the specification for teacher preparation as set out in the previous chapter and drew up a final check-list (Appendix twelve) of the most important things which had to be remembered .

Certain problems arouse from this study :

1) **Variations in interest level from exhibit to exhibit :**

Pupils were very interested in the South African Missionary museum. At the Kaffrarian Museum the pupils were first taken to the Xhosa Gallery where the education officer explained to them the early history of the Ciskei and the amaXhosa . Together with the worksheet (Appendix nineteen) which was handed to them when they entered the museum , they also received a summary of the lecture. Pupils were also very interested in the Xhosa Gallery and they had to be moved on every now and then . The fact that many objects on display and names of people and places were known to the pupils and dealt with their own cultural heritage , might be seen as reason for this interest .

From the Xhosa Gallery the group moved to Daines Wing where a short lecture was presented on the origin and history of King William's Town . Pupils were then handed a worksheet (Appendix thirty one) to complete . Although pupils listened seemingly attentively , it was clear that they were either tired or less interested in this section of the museum . Few discussions took place and virtually no questions were asked .

Pupils then moved upstairs where the education officer again presented a short lecture , after which pupils had to complete part two of the worksheet concentrating on German settler history (Appendix thirty one) . Pupils found this section of the museum more interesting than the section on the history of King William's Town ; many questions were asked and group discussions sometimes seemed more like heated arguments . The reason for this interest might be that there are some military displays and pupils are usually interested in guns and other instruments of war .

2) Time available :

Pupils were allowed one hour each in the South African Missionary Museum and the Xhosa Gallery . The time allocated for these sections of the museum was suggested by the education officer , but it became apparent during the visit that these sections were found very interesting by the pupils and they indicated that they would have preferred to spend more time there rather than in some other sections of the museum .

After conducting these two visits the writer would suggest that both these museums should not be covered , in totality , on one day . The Kaffrarian Museum should be visited on one occasion and the South African Missionary Museum on another . For Black pupils it might be best if a visit to the Xhosa Gallery (part of the Kaffrarian Museum) is combined with a visit to the South African Missionary Museum . Children are always interested in their own cultural heritage and both these sections deal with the cultural heritage of

the Xhosa . A time allocation of ninety minutes per section of the museum should be sufficient .

3) Distractions :

With the first group of pupils it was found necessary for the writer to divert the groups to different sections of the museum , as they all wanted to start with the first exercise and crowded around one display . Because of this experience , the leaders of the second group were instructed beforehand where their groups should start and in what sequence exhibits should be viewed .

When leaving the downstairs section of Daines Wing the group had to move upstairs to the section on German and military history . The writer had a difficult task in persuading pupils not to waste time at the displays of animals , which they had to pass on their way to the German section . A solution to this distraction might be to allow pupils ten minutes in which to observe these displays before moving on to the next history display .

Other groups visiting the museum might also serve as distraction to pupils . Although this was not the case during the pilot studies , the pilot study groups might easily have served as distraction to other groups. Lively discussions took place between members of groups . Fortunately there were no other visitors in the museum , because the discussions became somewhat noisy at times.

4) Cultural differences :

Despite some misunderstandings many questions were asked about Xhosa history and tradition . Pupils expressed their surprise at the White education officer's knowledge of their traditions . They were asked whether they agreed with the interpretation given by Whites to many traditional customs and rituals . It was interesting to hear their versions . There was for example a difference in opinion between pupils on the exact origin of water spirits . Some

agreed with the museum's version that a chosen person disappeared under the water and reappeared as a diviner . Others stated that such a person went into the water where he lived in an underwater cave . Such a person became a water spirit.

An example of the difficulty of teaching pupils of different cultures and backgrounds was experienced in the first section of Daines Wing . When the education officer asked pupils how butter was made in the past , there was no response from the pupils and the education officer had to explain the whole process in detail . When the writer asked pupils about this they explained that butter was something strange to them , they used margarine . As they all had grown up in the Ciskei , they had never visited White farms and had no experience of butter-making . For this reason the wooden butterchurn was totally strange to them . Although it was not observed , the writer expects that White city children could react in very much the same way .

The hollowed out stone which was used by a German family to purify water was also something strange to the pupils . Pupils from the rural areas mentioned that their people had been drinking water from the rivers for ages . To purify water in this way was seen as a waste of time .

5) Language difficulty :

Although pupils remained quiet while lectures were in progress it became clear that the English used by the education officer was not always understood by the pupils as it was too theoretical and abstract . She also at stages spoke too fast and pupils kept on asking her to repeat what she had said . Other questions asked by pupils showed that many of them misunderstood facts and concepts . In many cases pupils asked the writer for assistance . Similar linguistic problems occurred in the worksheets . Examples of words and concepts not understood or misunderstood in the South African

Missionary Museum and Xhosa Gallery are : (Words underlined by writer .)

- The concept 'National Monument' was new to the pupils . They confused it with the idea of a national shrine (Ntaba kaNdoda) . For the second group's visit , the concept was specifically explained to the pupils in the preliminary lecture .

- Amongst the Xhosa-speaking peoples , cattle-keeping was an economic activity . Pupils expressed the meaning that economy means money and the Xhosa did not have money .

- Name two Colonial Governors who held office during the period of the Frontier Wars (1779 - 1878) . The pupils did not understand the meaning of the concept 'held office' and it had to be explained to them that it meant the same as ' governed or ruled ' .

In Daines Wing pupils also experienced problems in understanding certain words and concepts used in the worksheet (Appendix thirty one) . The underlined words in question 1 (h) are examples of their difficulties.

1 (h) In 1900 , women in town had very little to keep themselves amused . Since they had no T.V. , radio or cinemas , and were not allowed to take part in politics and commerce , they spent most of their time at home . Look at the display and name TWO things they did to keep themselves occupied .

The importance of follow-up work has already been stressed . Because of the short duration of the Winter School and because the visit came towards the end of the course only the immediate follow-up phase could be implemented . This included the completion and the marking of the worksheets , discussing and summarising the new knowledge and rectifying misconceptions .

There was not enough time to mark all the worksheets , so classroom marking and discussion were used . Pupils had the opportunity to assess their own work and rectify mistakes . For the purpose of this thesis a random sample of ten completed worksheets from each group was photocopied and marked at a later stage .

The discussion (which must be seen as the only real follow-up activity) took the form of reports by the different groups . Each group had to report on their observations on one of the topics in the museum . Groups were not told before that morning the topic on which they would have to report . This was done to ensure that all the pupils completed their worksheets on all the topics . After each group had given its report , the other groups were given the opportunity to add to , or differ from , what had been said . Four topics were chosen : the influence of the missionaries on the Ciskei ; early inhabitants of the Ciskei ; origin and history of King William's Town ; and the influence of the German settlers on the region . Lively discussion took place on the topics of missionary influence and early inhabitants of the Ciskei , while the reports on the other two topics were received with less enthusiasm as might have been expected from their reactions within the museum itself . In general the discussions were of a higher standard than had been expected by the writer and it was apparent that most of the pupils had gained insight to the topics studied in the museum .

With museum visits , as is the same with all other educational endeavors , the point comes when attention must be given to assessment , when conditions and outcomes are examined and new paths charted . In this section the degree to which the educational objectives of the two pilot studies had been achieved , were evaluated separately in terms of :

- Successful planning , implementation and follow-up activities .
- Increased knowledge , acquisition of historical skills , insight and interest in the specific topic and the subject as a whole .

When all the circumstances (including the fact that the author had only five days to work with the pupils) are taken into consideration , the visit must be seen as a success in terms of planning , implementation and follow-up , but there are a few aspects which could have been avoided or could be improved on . The fact that too many topics were covered , that the time was too limited and that the language difficulties of the pupils were underestimated by both the writer and the education officer are examples of such problems . Many of these aspects were corrected during the second group's visit.

The author found the measurement and evaluation of the pupils progress the most difficult part of the whole museum visit . Teachers often fail to differentiate between measurement (assessment) and evaluation . Very often the measuring devices are used as ends in themselves . Evaluation includes more than measurement . It is measurement plus the judgement of less easily measureable , more general , more subtle characteristics , like interests , attitudes and working habits . Freeberg (1965) writes that measurement without evaluation is of little value . The major purpose of evaluation after museum visits is to help the teacher to determine to what degree the educational objectives of the visit have been achieved . The pupils' score after the post-visit tests have been assessed is too often seen as indicative of the success or failure of an excursion . As far as the writer is concerned , the acquisition of knowledge and the understanding of how to use it , is far more important than high marks scored in post-visit tests or worksheets used in museums .

The mark scheme used for the worksheets was one mark for each correct answer derived purely from observation , two marks for each correct answer where the recalling and comprehension skills and the skills for collecting information had to be applied and four marks for each answer where skills such as application , analysis , synthesis and evaluation had to be used .

The table below is an analysis of pupil performance (random sample of ten pupils)

Table 1

| Surname | Missionary M. | Xhosa Gal. | Cultural hist. | Tot. | Ave % |
|---------------|---------------|------------|----------------|-------|-------|
| Total marks | [65] | [35] | [30] | [130] | |
| Dyantyi, B. | 37 | 23 | 22 | 82 | 63 |
| Fajo, Z. | 31 | 12 | 12 | 55 | 42,3 |
| Gijana, C. | 43 | 27 | 27 | 97 | 74,6 |
| Gqamane, L. | 45 | 24 | 21 | 90 | 69,2 |
| Mtubu, M. | 40 | 25 | 24 | 89 | 68,5 |
| Ndobø, G. | 33 | 18 | 23 | 74 | 56,9 |
| Nogantshi, J. | 35 | 29 | 27 | 91 | 70 |
| Pato, X. | 31 | 22 | 22 | 75 | 57,7 |
| Sibuta, P. | 38 | 24 | 21 | 83 | 63,8 |
| Tele, V. | 39 | 25 | 22 | 86 | 66,2 |
| Total : | 372 | 229 | 221 | 822 | |
| Average mark: | 37,2 | 22,9 | 22,1 | 82,2 | |
| Average % | 57,2 | 65,4 | 73,7 | 63,2 | |

The results of this assessment seem very encouraging when it is remembered that most of the pupils had never been to a museum before, that all the lectures and worksheets were in their second language , and that very little help had been given during the visit itself . On the other hand , these were all specially selected standard ten pupils and they worked in groups, so they could help each other to complete worksheets . In the last instance it , must be mentioned that two of the three worksheets consisted almost completely of plain , straight forward literal-type questions .

This last aspect is seen as the greatest shortcoming of the excursion . All the questions in the worksheets on the Xhosa Gallery and Cultural History (Appendices nineteen and thirty one) are literal questions , where pupils could supply the answers in most cases by only reading the labels . In some cases , questions have been criticized as totally meaningless . An example of such a question is question number 2 (d) in Appendix thirty one : 'How many

barrels does the machine gun on wheels have?'. If the rest of the worksheet was concerned with the development of arms , this question might have had some value , but in the contexts in which it and many other questions are being used , it looks as if the worksheet was planned with the sole purpose of keeping the pupils busy while on a visit to the museum . The danger exists that by using only these literal questions , isolated facts could become over-emphasized and the pupils could lose the thread that ties these facts together . This does not mean that objective type questions should never be used in worksheets . Care must , however, be taken so that such questions test specific cognitive abilities such as knowledge , comprehension , application , analysis , synthesis and evaluation .

It is interesting to note that the pupils fared best in the worksheet on Cultural History (the section in which it seemed they were least interested) and worst in the one on the Missionary Museum (a section in which they seemed more interested). There could be many reasons for this , but the most important , as seen by the author, are the following :

- The questions in the Cultural History worksheets were all objective-type questions , which could be answered by reading the labels . For example :

'What is the name of the wooden wagon built by the German settlers?'

- Pupils were still strangers to the museum method when they completed the worksheet on the Missionary Museum .

- The types of questions used in the Missionary Museum worksheet, were new to the pupils . They had to make use of historical skills to find the answers to the questions . Although they had been given lectures and some practical exercise in the use of these skills at the Winter School , this was the first time where they really had to apply these skills on their own . For example :

'When you enter the museum you find a list of reasons why the missionaries came to South Africa . Write down the three most important reasons to your mind and state why you think they are important'.

'Explain in one paragraph how you think the work of the early missionaries effect the lives of the inhabitants of the area today'.

In contrast , the questions used in the other two worksheets were much more direct . For example :

'Name three traditional Xhosa weapons' .

'What is the Xhosa name for the traditional thatched hut ?'

'The German settlers had very few tools to begin with , so they made their own from wood . Name TWO of these you can see on display ' .

'Look carefully at the display cases . What do the letters "C.M.R." stand for ?'

The enthusiasm with which these pupils discussed what they had seen, the way in which speakers were sometimes interrupted by another excited pupil , was a clear indication that their first encounter with the museum was a stimulating one . The way in which they argued about certain aspects , such as the answer to question 7 (Explain in one paragraph how you think the work of the early missionaries effects the lives of the inhabitants of this area today) of the worksheet on the Missionary Museum (Appendix seventeen) proved to the author that they had used some of the historical methods mentioned in the lecture to find answers to problems . One pupil , for example, argued that the missionaries played an important part in the development of the Ciskei in the past , but that their role has been taken over by the government and they are currently playing a minor role . Another pupil did not agree with him . She pointed out that the church organisations still play an important role and used the Christian organisation , Mfesane , as example . This organisation is building on the work of the old missionaries and is playing a role in education , medicine and the creation of job opportunities . She also made the following statement : ' The church planted the seeds and today we are enjoying the fruit' . One boy argued that the missionaries "laid the foundation" of all the aspects on display . They created an orthography for Xhosa , trained the first Xhosa teachers and ministers and brought medicine to the area . Some of the old institutions , such as Fort Hare and Mount

Coke , are still being used today although they have been taken over by the government .

As has already been explained , the second pilot study concerned Black student teachers . During the visit to the museum with the standard ten pupils , it became clear that their history teachers hardly ever tried to make history come 'alive' . The writer realised that , although he had dealt with field trips and excursions during his method lectures , he had not actually taken his students on an excursion .

In August 1987 the idea of a short excursion , after normal college hours , was discussed with the second year history students and they reacted with enthusiasm . The third year history students also asked to attend . This brought the number of students in the party to sixty three . As the group was too large for one lecturer to handle during one visit , it was decided to divide the party into two groups of thirty one and thirty two students each .

It was decided that the excursion would serve as a practical application of the method theory studied in class and the students would take part in the planning of the excursion .

Student and lecturer preparation : The first stage of the planning was to formulate the aims or objectives of the visit . Three aims were drawn up by the students :

- a) To gain practical experience in the planning and implementation of an excursion .
- b) To gain first hand knowledge of what the museum has to offer the history pupil and teacher .
- c) To gain experience in the compilation of worksheets .

The author explained that as many of them had never been to a museum before , the students also needed practical training in certain skills . Although they had dealt with documents , maps , cartoons and historical objects in lectures , this would not

necessarily be sufficient experience to handle the challenges of the museum . It was therefore decided that although the students would assist in planning the visit , they would also act as pupils in the exercise . Four further aims were , therefore , added to the list :

- d) To introduce students to the museum .
- e) To make history become 'alive'.
- f) To develop historical skills such as collecting information from a variety of sources , evaluating information , synthesis and analysis .
- g) To instil a love and understanding of their cultural heritage .

Students were all handed a copy of Appendix thirteen , Questions to be asked about an object , before the visit . They had already done this type of exercise in class during the first semester .

After setting out the aims and objectives , a list of administrative duties to be completed before the visit was drawn up by the whole group . This list included :

- Obtaining permission ;
- Organising the transport ;
- Arranging dates ;
- Compiling worksheets .

It was decided that the same check-list used for the Winter School would be used (See Appendix twelve) .

Although the worksheets were compiled by the writer and the museum , they and the purposes behind them were discussed extensively with the students before the visit .

The second stage of the pre-visit preparation was the preparation of the students . The writer again divided the students into groups which had to prepare the pre-visit briefing on expected behaviour on the bus and in the museum , appearance and safety of pupils . The day before the visit the proposals were discussed by the whole class and changes made where necessary .

The briefing on the topics to be studied in the museum was done by the writer . It was decided that only the Kaffrarian Museum would be visited because of the time factor . The museum's education officer was again asked to present lectures on the Xhosa Gallery , the history of King William's Town and the German settlers . The writer, however , decided that in addition to the museum's worksheets , the following further worksheets would be compiled for the visit : the Xhosa Gallery (Appendix twenty eight) , Man's progress in transport (Appendix twenty two) The Bushmen (Appendix eighteen) and one on Xhosa vernacular architecture . For the first worksheet concise notes had to be taken and the worksheet then had to be completed as homework . The main reasons for setting these additional worksheets were to supply students with examples of the different types of worksheets and types of questions which could be used . The writer also thought it necessary to enrich the museum worksheets for use with senior students . This is specifically the case with questions number 9 and 10 in the Xhosa Gallery worksheet (Appendix twenty eight) :

9) Seven questions set on the poem found at the entrance of the second hall of the Xhosa Gallery .

10) After carefully studying the display in the last section of the Xhosa Gallery attempt the following task : In which way can the social consequences of the Industrial Revolution in Britain be compared with the social consequences of the urbanisation of the Xhosa (Study the social consequences of the Industrial Revolution and the social consequences of the discovery of diamonds and gold in your textbooks before answering this question) .

Although the worksheet on Xhosa vernacular architecture (Appendix twenty three) was too easy for senior students , it was compiled to supply them with an example of how drawings can be used when compiling worksheets for younger pupils .

One additional task was included : each group had to note all the topics in the museum which could be linked with sections of the

D.E.T. school history syllabus. (Gunning , 1985 .) The final list is reproduced in Appendix thirty two .

The students visited the museum in two groups on two separate days . During these visits four aspects were eventually highlighted :

1) Very much the same problems as experienced with the Winter School pupils concerning variation in interest level from exhibit to exhibit ; the time available , distractions , cultural differences and language difficulties arose .

2) The kombi in which one of the groups was travelling to the museum was involved in an accident and although no student was hurt , the importance of indemnity forms was practically demonstrated .

3) Students were again taken to the Xhosa Gallery first where the same procedure as used with the Winter School pupils was followed . When the group had to move to Daines Wing for the next lecture , students expressed the wish that more time should be spent in the Xhosa Gallery .

4) In Daines Wing students were lectured on the history of King William's Town and , after being given time to complete their worksheets , the group moved on to the section on the German settlers where the same procedure was followed . The students were allowed to roam about the museum after they had completed their worksheets . These worksheets were completed in record time and it became clear that the students were inquisitive and wanted to find out what else could be seen in the museum . At the end of both visits the writer experienced problems in getting the students out of the museum and into the kombis .

The follow-up activities had a dual function . In the first instance, there was a need for a follow-up as it would be done by a teacher and his pupils . In the second instance there was a need for

the students to discuss the value of museum visits and the methods used to evaluate their own efforts at planning the museum visit .

Follow-up for the students could be divided into three stages . The first two , the immediate and intermediate follow-up , can be described together . The same procedure as used with the Winter School pupils was used for the student follow-up . As was the case with the pupils , many misconceptions were revealed and were nearly all due to lack of student competence in English . For example :

- Although the education officer had explained in detail some students found it hard to understand why German soldiers came to a British colony .

- In the Xhosa Gallery there is a picture of a Xhosa man wearing sunglasses decorated with beadwork . One student mentioned that it is a fake because the Xhosa did not wear glasses . It had to be explained to him that the picture was of a modern Xhosa who had returned from the mines with the sunglasses and it had then been decorated with beads by his girlfriend . It also became clear that he did not understand the idea of change depicted by the different displays in the gallery .

- One student also did not understand that there was a change in Xhosa architecture . Although it had been explained by the education officer he argued that the model of a beehive hut was Zulu and not Xhosa .

For the long term follow-up all the students who had visited the museum had to complete questions nine (questions on the poem) and ten (comparison of social consequences) of the additional worksheet (Appendix twenty eight) on the Xhosa Gallery as homework for the next week . The students , however , found these questions so interesting that they wanted to discuss them the day after the visit . Students experienced no real problems comparing the social results of the Industrial Revolution with the urbanisation of the Xhosa . From their answers , it was apparent that they had also consulted sources in the library . The poem in Appendix twenty eight, however , led to many different interpretations and agreement

was only reached after a lively discussion . Examples of answers to questions 9 and 10 are :

- 9.1 'What does the poet mean when he writes 'your cattle are gone'?

- The cattle have been stolen.
- The cattle are gone.
- They have no food.

- 9.4 'What does he try to tell us with lines number 4 and 5 ?

(Leave the breachloader alone)

And turn to the pen .)

The writer had explained the meaning of breachloader.

- Do not fight but learn to write .
 - Leave the gun alone and write with the pen .
 - Do not fight , but become educated .
- 9.6 'Do you agree with the message this poet is trying to convey?'

- 9.7 'Briefly supply reasons for your answer in no. 9.6' .

- No . Because his cattle have been stolen by thieves and they will not give it back without fighting .
- No . Nothing is gained by talking and writing , if you want to get back what you have lost you must fight .
- Yes . Education can never be taken away from you and an educated man can find a good job and feed his family .

- 10 . Social consequences of :

Industrial Revolution

Discovery of diamonds and gold

- | | |
|---|--|
| - People streamed to factories | - Left farms and reserves |
| - enclosure act , farmers could not make a living | - Wanted to become rich |
| - Not enough houses | - Bad living conditions |
| - Slums | - Tent towns and slums |
| - No sanitation or clean water | - Social evils eg. drunkenness, immorality , crime |
| - Drunkenness , crime , disease | - Disease - epidemics |
| - Woman and children exploited | - Blacks exploited |
| - Two social classes : | - Blacks united politically |
| Industrialists and workers | fought for their rights |

As the third year students write an external examination at the end of the year and they were already preparing for this examination, they were given no further long term follow-up work. The second year students were however given an opportunity to answer a question on the teacher and pupil preparation for a museum visit, during their final examination.

For the student teacher follow-up the two method periods after the museum visit were used to discuss the educational value of the museum, the methods which could be used in the museum and the problems teachers had to overcome when they wanted to undertake excursions.

Students all agreed that the museum is a valuable aid in the teaching of history and supplied the following reasons to strengthen their argument:

- History becomes 'alive' and is seen as 'real'.
- A love for the pupil's own culture is cultivated.
- Pupils acquire certain skills associated with history such as analysis, synthesis and research.
- Pupils participate and find out things for themselves
- Pupils realise that there are historical sources other than books.

It was also clear that the students had realised that it would not be as easy to organise an excursion when they are teaching at a school and that visits would have no educational value if the teacher had not planned the visit well, if pupils were not prepared sufficiently and if follow-up work did not take place. One student said, 'I want to talk about the visit, I want to discuss my ideas and observations with others, so that I can see whether they agree or disagree with me'.

As was the case with the Winter School pupils, some of the students also mentioned the fact that the education officer spoke too fast and used words which they did not understand. The author used this

opportunity to propagate the idea that teachers should compile the worksheets for their own class , because they knew the language ability of their pupils best .

All the students were in agreement that insufficient time was allocated for the visit . They would have liked to have gone to the museum for the whole day . The author agreed that they had tried to see too much on one day ; it would have been better if only the Xhosa Gallery had been visited on one afternoon , and the rest of the museum on another .

Although great care had been taken to avoid problems experienced with the Winter School pupils when planning the excursion with the students , some problems again cropped up . Students mentioned the following two aspects when the visit was evaluated :

- Language again proved to be a problem . In spite of the fact that the education officer this time used simple English , there were still a few students who did not understand what she tried to explain to them . It seems as if the officer should have spoken more slowly and repeated the important facts more . Another reason for pupils not understanding might be that , in the school situation, many teachers repeat the more difficult words and concepts in Xhosa . Their pupils might benefit by this in the short term , but , when they have to use English to answer questions in the examinations , they run into difficulty . The language problem can be overcome by the teacher conducting the visit himself .

- The author expected that these students would complete each section of the museum in a shorter time than the standard ten pupils: this was not the case . Perhaps because they are teachers in the making , they have a better knowledge of history and historical skills and for this reason made a more detailed study of the exhibits . A lot of time was also spent viewing the newspaper clippings in the Xhosa Gallery . The cartoons , especially , received a lot of attention . When the students were asked about this , they

said that they now realised for the first time how cartoons can tell the story of the development of current events . For the first time they also saw how different cartoonists could interpret the same event in different ways , depending on their personal political views .

The same mark scheme which was used for the Winter School worksheets was used to mark the ten student worksheets taken as a random sample. The worksheet on Xhosa Vernacular architecture was considered too easy and not taken into consideration for the evaluation . The additional worksheet on the Xhosa Gallery , which had to be done as homework , was taken as long term follow-up and is dealt with separately .

The table below analyses worksheet results :

| Names | Bushmen. | Xhosa Gal. | Cult. | Hist. | Transport. | Total | Av. % |
|-------------|----------|------------|-------|-------|------------|-------|-------|
| Total marks | [45] | [35] | [30] | [50] | [160] | | |
| Student A | 37 | 29 | 20 | 39 | 125 | 78,1 | |
| B | 26 | 22 | 22 | 28 | 98 | 60 | |
| C | 27 | 25 | 18 | 32 | 102 | 63,8 | |
| D | 24 | 24 | 21 | 29 | 98 | 60 | |
| E | 36 | 28 | 23 | 37 | 124 | 77,5 | |
| F | 34 | 27 | 25 | 35 | 121 | 75,6 | |
| G | 25 | 25 | 19 | 28 | 97 | 60,6 | |
| H | 27 | 26 | 23 | 30 | 106 | 66,3 | |
| I | 29 | 27 | 22 | 34 | 112 | 70 | |
| J | 32 | 27 | 23 | 36 | 118 | 73,8 | |
| Total : | 297 | 260 | 216 | 328 | 1101 | | |
| Ave. mark : | 29,7 | 26 | 21,6 | 32,8 | 110,1 | | |
| Average % : | 66,0 | 74,3 | 72 | 65,6 | 68,9 | | |

These results are very encouraging , especially when it is remembered that this was the first museum visit experienced by the majority of these students . The high scores must , however , not be seen as indicative of a high degree of mastery of historical skills

and an understanding of concepts . As pointed out before , the worksheets used in the Xhosa Gallery and in Daines Wing (Cultural History) make use of literal questions , which test only observation and reproduction . Questions in the two new worksheets on the Bushmen (Appendix eighteen) and Transport (Appendix twenty two) while forcing pupils to think for themselves , mainly test only observation skills and background knowledge . In the worksheet on the Bushman display , for example , questions such as 'What weapons did the Bushman use ? , test only observation , while questions such as those referring to the rock painting of a Bushman woman lead to the use of skills for comprehending information , for recalling information and for extrapolation . The last question in the worksheet ' Write down on the next page what you think each implement was used for.' , calls for the use of reference skills , as these answers cannot be found in the display . As it is to be expected that tertiary history students should have managed these skills , it is understandable that they achieved high marks in these worksheets .

The writer was delighted when one of the students stated that most of the questions in the worksheets for the Xhosa Gallery and the Cultural History section were too easy for senior students . When he was asked why he thought that this was the case , he said that it was not necessary to think about these questions', because the answers were all on the labels of the objects or in the education officer's lecture' . When asked about the additional worksheets compiled for the displays on transport and the Bushman , students were hesitant to answer because they knew the writer had compiled these himself. When they did answer , it became clear that they thought these were compiled in a more attractive way and did to some extent test a few historical skills , but were also too easy for senior students . After the author had pointed out to them that the worksheets had not been specially prepared for them as students, but for school children , they seemed more satisfied .

The groups were then asked to discuss which historical skills could be developed by a museum visit . While some of the groups merely listed the skills discussed in their textbooks , two groups went to great lengths to motivate the skills they had decided on and how these could be developed in the museum . Six examples are given :

- Observation skills : questions such as those asked in Cultural History worksheet , for example 'What is the name of the wooden wagon built by the German settlers ?'
- Comparison : discuss the differences in lifestyle of the San, Khoikhoi and amaXhosa people .
- Detecting a problem : where did the amaXhosa get the metal for their assegais ?
- Vocabulary skills : new words were learnt in the museum .
- Skills of analysis and synthesis : why did Westernisation lead to the detribalisation of the amaXhosa ?
- Skills of research and recalling information : to answer some of the questions in the worksheets , knowledge is needed which is not supplied in the displays .

After drawing up this list , the students agreed that , although all the worksheets used during their visit were easy , all the skills listed by them would be needed to find the answers in these worksheets .

The additional worksheet (Appendix twenty eight) compiled by the author on displays in the Xhosa Gallery , was used as long term follow-up . It is realised that a project of some kind , for which more research would be needed , would have served the purpose better. This was , however , not possible because of a very crowded college lecturing programme .

The mark scheme used by the author for this worksheet was one mark for every correct answer , or section of an answer , to questions one to eight , two marks each for questions 9.2 and 9.6 and four marks for all other sections of question 9 . Question ten counted

twenty five and was converted to 30 according to the scheme found in Appendix thirty three .

The table below is an analysis of the marks to ten worksheets achieved by the same students as in table two .

Table 3

| Student | Questions 1 - 9 | Question 10 | Total | Average % |
|-------------|-----------------|-------------|-------|-----------|
| Total marks | [40] | [30] | [70] | |
| A | 32 | 17 | 49 | 70 |
| B | 22 | 18 | 40 | 57,1 |
| C | 23 | 16 | 39 | 55,7 |
| D | 20 | 17 | 37 | 52,9 |
| E | 31 | 20 | 51 | 72,9 |
| F | 29 | 21 | 50 | 71,4 |
| G | 22 | 16 | 38 | 54,3 |
| H | 23 | 19 | 42 | 60 |
| I | 25 | 20 | 45 | 64,3 |
| J | 28 | 21 | 49 | 70 |
| Total : | 255 | 185 | 440 | |
| Ave. mark : | 25,5 | 18,5 | 44 | |
| Ave. % : | 63,8 | 61,7 | 62,9 | |

The results of this assessment are very encouraging and can be seen as proof that the understanding of time , the skills of analysis and synthesis , the notation skill , the vocabulary skill , the skills of judgement and evaluation and the skill of application were used by the students and developed by this worksheet.

Questions one to eight of the additional worksheet on the Xhosa Gallery (Appendix twenty eight) had to be answered by observation in the museum itself , while questions nine and ten had to be done as homework . Question number nine led to a lively discussion when the answers were read in class . It might have been a mistake to include questions number 9.6 and 9.7 in the worksheet during the present political climate . Some of the students stated that the message which the poet is trying to convey is in direct contrast to

the struggle of the Black man in Africa and they thus could not agree with him . Realising that the issue could become a political argument , the writer interrupted and explained that what the poet really meant was that education was needed to make progress in the modern world . His message is exactly the same as the old idiom which reads : 'the pen is mightier than the sword ' . Although these students did not look very happy , they were willing to accept the explanation .

Having studied the consequences of the Industrial Revolution in Britain as part of the standard six and eight school syllabuses , as well as the consequences of the discovery of the diamond- and goldfields , the students found no difficulty with question number ten 'In what ways can the social consequences of the Industrial Revolution in Britain be compared with the social consequences of the urbanisation of the Xhosa ?' This question led to a lively discussion . Again , some students wanted to make a political issue of the question , but the students had to admit that there was a similar pattern which could be found in all cases where unskilled people , for whatever reason , streamed to industrial areas in an unplanned way . The social consequences of the Industrial Revolution, the social consequences of urbanisation after the discovery of gold and diamonds and the consequences of modern urbanisation all over the world are very much the same .

After these discussions it seemed that the main aims , already detailed , of the excursion had been achieved .

The relationship between these aims and the objectives of history teaching can be seen in Appendix sixteen where the author added notes to the Sylvester grid (Sylvester, 1980) , to indicate the skills which could possibly be developed by pupils and students during visits to the Kaffrarian and South African Missionary Museums .

CHAPTER EIGHT

CONCLUSION

This chapter deals with the outcome of the two pilot studies undertaken in the South African Missionary and Kaffrarian Museums, and examines some of the reasons why many history teachers do not use the museum at all, or as often as they should.

If the section on evaluation of the visits is studied, it would seem that the visits had a dramatic impact on the pupils and students and that their interest in history as a subject, had apparently been increased. The analysis of the worksheet and the discussions held after the visit, supplied some proof that the pupils and students had gained in knowledge and that their efficiency in the use of historical skills had increased.

Well-planned and implemented outside-the-classroom activities, such as museum visits, can thus provide for the affective and cognitive development of pupils. In order to solve the problems with which they are faced, pupils have to experiment with and use a wide variety of sources and methods. History becomes a reality in the museum and the pupils find the subject exciting and interesting.

The museum visit can meet the needs of nearly all pupils, those who prefer to work as individuals, the creative and imaginative pupil, the slow learner who learns best when discovering in a direct and concrete manner and those who learn less effectively when traditional classroom methods are used. Museum visits also contribute to the social and moral development of the pupils as every child has to work and communicate with those around him, in order to solve the problem with which the group is faced. History outside the classroom must thus be incorporated into the traditional classroom methods and an approach based on an imaginative, interesting, active and stimulating style, must be encouraged by all concerned. If this is not done, 'the danger of history

disappearing from the time-table as a subject ' (Schools Council , 1976) might become a reality .

The apparent success of the two pilot studies conducted by the writer and the other groups observed during educational visits to the museum , shows that museum visits can be an effective tool in the hands of the teacher in making history 'alive' for his pupils . The question must now be asked why history teachers do not make use of this very effective tool . During research done for this thesis , it was realised that there is a complex network of constraints experienced in different ways and in different degrees by individual teachers . The following proposals attempt to supply solutions to these problems , in an effort to instigate the more effective use of the museum .

a) Training

Adams (1982) and Gibbs (1985) state that the lack of teacher interest in the use of the museum can be attributed to the fact that teachers either do not know what the museum has to offer , or do not know how to use the museum , because this aspect of teacher training seems to be inadequate . While the presentation of the subject in class has been receiving attention lately , the attention should now be shifted to the application of knowledge and the development of skills outside the classroom .

Teachers are often unwilling to change their approach to the teaching of history , because they achieve good results in the external examinations using traditional methods . They often consider that they are evaluated in terms of the results their pupils obtain in the examinations and are therefore hesitant to try anything new .

In many Black schools teachers are not qualified to teach history at all and in most cases teachers are not trained in the use of historical skills or to teach history outside the classroom . The insight required for such excursions therefore needs to be

consolidated into one body of knowledge and introduced into all teacher training courses and also be made available to teachers in the field by means of either in-service training or circulars .

In countries such as Britain museum education forms part of the pre-service training given by Colleges of Education . The Christ Church College of Higher Education in Kent , for instance , makes use of the facilities offered by museums . Students pay a pre-excursion visit to the London Museum , where they are introduced to what the museum has to offer and techniques and methods are discussed with them . Students then have to plan an educational excursion , including worksheets and follow-up activities , to the museum . This excursion takes place about a week after the pre-excursion visit and the student has to conduct a visit with a group of pupils from the Chatham Grammar School for Boys . Students complete the whole exercise with the pupils and after the follow-up and evaluation has been done , they report back at the College where the experiences of all students are discussed . (Greenwood , 1982.) The same type of exercise is implemented by students of the Summerfield College in the Worcestershire Museum . According to museum officials most of the students who experienced these exercises at college , return to the museum with their pupils once they are teachers . (Vodden , 1970 .)

In South Africa very few colleges pay much attention to the use of the museum . In most cases the museum visit is dealt with theoretically in class and if the student is lucky , a museum visit might form part of an educational excursion undertaken by the college . More realistic and practical training would seem to be an important development for history teachers-in-training .

Continuous training , or specific periods of in-service training, in the specific field of any specialists , are seen as imperative by the business world of today , as it is necessary to keep up with the newest developments in the technical field . Yet , educationists are often reluctant to attend refresher courses . New approaches are

nearly always viewed with suspicion . The implication is that the training given five or more years previously , still meets the educational demands of today . In-service training should be provided , not only for the subject teacher , but also for subject advisors , Superintendents of Education , subject heads and (if possible) principals . According to Bester (1980) new approaches are often opposed by uninformed higher authority . The use of the museum could very easily be included in in-service courses on outdoor education . These courses could be held in the teachers' centres , but ideally courses on museum visits should be conducted in the museum itself , as is being done by the Johannesburg Teachers' Centres (Graves , 1982 , p. 358) .

Local museum staff and teachers should co-operate to find ways in which the museum can be used best to the benefit of the pupils . One example comes from the United States of America , where the Philadelphia Alliance for Teaching Humanities in the Schools (PATHS) trains teachers in the techniques relevant to the various humanities disciplines . In this way teachers are made aware of the value of the museum in the teaching of history and are supplied with the necessary knowledge and skills to conduct their own museum visits . (Hodgson , 1986 .)

b) Need for literature

Teachers often complain that they do not know how to go about planning a museum visit and for this reason they rely on the museum's education officer to conduct their visits for them . They declare that there is no literature on resources , types of museum activities , follow-up projects and objectives and aims of visits to local museums . This objection is not seen as a stumbling block by the author in cases where there is an education officer or seconded teacher at a museum . In smaller towns , where museums are often staffed by unqualified people , it might however be a problem . For this reason the author agrees that teachers need literature on 'outside the classroom' activities , relevant to the curricula they follow .

The D.E.T. Section : Educational Tours , offers detailed instructions and guidance to principals and teachers concerning educational excursions and tours in information bulletin number 3 of 1987 , while the C.E.D. supplies the same type of information in the 'Handbook for principals' and circular number 35 of 1984 . These documents , however , do not supply all the information teachers need . What they need is information on differing motives and skills , guidance concerning resources , types of educational activities and follow-up projects .

Both these departments to some extent supply the needed assistance in that lecturer-guides or seconded teachers are available at a few museums . The D.E.T. comes a step nearer to the ideal , in that the lecturer-guides are not allocated to one institution alone but give assistance and advice for a whole area .

This pressing need for some form of information in the form of a brochure or newsletter is met by many museums , where suggestions about planning , implementation and follow-up of museum visits as well as information such as possible lesson topics , tasks for pupils , worksheets and available publications , are sent to schools regularly . Departmental publications such as 'Educamus' often also supply much needed information .

c) Effective support infrastructure

The C.E.D. has no organisation such as the Transvaal Education Department's School Journey Service or the Educational Tours Section of the D.E.T. to support teachers when planning and implementing excursions . In the D.E.T. and T.E.D. these structures remove much of the pure administrative load from the teacher and allow him to concentrate on the educational aspect . Pupils can only benefit by the creation of this type of infrastructure in the Cape. Teachers must , however , not expect of these services to provide the informational data in terms of subject content , as they very often expect of the museum's educational officers . The ideal remains that the teacher should conduct the visit himself .

D.E.T. Section : Educational Tours , has a lecturer-guide service which invites schools planning educational excursions to contact the lecturer-guide in the area they plan to visit . They are there to advise and help teachers with the planning and organisation of the excursion . The lecturer-guide will also act as guide at places of interest . Lecturer-guides can be contacted at Pretoria , Johannesburg , Durban , Bloemfontein , Port Elizabeth and Cape Town. (Lecturer-Guides , 1986 .)

d) The syllabus

'The stated aims of the syllabuses , prescribed by most departments of education are good , but the interpretation and presentation of the subject material in the classroom is done in a topical , compartmentalised form and makes it nearly impossible to extend the classroom 'out of doors ' , as most history topics require . The required holistic and multi - disciplinary approach is lacking in our syllabuses and classrooms' , (Millar , 1980 , p. 6.)

The following constraints arising from the syllabus might be seen as the cause of the situation described in the preceding quotation :

i) The excessive content of the history syllabus , particularly that for the senior secondary phase , leaves only enough time for teachers to prepare their pupils for the examinations . (ii) The examination requirements are such that the memorisation of facts is the only "skill" needed to pass history . The promotion of critical thinking and the use of historical methods will not be stimulated unless the dominating influence of the external matriculation examination is lessened or the whole examination system undergoes a change . This examination's influence must not be seen as restricted to standard ten alone , as principals and Superintendents of Education usually see all internal examinations as preparation for the final examination and examination papers must thus be based on the format of the external paper .

At present there are only two options open to the teacher : (i) To fight for the syllabus and examination system to be revised . An adapted Schools Council History 13 -16 Project syllabus is seen as the ideal by the author , but it would need a lot of lobbying to achieve this , in a system where the teacher in the field has no say in what has to be taught . (ii) According to Marshall (1983) the quicker solution would be to incorporate 'outdoor activities', by manipulating the present syllabus . This might be a possibility in the C.E.D. , but the teacher in the D.E.T. , with its prescribed work programme , will find it difficult unless he also " juggles " the contents of his scheme of work .

e) The educational context

Van den Berg and Buckland (1983 , p. 57) point out that the background and linguistic skills of pupils in South African schools vary significantly .

The majority of Black children have large gaps in their education resulting from their comparatively impoverished background . They learn almost exclusively from their textbooks and teachers , the teachers themselves come often from the same limited background . Museums can assist in filling these gaps , but in South Africa museums are based largely on the values and interests of the White residents and the educational efforts of the museum are largely directed at White needs and interests . The organiser of educational programmes in the museum is usually a White education officer or a White teacher seconded by the C.E.D. They know little about the Black education system and how a Black audience will react to their presentation . The result is that the museum/school relationship works well with White schools . With Coloured schools , where the cultural background is not too different from that of the White pupils , the link is not too difficult to achieve . The Indian community has traditionally a strong commitment to education and has a considerably higher standard of living than that available to most Blacks . In these circumstances museum displays could have some meaning for Indian pupils . There could , however , be similar

confusions , because of differing cultural values , as was seen in some of the Black pupils in the pilot studies described in this thesis . Museums still need , however , to think much more carefully about the impact they are making on Black pupils .

An immediate solution could be to second more Black teacher to museums and speed-up the training of school teachers in the use of 'outdoor education' at in-service courses . That this is urgently necessary , will be realised if it is perceived that the D.E.T. Section : Educational Tours , had only ten lecturer-guides to serve the whole of South Africa in October 1983 . (Schonken , 1983 , p. 29.)

Another stumbling block in the way to changing the approach to the teaching of history , is the view that history is a learning subject , in which the pupils can sit back and passively listen to the teacher talking . Any change in this traditional method of teaching might be met with pupil resistance . The introduction of the Schools Council 13 - 16 History Project in England led to a shift in pupil perception of the subject , but the resistance of many pupils against this new approach to history , is seen as a significant constraint , that has to be taken into account by teachers . There is evidence for similar resistance in South African education . (Van den Berg , 1983 .) The history department at the college of education , where the writer lectures history , experiences resistance from first year students at the beginning of every year, when the students fresh from school , find it hard to adjust to an approach where students have to take an active part in the lesson .

Foley (1983) supports the view of the author when he writes that the language and concept development of the Black child , who has to study history through medium of their second language , cannot be compared with that of the White child , who receives mother-tongue education . For the teacher in the Black school , the history lesson very often becomes an English lesson . As mother-tongue education

seems to be unacceptable to most Black departments of education and to parents , the language problem will still remain with us for a long time .

f) The authority structures

Teachers indicated that subject heads , principals and especially Circuit Inspectors (Superintendents of Education) demand that they work closely to the syllabus . The D.E.T. supplies their teachers with a work programme which prescribes what work has to be done each period and week of the school year . The limitations imposed on the teacher by these constraints , lead to the practice where too much time is spent transmitting 'facts' rather than encouraging historical inquiry . Graves (1982) writes that the fault for this lack of interest in the use of the museum , lies in the absence of official motivation by subject advisers and Superintendents of Education and the undervaluing of the component by authorities ,

The author has no doubt that museum visits , as well planned and apprehended , 'outside the classroom' activities , can contribute to the moral and social , as well as the affective and cognitive development of pupils . The experience serves the needs of nearly all pupils , it is real , exciting , interesting and the pupil is introduced to a wide variety of historical methods .

The museum visit has an advantage to other modes of 'outdoor education' , in that it can be conducted in one day , during normal school hours . For this reason it can also be used for groups of young children , it is less costly , easier to plan as there are no sleeping and feeding problems and follow-up visits can be easily implemented if needed . The museum visit must also be seen as training ground for future extended field trips .

As the majority of pupils in South African schools will not in the near future be able to afford to pay for trips to special sites or for extended tours , the major thrust of 'history outside the

classroom', must be towards developing programmes which will make use of the local museum .

'The museum cannot take the child out into the world ,
but can bring the world into his line of vision
and into his hands' (van Zyl , 1983 , p. 8.)

APPENDIX ONE

LIST OF PROVINCE-AIDED MUSEUMS OF THE CAPE (1982)

NB : As nearly all museums have collections depicting the local history of the area in which they are situated , local historical topics will not be indicated in all cases.

* Indicates historical buildings and other museums incorporated into the province-aided museum.

+ Indicates historical topics in which the museum specialises .

1. Adelaide : Our Heritage museum
+ Late nineteenth century life in the region
2. Barkly East : Barkly East Museum
+ Nineteenth and twentieth century transport
3. Beaufort West : Beaufort West Museum
+ The role played by various church denominations
in the history of the district .
4. Burgersdorp : Burgersdorp Cultural History Museum
+ The role played by the Reformed Church
Theological Seminary in the North-Eastern Cape
+ The struggle for equal rights for Dutch and
English (Photographs and documents)
+ Transport
5. Bredasdorp : Bredasdorp Museum
+ Marine history
+ Transport
6. Caledon : Caledon Museum
+ Cape Colony under British rule : Early and late
Victorian period
7. Calvinia : Calvinia Museum
+ History of farming activities in the district
+ History of the Hantam
8. Cape Town : South African Sendinggestig Museum
+ History of the earliest mission work at the
Cape
9. East London : East London Museum
+ Early history of man
+ British and German settlers
+ Customs and tribal life of Black people in the
area before Westernisation
+ Naval and marine history
* : Gately House
+ Late nineteenth century life in the area
10. Fort Beaufort : Fort Beaufort Historical Museum
+ Military history of the area : 1829 - 1920
11. Franschoek : Huguenot Memorial Museum
+ History of the Huguenots at the Cape

APPENDIX ONE

(page 2)

12. George : George Museum
 - + The role of the indigenous forests on the lives of the people in the area
 - + The role of the residents of George in the development of the town (picture gallery)
 - + Musical instruments
13. Graaff-Reinet : Graaff-Reinet Museum
 - + Farming implements and vehicles
 - + Mill and water-wheel
 - * : The Residency
 - + Historical fire-arms
14. Grahamstown : Albany Museum
 - + History of man (early civilisations)
 - + The stone age in South Africa
 - + African culture and economy
 - + Traditional Xhosa dress
 - * : Settlers' Memorial Museum
 - + The contribution made by the British Settlers to the cultural heritage of South Africa
 - * : Fort Selwyn
 - + Military history of the fort : 1836 - 1870
15. Griquatown : Mary Moffat Museum
 - + History of the Moffats
 - + History of the Griquas
16. Hartenbos : Hartenbos Museum
 - + The Great Trek
17. Hermanus : Old Harbour Museum
 - + Marine and fishing history
 - + The Strandlopers
 - + The history of Hermanus (photographs and historical documents)
18. Kimberley : McGregor Museum
 - + Bushman paintings
 - + History of the diamond Fields
 - + The Kimberley Regiment
 - + Hall of religions
 - * : Old Museum , Chapel Street
 - + Stone Age items
 - * : Duggan-Cronin Bantu Gallery , Egerton Road
 - + Black tribal history
 - * : Rudd House
 - + Lifestyle of mining magnates
 - * : Dunluce
 - + Everyday life and pastimes of the family Orr (early twentieth century)
 - * : Magersfontein Battlefield Museum
 - + Battle of Magersfontein (Anglo-Boer War)

19. King William's Town : Kaffrarian Museum
 - + The military tradition of King William's Town
 - + The Cape Mounted Riflemen
 - + Victoriana
 - + The German Settlers
 - + Development of transport
 - + Historical development of the early inhabitants of the Ciskei region (Xhosa Gallery)
 - * : The South African Missionary Museum
 - + The influence of the missionaries on the Ciskei region
20. Mafikeng : Mafeking Museum
 - + The history of the two republics Stellaland and Het Goosen
 - + The Warren expedition
 - + The siege of Mafeking
 - + The history of the Boy Scout Movement
 - + The development of Bophuthatswana
21. Montagu : Montagu Museum
 - + History of the region
 - + Medicinal uses of herbs
22. Moorreesburg : Wheat Industry Museum
 - + History of the wheat industry at the Cape
 - + Farm implements
 - + The influence of the wheat industry on the Afrikaans language and South African art
23. Mossel Bay : Mossel Bay Museum
 - + The Post Office Tree
 - + Early marine history of the region
24. Oudtshoorn : C.P.Nel Museum
 - + The ostrich industry and its importance to the district
 - + The contribution of the Jewish community to the development of the town
 - + Agricultural implements and blacksmith tools
 - * : Town House
 - + Lifestyle 1909 - The days of the ostrich boom
 - + next to Town House : Pioneer house - years before the ostrich boom
 - * : Congo Caves Museum
 - + Lifestyle of the San
25. Paarl : Oude Pastorie Museum
 - + Cultural heritage from the earliest settlement in the Drakenstein valley in 1688
 - + Influence of the Huguenots on the valley
 - + Vehicles and farming implements

26. Port Elizabeth : Port Elizabeth Museum
- + White settlement in the area
 - + The history of transport in the region
 - + Naval history of the area
 - + Changes in fashion 1900 - 1940
 - + Life style of the early inhabitants of the area (San)
 - * : The Children's Museum (planned for teaching children aged four to eleven years - and older)
 - + Mostly natural history
 - * : No. 7 Castle Hill
 - + Settler's way of life
27. Queenstown : Queenstown and Frontier Museum
- + The role of the town and district in the frontier disputes of the eighteenth and nineteenth century
 - + Reconstruction of an old house built in 1854
 - + Queenstown Rifles Volunteers
 - + Lifestyle of the Black tribes of the district
28. Simon's Town : Simon's Town Museum
- + Role played by merchant fleets and military navies in the development of the town
 - + The Bellevue Camp - Boer prisoners of war - 1899 - 1902
29. Somerset-East : Somerset-East Museum
- + Local history
30. Stellenbosch : Stellenbosch Museum
- * : Village Museum
 - + Buildings depicting lifestyles of specific periods from 1690 onwards
 - * : Old Agricultural Hall
 - + Story of Stellenbosch 1679 - 1979
 - * The V.O.C.-Kruithuis
 - + Military history of the town
 - * Van Der Bijl-huis
 - + Victorian era
31. Sterkstroom : Sterkstroom Museum
- + Lifestyle of the early twentieth century
32. Swellendam : Drostdy Museum
- + History of the town from 1747 onwards
 - + Swellendam Republic
 - + Farming implements and vehicles
 - * : Ambagswerf
 - + Trades practised in the region in the early days
 - * : Mayville
 - + Lifestyle of the area - 1855 onwards
 - * Zandrif
 - + Eighteenth century farmhouse of the region

33. Tulhagh : Oude Kerk Volksmuseum van't Land van Waveren
 + Phases of development of Cape furniture
 + Cape silver
 * : Church Street
 + Victorian residence
 + Danie Theron
 * : Church street
 + House depicting lifestyle of 1803 onwards
34. Uitenhage : Uitenhage Historical Museum
 * : The Drostdy
 + History and development of the district
 * : Cuyler Manor
 + Early nineteenth century lifestyle
 * : Old Railway Station
 + Railway history
35. Victoria West : Victoria West Museum
 + Stone Age man - the San
 + History of the local congregation
 + Anglo-Boer War 1899 - 1902
 + Toy collection
 + Vehicles and fire-arms
36. Worcester : Worcester Museum
 * : Beck House
 + Rural residence of the late nineteenth century
 * : Afrikaner Museum Building
 + Consulting rooms of a doctor early 1900s
 + Surgery of a dentist - early 1900s
 + Rooms of an attorney - early 1900s
 * : Stoffberg House
 + Documentation centre
 + Anglo-Boer War
 * : Open-Air Farm Museum :- Kleinplasia
 + Agriculture in the Boland

Source : (du Preez , 1982 .)

.....

DEPARTMENT OF EDUCATION AND TRAINING

APPLICATION FORM FOR ORGANIZED VISITS TO PLACES OF INTEREST

- NB A. The completed forms must be forwarded to the Ward Inspector in accordance with the number of forms and the times specified in the Departmental Rules and Instructions for Educational Tours.
- B. Before completing this form, please consult the following :
- (a) Departmental Rules and Instructions for Educational Tours.
 - (b) The official list of suggested places of interest.

1. Name of School :
- Address :
- Postal Code :
- Telephone number : Code :
2. Name, title and telephone number of any authority who can be contacted after school hours with regard to the tour group.
-
-
3. Teacher in charge : Mr/Mrs/Miss :
4. Names of other teachers who will accompany the touring/visiting group : Men : Women :
-
5. DATE OF VISIT

| | Date | Time |
|----------------------------------|------|------|
| 5.1 Departure on outward journey | | |
| 5.2 Arrival at destination | | |
| 5.3 Departure on return journey | | |
| 5.4 Arrival at home | | |

Date _____ Time _____

- * 5.5 Also state three possible alternative departure (a) _____ *
(see 5.1) dates (b) _____ Complete
this section
only if this
form is
forwarded to
Lecture Guide
(c) _____

6. NUMBER OF CHILDREN COMPRISING THE TOURING/VISITING GROUP

| Std | | | | | | Total |
|-------|--|--|--|--|--|-------|
| Boys | | | | | | |
| Girls | | | | | | |
| Total | | | | | | |

APPENDIX TWO

7. NUMBER OF TEACHERS AND PUPILS

WHO WILL REMAIN AT SCHOOL Teachers Pupils

.....

8. TRANSPORT

- 8.1.1 Type of transport to centre
- 8.1.2 Type of transport between places of interest at centre
- 8.2 Name of transport contractor/company
- 8.3 Are the contractor's/company's vehicles in good repair?

- 8.4 Has a certificate of the vehicle's roadworthiness not older than six months and issued by a local authority, been submitted to the principal?
- 8.5 Insurance : Has adequate risk insurance been taken out?
.....
- 8.6 Cost of transport :
- 9. How are expenses of transport, accommodation and food to be met?
.....
- 10. Expected total cost of tour : R C
Contribution per pupil : R C
- 11. Have all parents/guardians given written permission?

12. PROPOSED ITINERARY AND SUBJECTS WITH WHICH VISIT WILL BE RELATED

Places of interest in sequence Std Number of Subject(s)
of preference pupils relation

| Places of interest in sequence of preference | Std | Number of pupils | Subject(s) relation |
|--|-----|------------------|---------------------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

N.B. The Lecturer Guide may be compelled to amend the itinerary to meet various circumstances affecting visits.

- 13. SIGNATURE : SCHOOL PRINCIPAL DATE
- APPROVED/NOT APPROVED BY GOVERNING AUTHORITY, STATE AUTHORITY
.....
- SIGNATURE OF AUTHORITY DATE
- Recommendation

WARD INSPECTOR DATE

Approved/not approved. Remarks

.....

CIRCUIT INSPECTOR DATE

ADDRESS

..... CODE

Approved/Not approved. Remarks

.....

.....

LECTURER GUIDE

DATE

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COVERING LETTER AND FORM OF CONSENT

School address

Dear Parent/Guardian

EDUCATIONAL TOUR/VISIT

Our school will be undertaking a visit/tour to the place(s) mentioned in the attached form of consent. Your child may accompany the tour group only if you grant your permission. If permission is granted, you are required to complete and return the form of consent to the school. The teachers in charge will undertake such reasonable precautions as are of the tour/visit. However, you are requested to impress upon your child the importance of his/her obeying the instructions of the teacher(s) in charge, as well as of adhering to the normal standards of safety and behaviour.

Some transport companies' fares include insurance only while your child is travelling in the company's vehicle. Parents are free to take out additional insurance in such cases or comprehensive insurance where the transport company offers no cover at all.

Yours faithfully

PRINCIPAL

CONSENT FORM

Dear Parent/Guardian

The School, address
..... Tel.
Will be undertaking an educational tour/visit to (specify places)
.....
The group will depart on
and return on

.....
PRINCIPAL

Date :

- 5. Name and address of employer
.....
Tel. Code
- 6. Home address of parent/guardian
.....
Tel. Home Tel. work
- 7. Name and address of person who may be contacted in the event
of an emergency if you and your employer are not available.
.....
.....
Tel. Home Tel. work
- 8. Signed at

DATE

SIGNATURE

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- 1. I, (print names and surnames)
..... the parent/legal guardian of
(print full names and surnames of child)
hereby give my consent that he/she may accompany the group
on the dates and to the places specified above.
- 2. I authorize Mr/Mrs/Miss
(the principal must fill in the name or names), the teacher(s)
in charge, to act on my behalf should my child require medical
treatment, including surgery, during the course of the tour.
I shall be liable for all costs arising from such medical
treatment or surgery.
- 3. Kindly note that my child (comment on any health problems or
allergies from which your child may suffer, or state that
he/she enjoys good health; also state any activities in which
he/she may not participate)
- 4. My contribution of R c has already
been paid to the school/is enclosed with this consent form
(underline the applicable phrase). I have received the
official school receipt for this amount/will be grateful to
receive your official school receipt for this amount
(underline the applicable phrase).

DEPARTMENT OF EDUCATION AND TRAINING

TOUR PLAN

N.B. SEE PAR. 7.2 OF THE DEPARTMENTAL RULES AND INSTRUCTIONS FOR EDUCATIONAL TOURS

TOUR PLAN (The school must present this tour plan to the authority concerned at each of the places of interest.)

REFERENCE NUMBERS WITH DATES OF LETTERS OF NOTIFICATION SENT TO PLACES OF INTEREST

Place 1 Place 2 Place 3. Place 4
 Place 5 Place 6 Place 7 Place 8

| NAME OF SCHOOL | NUMBER OF STAFF | | NUMBER OF PUPILS | | | TOTAL | STDS |
|----------------|-----------------|--------|------------------|-------|-------|-------|-------|
| | MALE | FEMALE | BOYS | GIRLS | | | |
| | | | | | | | |

| NATURE OF TRANSPORT | To centre | Time of : Arrival |
|---------------------|--------------------------|-------------------------|
| | At centre between | Departure |
| | Places of interest | |

| PLACE OF INTEREST | ADDRESSES | REPORT TO : | DATE | ARRIVAL TIME | DEPARTURE TIME |
|-------------------|-----------|-------------|------|--------------|----------------|
| 1. | | | | | |
| 2. | | | | | |
| 3. | | | | | |
| 4. | | | | | |
| 5. | | | | | |
| 6. | | | | | |
| 7. | | | | | |
| 8. | | | | | |

DEPARTMENT OF EDUCATION AND TRAINING

LETTER OF NOTIFICATION

| | | |
|-----------|-------|-------|
| Ref. No. | | |
| Enquiries | | |
| Tel. : | | |

.....

EDUCATIONAL VISIT OF : Name of School

Address

Code

Tel. No. Code

The arrangements for the visit by the school referred to above are hereby confirmed. Kindly take note of the following details:

DATE OF VISIT NUMBER OF PUPILS

NUMBER OF TEACHERS STANDARD(S) TIME ...

REMARKS

Admission fee

Kindly use the address in the top right hand corner in order to notify the Lecturer Guide or the Principal (whichever is applicable) immediately should you for urgent reasons, no longer be able to accommodate the school for this visit.

Yours faithfully

LECTURER GUIDE

PRINCIPAL

1. After Tour Report

Principals whose schools have undertaken educational tours must submit a report in triplicate. The purpose of the report is to supply information to the circuit office and the Section : Educational Tours at Head Office. This report will give an indication of the degree of success of the tour in respect of the administrative arrangements and its educational value.

1.1 Name and address of school :

Tour/Visit to

Which period (supply actual dates)
.....

1.2 Preparation

1.2.1 Who initiated the tour?

1.2.2 What was the purpose of the tour?

1.2.3 Numbers

Teachers M : F

Pupils

| Boys | | Girls | |
|------|-----|-------|----|
| STD | NO. | STD | NO |
| | | | |
| | | | |
| | | | |
| | | | |

1.2.4 Name of teacher in charge

1.2.5 Name of the other teachers

1.2.6 Names of pupils who acted as prefects/monitors while on tour.
.....

1.2.7 Name of transport company's guide.

1.2.8 Safety precautions taken before and during the tour :
.....

1.2.9 Interest amongst the pupils was aroused by means of

1.2.10 Stationery requirements :

1.2.11 Educational equipment taken on trip

1.3 The Tour

1.3.1 While travelling.

1.3.1.1 Geographic observations.
.....
.....

- 1.3.1.2 Biological observations.
.....
.....
- 1.3.1.3 Historical observations.
.....
.....
- 1.3.1.4 Other subjects were utilised as follows
.....
.....
- 1.3.1.5 Specific points of interest en route.
.....
.....

1.4 Destination

- 1.4.1 Places of educational interest worthy of a visit
But not indicated on the official list of places :
.....
.....
- 1.4.2 Interesting anecdotes, descriptions that could
be useful information for the departmental guide
.....

1.5 Accommodation

- 1.5.1 At destination :
- 1.5.2 En route :

1.6 Follow up

- 1.6.1 The following methods were used to test the
success of the tour/visit :
.....
.....
- 1.6.2 A full report was given to the parents on
(date)

1.7 Evaluation

- 1.7.1 Did the tour/visit serve the purpose as stated
in 1.2.2?
.....
- 1.7.2 Did the group see what it was intended to see?
.....
- 1.7.3 Is there any evidence that the children were
stimulated educationally?
.....
- 1.7.4 Social and vocational benefits achieved from
the tour :
- 1.7.5 What did the children like the least? Most? Why?
.....
.....
- 1.7.6 Criticism on any aspect of the tour.
.....
.....

APPENDIX SIX (Page 2)

1.7.7 Discipline.

.....

1.8 Financial statement

The following procedure should be followed and the questions answered in connection with the financial statement:

INCOME

| | R | C |
|-------------------------|-------|-------|
| Children's contribution | | |
| R C er head | | |
| Amount collected : | | |
| Donations | | |
| Sales | | |
| Collections | | |
| Films | | |
| Raffles | | |
| State other sources | | |
| | _____ | _____ |
| | _____ | _____ |

EXPENDITURE

| | R | C |
|--|-------|-------|
| Transport | | |
| Accommodation (specify all seperately) | | |
| Meals and refreshments | | |
| Admission fees | | |
| Other | | |
| | _____ | _____ |
| | _____ | _____ |

Balance

- 1.8.1 Have cash slips or receipts for items purchased and specified in detail for all incidental expenses such as refreshments, etc. been certified (signed) by teachers accompanying the group, and were they attached to the reports that have to be submitted to the principal?

- 1.8.2 Have receipts from the school's receipt book been issued to contributors as specified under "income"?

- 1.8.3 Have the amounts raised been receipted in the school's books as "Tour Fund"?

- 1.8.4 Were cheques made out in advance where admission fees at places of interest are required and known?

APPENDIX SIX (page 3)

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- 1.8.5 Were receipts obtained for the payments mentioned in par. 1.8.4?
.....
.....
- 1.8.6 Has the school's governing body controlled the financial statement at an official meeting?
.....
.....
- 1.8.7 If there is a balance after the tour, how will this money be utilised?
.....
.....

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1.9 Transport Company

- 1.9.1 Which transport company supplied the transportation?
.....
- 1.9.2 Were you satisfied?
- 1.9.3 Was the driver punctual?
- 1.9.4 Any other matter to report with regard to the transport company.
.....

1.10 In conclusion

- 1.10.1 To the best of my knowledge the report is a true statement.
Teacher-in-charge Date
- Comments.

Principal Date

- 1.10.2 To the best of my knowledge the report is a true statement.

Comments

Chairman : Governing Body Date

1.11 Remarks :

CIRCUIT INSPECTOR
DATE :

APPENDIX SEVEN

SKOOL: _____
ADRES: _____

AAN: INSPEKTEUR VAN ONDERWYS

OPVOEDKUNDIGE UITSTAPPIE

DOEL: _____

PLEK: _____

DATUM: _____ TYD: VERTREK _____ TERUG _____

STANDERD/KLAS(SE) BETROKKE: _____ AANTAL LEERLINGE _____

ONDERWYSER(S) IN BEVEL: _____

VERVOERREËLINGS: _____

VRYWARING/TOESTEMMING VAN OUERS _____

VOORBEREIDING: _____

OPVOLGING (OPDRAGTE): _____

SKOOLHOOF: _____ DATUM: _____

SKOOL : _____ OPVOEDKUNDIGE UITSTAPPIE

Toestemming word hiermee verleen sodat bogenoemde uitstappie kan voortgaan. Daar word aanvaar dat al die moontlike voorsorgmaatreëls getref sal word om die veiligheid van die leerlinge te verseker.

OPMERKINGS: _____

APPENDIX EIGHT

OUTDOOR EDUCATION FORM A

APPLICATION FOR PARTICIPATION
(In duplicate)

To: The Inspector of Education

Name of School _____

Address _____

Postal Code _____

Telephone _____

The School Committee of the abovementioned school grants permission for a group of
..... pupils in standard to participate from
..... to in:-

- 1. School in the Wilds project.
- 2. Western Cape Youth Trust project.
- 3. Burger-Strandhuis.
- 4. Graaff-Reinet Outdoor Education Centre.
- 5. Uizip-Kerkjeugsentrum.
- 6. Own project as submitted herewith.

(Mark whichever project is applicable.)

DATE

PRINCIPAL

DATE

CHAIRMAN: SCHOOL COMMITTEE

To: The Director: Education
(Section Outdoor Education)
P.O. Box 13
CAPE TOWN
8000

The intention of the school to participate in the abovementioned outdoor education project has been noted. It is recommended/not recommended.

Comments: _____

DATE

INSPECTOR OF EDUCATION

OUTDOOR EDUCATION

The school must complete this form within one week after the pupils have returned to school and forward it to the Director: Education (Section: Outdoor Education), P.O. Box 13, Cape Town 8000.

1. Name of organisation (e.g. School in the Wilds, Western Cape Youth Trust, Die Burger-Strandhuis, Graaff-Reinet Outdoor Education Centre, Uizip-Kerkjeugsentrum, School's own programme).

2. Name of School _____

3. Name of teacher in charge _____

4. Name of other escorting teacher(s) _____

5. Duration of visit: From _____ to _____

6. State number of boys and girls in each standard.

| | | | |
|------------|------------|-------------|-------------|
| Std 3 | Boys _____ | Girls _____ | Total _____ |
| Std 4 | Boys _____ | Girls _____ | Total _____ |
| Std 5 | Boys _____ | Girls _____ | Total _____ |
| Other Stds | Boys _____ | Girls _____ | Total _____ |

7. Brief report on project

7.1 Organisation and arrangements _____

7.2 Accomodation _____

7.3 Meals _____

7.4 Programme

7.4.1 Contents _____

7.4.2 Intellectual-cultural _____

7.4.3 Free time _____

8. Evaluate (underline) the educational value of the programme as:

Excellent / Very good / Good / Satisfactory / Of Little value

9. Any remarks or recommendations _____

.....
DATE

.....
PRINCIPAL

APPENDIX ELEVEN

FORM E

SUMMARY OF OUTDOOR EDUCATION PROJECTS UNDERTAKEN BY THE SCHOOL FOR THE YEAR 19....

1. Name of School
2. Indicate which of the following outdoor education activities were undertaken, and how many pupils and teachers and which standards were involved.

| | | Number of groups | Number of pupils | Number of teachers | Standards |
|-----|--|------------------|------------------|--------------------|-----------|
| 2.1 | School in the Wilds | P | | | |
| | | S | | | |
| 2.2 | Western Cape Youth Trust | P | | | |
| | | S | | | |
| 2.3 | Die Burger-Strandhuis | P | | | |
| | | S | | | |
| 2.4 | Graaff-Reinet Outdoor Education Centre | P | | | |
| | | S | | | |
| 2.5 | Uizip-Kerkjeugsentrum | P | | | |
| | | S | | | |
| 2.6 | School's own 3 to 5 day programmes | P | | | |
| | | S | | | |
| 2.7 | TOTAL | P | | | |
| | | S | | | |
| 2.8 | GRAND TOTAL (P + S) | | | | |

P = Primary standards and std 5

S = Secondary standards (6 -10)

3. Total amount of per capita grant to which the school was entitled R _____

3.1 Amount claimed R _____

4. Any comments or recommendations _____

.....
 DATE

.....
 PRINCIPAL

APPENDIX TWELVE

FINAL PREPARATIONS : CHECK-LIST

1. Remind the following about the visit a few days before the time:
 - The principal/Rector .
 - Other teachers/lecturers accompanying the group .
2. Check that :
 - all indemnity forms have been received ,
 - worksheets and other instructions have been duplicated .
3. Confirm with museum the time of arrival and departure (education officer : Miss Meylahn , tel. 0433 24506)
4. Confirm bus and ensure that the bus company knows the precise time and place .
5. Hand out and explain the worksheets and follow-up work to the pupils.
6. Give clear instructions to pupils concerning :
 - Groups and groupwork
 - What they have to wear
 - Whether they must bring refreshments and/or whether they can buy something at the museum
 - Pens , clipboards and pencils they might need
 - The way to handle museum property
 - What you expect of them in respect of :-
 - behaviour
 - appearance etc.
 - What to do in the case of becoming lost
 - The toilet facilities at the museum
7. Ascertain that pupils understand the purpose of the trip i.e. an educational trip and not a fun trip .
8. Prepare a first aid kit .
9. Some cotton and a sewing needle might come in handy .
10. Ask one of the pupils to thank museum staff at the end of the visit .
12. Once pupils are on bus , count them and check that the number agrees with your list . Count pupils again when they are in the bus before the return journey.

APPENDIX THIRTEEN

QUESTIONS TO ASK ABOUT AN 'OBJECT'

First stage : about a single object

1. What is it ? Is it real ?
2. What is it made of ?
How is it decorated ?
3. What was it used for ?
How did it work ?
4. What is it worth ?
- intrinsic value , historical value & contemporary value ,
5. How old is it ? Does it look old ?
6. Where was it made ? Where was it found ?

Second stage : Putting objects into a historical context

7. What do the objects indicate about the person , society of the time or aspect of that society , e.g. technology , warfare , trading , domestic life ?
8. What gaps are there in the material evidence presented ? Why might this be ?
9. Is any bias shown in the collection of objects displayed ?
10. How does the evidence correlate now with contemporary documentary and pictorial sources ?

Source : Adams , 1982 , p. 5.)

APPENDIX FOURTEEN

SELF-EVALUATION QUESTIONNAIRE

(For use by teacher)

Interpretation of facts

- Was I able to bring the event or personage alive for my pupils ? If not , why not ?
- Did I select appropriate details to accomplish the objectives of this historical topic ? What else might I have included ?
- Did I organise what I said so that my pupils could understand the major points I was making ?
- Did I prepare well enough ? Did I know the topic ?
- Did I hold the interest of my pupils ?

Procedure

- Did I keep my pupils under control ?
- Did I observe recommended procedures for the orderly conducting of the visit ?
- What new activities resulted from taking this trip ?

Personal relations

- Was I helpful and friendly enough ? What do I need to do to improve ?
- Was I co-operative with my fellow teachers and the education officer ?
- Did I carry my full share of responsibility

Personal characteristics

- Is my speech pleasant to listen to and effective ? If not , what do I need to do to improve ?
- Did I really conduct the visit in a professional manner ?

Source adapted : (Alderson , 1982)

APPENDIX FIFTEEN

Table 2 Some objectives for pupil progress in historical skills

| | <i>Reference and information-finding skills</i> | <i>Skills in chronology</i> | <i>Language and historical ideas</i> |
|-------------------------|--|--|--|
| <i>By the age of 8</i> | <p>Can scan pictures and simple books.</p> <p>Can read simple accounts.</p> <p>Can use page references.</p> | <p>Can use basic vocabulary (eg 'now', 'long ago', 'then', 'before', 'after').</p> <p>Begins to understand the chronology of the year (eg seasons); and begins to record on a wall chart sequence of stories heard.</p> <p>Can put some historical pictures and objects in sequence.</p> | <p>Can 'use' terms commonly used in stories of past (eg hero, heroine, king, queen, nobleman, sheriff).</p> <p>Begins to use words such as 'the past', 'myth', 'true'.</p> |
| <i>By the age of 10</i> | <p>Knows which books supply information (eg topic, encyclopaedias).</p> <p>Can use contents, index and glossaries of books; and can read different passages to select information relevant to a topic.</p> <p>Can use visual sources (eg pictures, filmstrips, slides, artefacts); and oral sources (talk, tape, radio).</p> <p>Can list main points from one or more sources using teachers' questions.</p> | <p>Knows terms BC and AD.</p> <p>Understands 'generation' in a family context.</p> <p>Knows sequence of prehistoric, ancient times, middle ages and modern.</p> <p>Can put a wide range of historical pictures and objects in sequence.</p> <p>Can make a simple individual sequence chart.</p> | <p>Can use an increasing number of terms that arise from topics studied (eg knight, peasant, emperor, bishop).</p> <p>Knows words such as 'history', 'archaeology'.</p> |
| <i>By the age of 12</i> | <p>Can use a library catalogue (subject).</p> <p>Can read textbooks and topic books in conjunction.</p> <p>Can make more detailed notes under supplied headings using several sources.</p> <p>Can use abbreviations such as eg, ie.</p> | <p>Understands 'century' and how dating by centuries works.</p> <p>Can put dates in correct century.</p> <p>Knows sequence of Roman, Saxon, Viking, Norman, Tudor, Stuart, Victorian.</p> <p>Is aware of some historical period terms (eg Reformation). Can make a time chart using scale.</p> | <p>Can use an increasing number of terms that arise from topics studied (eg keep, lateen, sail).</p> <p>Can use common terms of a greater degree of abstraction (eg ruler, law, subject, parliament).</p> |
| <i>By the age of 14</i> | <p>Can use more complex cataloguing and retrieval.</p> <p>Can extract information independently from written and pictorial sources.</p> <p>Can make notes in a form that distinguishes main from sub-points.</p> | <p>Is able to put an extensive range of historical pictures and objects in sequence.</p> <p>Can make a time chart that compares developments in contemporary civilisations (eg Iron Age Britain and Ancient Athens, or 16th Century Europe and Aztec/Inca South America).</p> <p>Can make a time chart that records events in different aspects of history (eg war, politics, buildings, costume).</p> | <p>Can use an increasing number of terms that arise from topics studied (eg free trade, invention, protection, imperialist).</p> <p>Can use terms commonly used in historical explanation (eg motive, cause, change, reform, progress, economic, political, social).</p> |
| <i>By the age of 16</i> | <p>Can summarise.</p> <p>Can ask own questions of information to answer problems.</p> <p>knows how to use and make footnotes and bibliographies (eg in projection work).</p> | | <p>Continues to extend knowledge of terms specific to topics studied (eg democracy, liberal, welfare state, fascist, marxist)</p> |

APPENDIX FIFTEEN

(page 2)

Use and analysis of evidence

Can describe the main features of concrete evidence of the past (eg pictures, artefacts, buildings) and hypothesise as to their use.

Is familiar with the question 'How do we know?'

Can define in simple terms 'source' and 'evidence'.

Can understand and make deductions from documentary as well as concrete evidence eg pictures, artefacts).

Can describe the main features of simple maps, diagrams or graphs.

Increasingly asks the question 'How do we know?'

Is aware of variety of historical evidence at different periods of time.

Can distinguish between primary and secondary sources; and can understand and make inferences from primary and secondary accounts (text-books, fiction).

Can recognise 'gaps' in evidence.

Can interpret simple graphical sources.

Can compare two accounts of the same events and note contrasts and similarities.

Can recognise that evidence may not be impartial.

Can distinguish between fact and opinion.

Can begin to interpret simple statistical sources.

Can distinguish relevant and irrelevant evidence.

Compare various pieces of evidence and note contradictions and gaps.

Can recognise bias and 'propaganda'.

Empathetic understanding

Can say, write or draw what they think it felt like in response to some historical story that has been heard.

Can make a simple imaginative reconstruction of a situation in the past and how it appeared to some of the people in it, using the evidence available to draw, model, dramatise, write or tell the story.

Can make an imaginative reconstruction that is not anachronistic of a past situation based on several pieces of evidence, including historical fiction, and exploring some of the feelings participants might have had at the time.

Can show understanding of a person's viewpoint within a given historical situation.

Can consider the viewpoints of opposing sides and of people for whom they may not feel sympathy.

Can identify the extent of choice available to a person in a given situation in the past.

Can identify the values and attitudes on which human actions have been based in the past.

Asking historical questions

Begins to become aware of basic historical questions, eg.

- What happened and when?
- Why did it happen?
- How do we know?

Becomes used to asking of any historical period studied question about the main features of everyday life, eg

- When and how did people live and how did they clothe and feed themselves?
- What was the available technology?
- What were the life styles of different social and gender groups?
- What are the differences between now and then?

Becomes used to asking of any historical period additional questions of increasing difficulty, eg

- Who governed and how and with what results?
- What did they worship and what values did they live by?
- What was their art, music and literature?

Begins to analyse historical events by asking questions, eg

- What was the immediate cause?
- Did any long-term cause operate?
- Were there political, economic or religious causes, etc?
- To what extent were personalities important?

Can question different interpretations of past events.

Synthesis and communication using basic ideas

Using memory and recall, can describe orally and in writing some past events or story in narrative or dramatic form.

Can make a pictorial representation

Can describe orally and in writing some past events or situation recognising *similarities/differences* with today.

Can state information in a graph, diagram or map.

Can support an account or conclusion with some evidence.

Can put together orally and in writing a narrative of past events or situations showing evidence of *continuity* and *change* and indicating simple *causation*.

Can make accurate diagrams or maps based on several pieces of evidence.

Can write an account of some past events in terms of *cause* and *effects* supported by evidence.

Can write a structured account which, using evidence, argues clearly to a credible conclusion.

Can write an analytical account of past events that takes into consideration different interpretations.

Can write a longer account using footnotes and bibliographies properly (projects).

APPENDIX SIXTEEN

Some possible objectives in assessing history

| | Reference and Information Finding skills | Skills in Chronology | Language | Understanding Evidence | Synthesis | Empathetic Understanding | Historiography |
|--------------|--|--|---|--|--|--|--|
| 12 years old | Can use contents, index and glossary of a book. Can make notes under supplied headings. Can use abbreviations such as e.g., i.e. <i>(Background Learning: Industrial Revolution + Urbanisation of Blacks)</i> | Know what a 'generation', 'century' and 'decade' are. Know terms B.C. and A.D., pre-history, ancient, medieval and modern. Be able to put a date in correct century. Can make a simple time chart. <i>(Time)</i> | Can use terms which often recur in history such as ruler, king, lord, slave, peasant, law, order, government, citizen, subject. <i>Concept Acquisition Stone Age Iron Age etc</i> | Can define in simple terms 'evidence'. Can comprehend and make deductions about historical pictures, artefacts and simple documentary extracts. <i>Answer worksheet questions on displays</i> | Can describe in writing some past events or situations. <i>Descriptions Beneficial Influence of missionaries on the Ciskei</i> | Can make orally or in drawings, models or writing an imaginative reconstruction of the past which is based on evidence. <i>Report back after visit.</i> | |
| 14 years old | Can use a library catalogue. Can make notes using a system of notation which distinguishes main and sub-points. | Know sequence of Roman, Norman, Tudor, Stuart, Hanoverian/Georgian, Victorian. Be aware of some major historical "period" terms such as Renaissance, Reformation. <i>Concepts e.g. Victorian era Sequence e.g. - Hunters - Hunter-Herders etc.</i> | Can use terms such as motive, cause, change, revolution, progress and have some understanding of the terms 'politics', 'economics', and 'society'. <i>Change e.g. - Social change of AmaXhosa - Urbanisation - Political development of the Ciskei</i> | is aware of variety of historical evidence. Can distinguish between primary and secondary sources in history. Can compare 2 accounts of the same events and note differences and similarities. Can recognize bias. Can interpret secondary sources such as maps, charts or graphs. Can summarize evidence and draw relevant conclusions. Can distinguish between 'fact', 'opinion' and 'propaganda'. | Can state information in a graph or diagram. Can write an account of some past events in terms of their causes. <i>- Describe urbanisation of Xhosa</i> <i>- Conflict on Eastern Frontier & Influence of missionaries on Ciskei of today</i> <i>- Variety of objects which are all historical evidence</i> | Can make imaginative reconstructions of the past which are not anachronistic. <i>e.g. Essay work</i> | |
| 16 years old | | <i>Stone Age Iron Age</i> | Can use terms which relate to some particular historical period studied, e.g. 19th century, free trader, chartist, evangelical, imperialist. <i>British Imperialism on Eastern Frontier</i> | These above abilities should become progressively more sophisticated. <i>Cartoons in Xhosa Gallery</i> | Can write a clearly-structured credible account of some past events in terms of causes and consequences. <i>Influence of missionaries in the Ciskei</i> | Can consider the viewpoints of opposing sides and of people for whom they may not feel sympathy. <i>White + Black pupils on Frontier Wars</i> | |
| 18 years old | Know how to use and make use of footnotes and bibliographical references. | | Acquisition of a more specific vocabulary. | Comparison of consequences of Industrial Revolution + Urbanisation in S.A | Can develop their own written arguments and use their understanding of different historians' interpretations. | Can discuss differing historians' interpretations of some historical characters. | Can understand phrases such as Whig interpretation of history, determinism, Marxist interpretation of history. |

(Sylvester , 1980 , p. 29)

Discussion of poem in Xhosa Gallery/Worksheet

APPENDIX SEVENTEEN

SOUTH AFRICAN MISSIONARY MUSEUM

Ciskei Winter School 1987 : Worksheet

A JOURNEY INTO THE PAST

History is learned in many ways . Fossils , artifacts , ruins , documents , paintings and photographs and many other objects help us to learn about our past. We can learn about the westernization of the amaXhosa people by studying the paintings , photographs and other objects displayed in the South African Missionary Museum .

When you enter the museum you will find displays depicting the different missionary societies along the wall on your left . In the room at the back you will find a section on printing and once you are back in the main hall you will find along the right hand wall and in the centre , exhibits reflecting on the different aspects of missionary work in the Ciskei and other parts of Africa ,

1. Whose tombstone do we find at the entrance to the missionary museum ?
Why should every Xhosa Christian be thankful for the work done by this man ?

2. The building in which the museum was established was originally constructed in

..... as a

3. At the entrance to the museum you find an emblem which indicates that the building has been proclaimed a Historical Monument . What does this mean ?

4. When you enter the main hall you find a list of reasons why the missionaries came to South Africa . Write down the three most important reason to your mind and state why you think that they are important . Discuss your reasons with the other members of your group .

APPENDIX EIGHTEEN

THE BUSHMAN

1. What is another name by which the Bushman were known ?

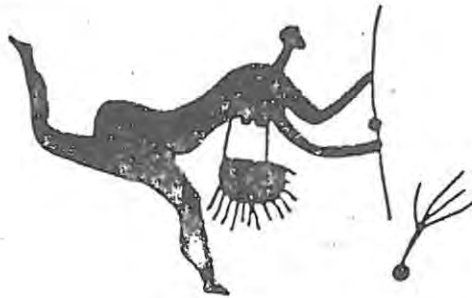
2. Why are they called by this name ?

3. These people could not read or write . Write down how we know about them and their way of life .

4. Why are these people called 'stone age ' people ?

5. What did these people eat ?

6. They were also called hunter-gatherers . Can you explain why ?



7. What does the woman in the picture of a rock-painting have in her hands ?
(You can see such an object in the display .)

8. What was it used for ?

9. What do you think the woman used the leather bag around her neck for ?

10. In what did the Bushman carry and store their water ?

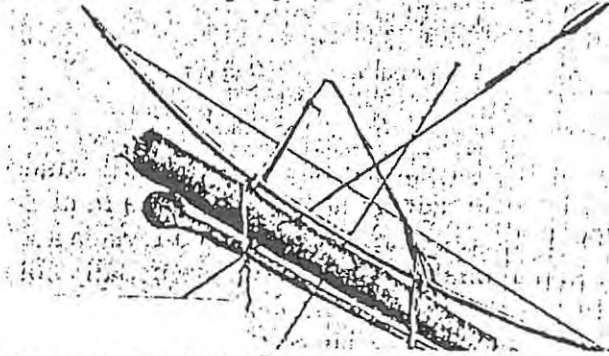
11. Why did they not use something else as container ?

APPENDIX EIGHTEEN

(page 2)

12. What did they use to light a fire ?

Look carefully at the picture and display of Bushmen weapons and then answer questions 13 to 15 .



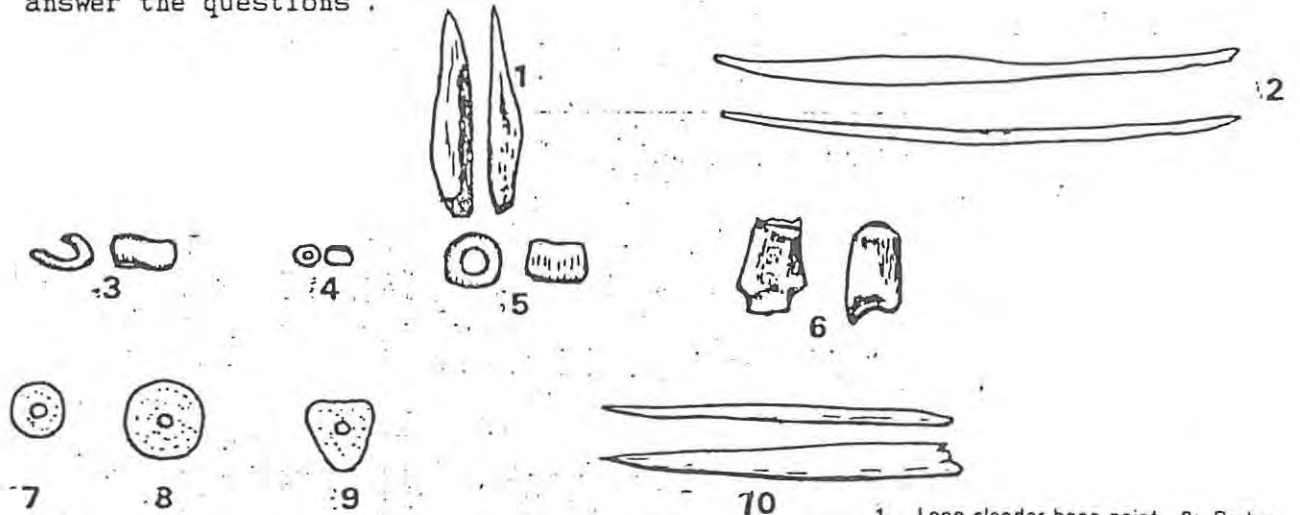
13. What did the Bushmen use as weapons ?

14. What material did they use to make their weapons ?

15. How was it possible for them to kill big animals with these weapons ?

16. Why did the Bushman not use iron implements ?

Look carefully at the following collection of stone age implements and then answer the questions .



1 Long slender bone point, 2; Broken bone bead, 3; Bead made from tooth 4; Ivory bead probably made from hippo tooth, 5; Bone cut off by ring-and-snap process, 6; Ostrich shell beads: 7, 8, 9

17. Look at the stone numbered 5 in the picture and find it in the display . How do you think did the Bushmen get the hole through the stone ?

18. write down on the next page what you think each of the implements was used for.

APPENDIX NINETEEN
XHOSA GALLERY - NOTES

Original inhabitants - Bushman, Khoi-khojn.

Bantu speaking people came from the north of Africa, started moving during the 1 century A.D.

Different theories where they came from.

Three main branches which moved in different directions

Third branch - migrated along East Coast of Southern Africa

Nguni group - Tembu, Pondo, Zulu, Xhosa tribes reached Fish River during 18 century, crossed Kei River 1715.

In Ciskei - first contact with Europeans + 1730
Europeans moving north

Contact followed by friction - 9 Frontier Wars

First contact - hunters (whites) met Xhosas in vicinity of Fish River
farmers followed hunters

Xhosa and white farmers pastoralists - clashed

Governor of Plettenberg 1778 negotiations

Fish River boundary not to be crossed by either group

Unsuccessful - 1779 First Frontier War - Xhosa had invaded

Suurveld. Fight between Rharhabe and Gcaleka's successor, Khawuta
1789 Second frontier War - Why?

Unrest amongst Xhosa

1783 Mlawu - Chief of Rharhabe section killed by Tembu Gaika - still
minor - uncle Ndlambe acted regent

Rharhabe did not want to be subject to Ndlambe
settled in suurveld

Clashed with white farmers

Landdroos Maynier declared war - lasted 3 years

1799-1802 Third Frontier War

quarrel between Gaika and Ndlambe

Gaika took over from Ndlambe, rebelled against uncle, stole cattle
from uncle's counsellors

Governor Dundas - appeasement policy

1800 Gaika height of his power

1803-1806 Cape under Dutch control

Janssen and De Mist visited Eastern Frontier

peace treaties with Gaika and other chiefs

1806 - Cape British control

Governor Caldon attempted to move Xhosas out of Suurveld

Fourth Frontier War 1811

Built double row of forts along Fish River

1818 Witch doctor Makanda - Ndlambe's advisor

Ndlambe raided cattle from Gaika

Gaika planned revenge - Ndlambe had spy at meeting

Led to battle of Ntaba ka Ndoda

Hintsa, chief of Gcaleka joined Ndlambe

Whites supported Gaika

Ndlambe's followers entered the Colony, attacked Grahamstown
1818 Fifth Frontier War
Fish and Keiskamma River - declared neutral land

1820 British Settlers
Neutral territory did not solve problems
Slaves freed - led to lawlessness

1829 Gaika died
Drought - both groups cattle into neutral area

Xhosa's discontent - loss of land, reprisal system - farmers allowed
to follow cattle to kraal

Tyhali's brother wounded while herding cattle in neutral area -
War 1834-35
Gcaleka section joined in this war

Maqoma and Tyhali retreated to mountains
Colony followed Hintsa, captured, shot as he tried to flee

Sir Benjamin D'Urban annexed Province of Queen Adelaide Military force
in K.W.T.
Chiefs retain certain measure of authority

Lord Glenelg ordered cancellation of this policy

Boundary back to Fish River

D'Urban settled Fingo west of Kei

Treaty system - Stockenstrom implemented
Boers unhappy - left - Great Trek

Tyhali died 1842 - Maqoma and Sandile struggled chieftainship
Smallpox epidemic 1842

1844 Maitland, new treaties
more forts built

Tsili stole hand-axe in shop, caught
Xhosas released him - chopped off hand of Khoi-khoi he was handcuffed to
Colony demanded that murderers come forward, Sandile refused
War of the Axe, 7th Frontier War 1847-48
Xhosas for the first time made extensive use of fire-arms
Xhosas - starving - colonial soldiers burnt huts and gardens
Maqoma and Sandile refused to fight any longer

Sir Harry Smith annexed area - British Kaffraria - final division in Xhosa
Kingdom

High Commissioner appointed as Paramount Chief
first High Commissioner was Mackinnon
tried to Westernise Xhosa
violated Xhosa tradition

Mlanjeni, witch doctor, handed out charms, would render white man's
bullets harmless

APPENDIX NINETEEN

(page 3)

Charles Brownlee Paramount Chief/High Commissioner
1850-1853 Eighth Frontier War

George Caticart shifted the boundaries after the war
Strong military force and police employed to assist the High Commissioner

1854 Sir George Grey Governor
Aimed to Westernise Xhosa by: detribalisation
education

Chiefs would get a salary
Hut tax would be collected
Those who could not make a living on land, worked on roads, building
schools and hospitals
Improved the wages

Dissatisfied the Xhosa

National Suicide of Xhosa February 1857
led to famine and misery, death

Grey started large scale immigration scheme 1857-1859
German Settlers came to British Kaffraria

1866 British Kaffraria transferred to Cape Colony

1870 contact with Bantu in many other areas

1877-78 9th Frontier War
started as a fight between the Fingos and Gcalekas in Transkei
Spread to the Ciskei, Sandile mortally wounded
Last clash between Bantu and Whites in Ciskei

XHOSA GALLERY QUESTIONNAIRE

1. Who were the inhabitants of the Cis-Kei geographical region?
.....
2. Briefly describe their economic means of livelihood?
.....
.....
.....
3. What materials did they use in the making of ornaments, clothing, utensils and weapons?
.....
.....
.....
.....
4. Name (in English) three traditional Xhosa weapons.
1.....3.....
2.....
5. By 1835 had become a significant feature of Xhosa weaponry.
6. Name two Colonial Governors who held office during the period of the Frontier Wars (1779-1878) between the Cape Colony and the Xhosa.
.....
.....
7. What is the Xhosa name for the traditional thatched hut?
.....
8. What does this Xhosa word mean?
.....
.....
9. Amongst the Xhosa-speaking peoples, cattle-keeping was a female economic activity.
TRUE/FALSE
10. On what date was King William's Town finally established?
.....

APPENDIX NINETEEN

(page 5)

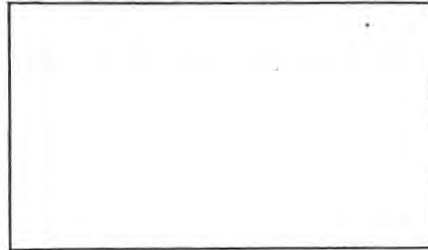
11. For what purpose is the Xhosa isileyi used?
.....
.....
12. What traditional rites are still performed by some Xhosa people today?
.....
.....
13. Why do Xhosa boys wear white clay during circumcision rites?
.....
.....
14. Beadwork is mainly a male craft.
TRUE/FALSE
15. Give three decorative motifs used in Xhosa beadwork?
.....
.....
.....
16. How do Xhosa children obtain their toys?
.....
.....
17. Who is the President of the Republic of Ciskei?
.....
18. Name the capital city of the Republic of Ciskei.
.....
19. What are traditional Xhosa doctors called? Give the Xhosa name.
.....
20. Name a few building materials used by the Xhosa today in the construction of their dwellings?
.....
.....

NB. If, after carefully going through the displays in Hall I and II of the Kaffrarian Museum's Xhosa Gallery, you have not been able to answer a particular question, you are politely requested to ask the Museum Assistant on duty in the museum or the Curator of Anthropology, Mr H. Hirst.

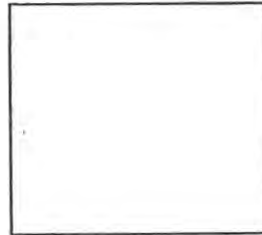
BUCKINGHAMSHIRE COUNTY MUSEUM
BRONZE AGE

8-9

Draw a Bronze Age pot



Draw a flint arrowhead



What bronze tools can you find? (1)

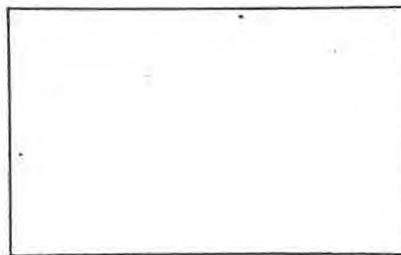
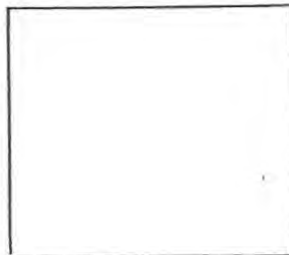
(2)

What bronze weapons can you find? (1)

(2)

(3)

Draw one tool and one weapon



(Winstanley , 1967 , pp. 42 .)

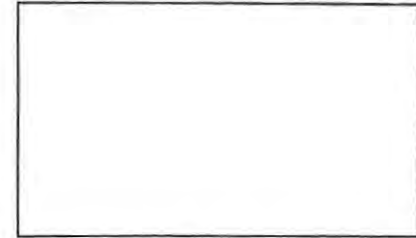
- 155 -

BUCKINGHAMSHIRE COUNTY MUSEUM
BRONZE AGE

10-11

At about what date was bronze first used?

Draw a Bronze Age pot



What were Bronze Age pots used for?

.....

.....

Flint was still used in the Bronze Age: name three of the things made from flint:

(1)

(2)

(3)

Name three bronze tools (1)

(2)

(3)

Name three bronze weapons (1)

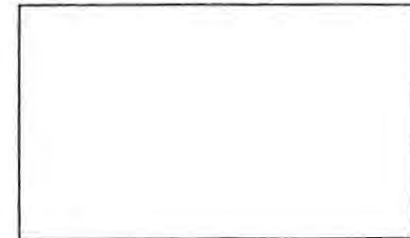
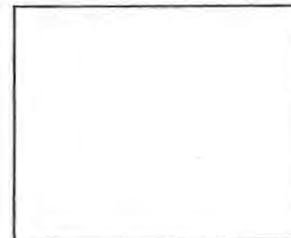
(2)

(3)

Draw one tool and one weapon

Tool

Weapon



Name.....

Name

APPENDIX TWENTY ONE

BUSHMAN

1) Why are these people called "Bushmen" ?

2) How do the Bushmen obtain their food ?

3) What is the digging stick used for ?

4) Who uses the digging stick ?

5) Ostrich shells are used for various purposes . Name two :

6) What was used to light a fire ?

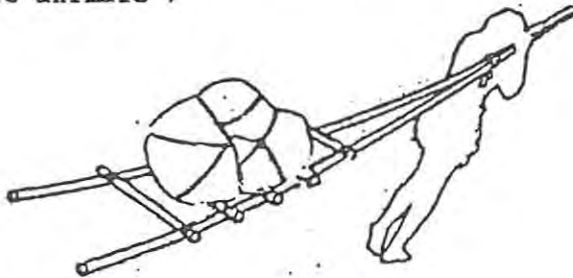
7) What do they use to make their clothes ?

8) What kind of weapons did the hunter use ?

MAN'S PROGRESS IN TRANSPORT

From early times man had to travel long distances from home , sometimes to find food and sometimes they wanted to stay in other areas or visit distant friends . In many cases they also needed to move heavy loads from the one place to the other . First man cut a branch from a tree , put his goods on the branch and pulled the branch . As time went by man invented easier ways of transport to make life more comfortable for himself .

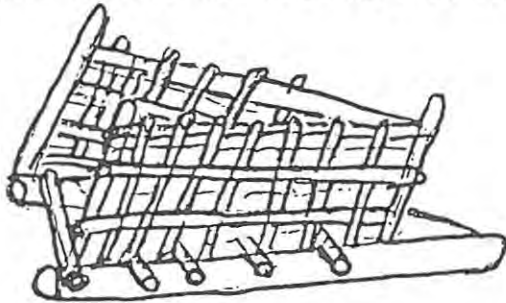
1. Name one way in which man transported goods before he tamed wild animals (domestic animals)



2. Name 2 animals which were tamed by man and carried goods (pack animals).

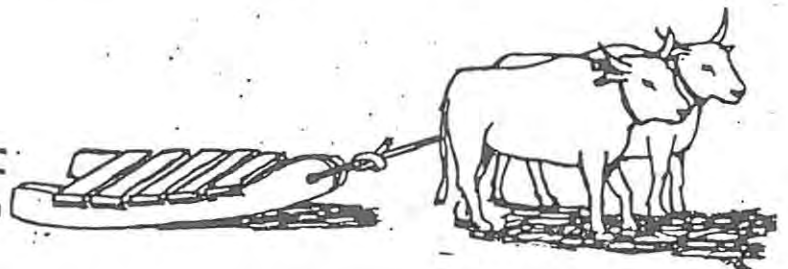
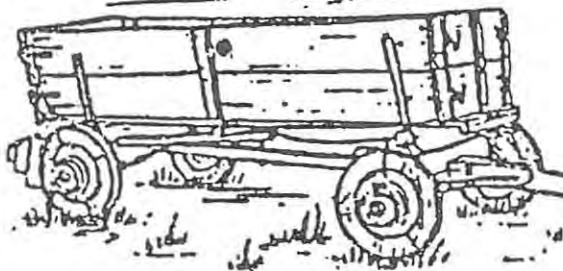
a)----- (b)-----

3. One of the earliest forms of transport in South Africa was a vehicle without wheels . Write its name next to the picture .



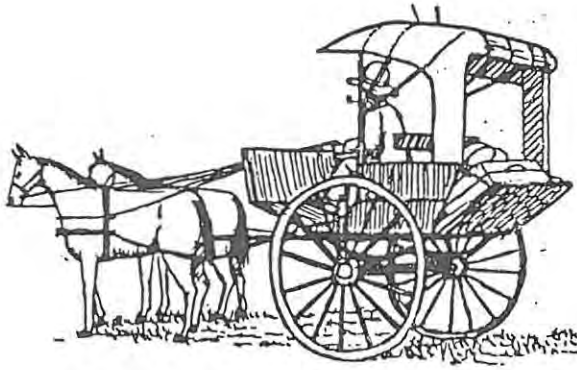
Where will you find it in the museum?

4. Which group of people used this form of transport ? -----
5. (a) Name the following vehicles used in South Africa .
(b) By which kind of animal was it drawn ?

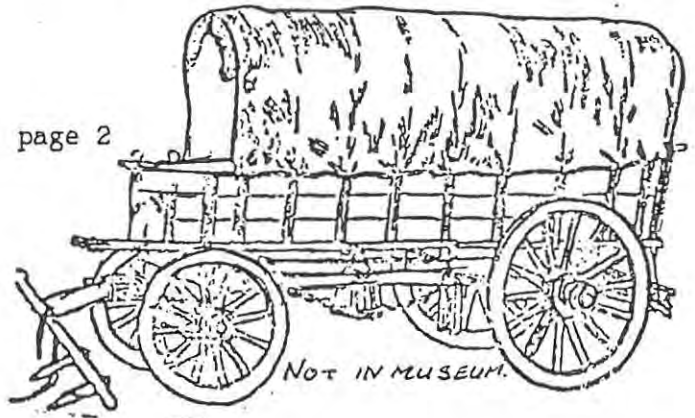


Name -----

Animal -----



page 2



Name -----

Animal -----

6. What was usually used to pull the following vehicles which are on display in the museum :

(a) Governess cart ? -----

(b) The hearse ? ----- (c) The fire cart?-----

7. Write down the names of two wagon-makers who had businesses in King William's Town .

a) ----- b) -----

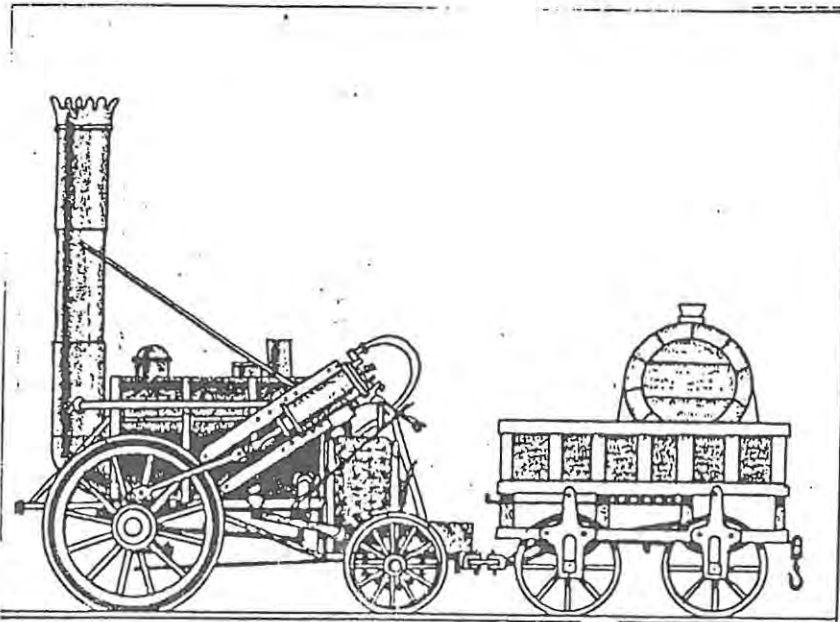
8. Name 3 different kinds of tools they used and explain what it was used for :

a) -----

b) -----

c) -----

9. What do we call the vehicle we see below ?



Stephenson's rocket

APPENDIX TWENTY TWO

Page 3

10. The vehicle standing next to the museum looks nearly the same as the one in the picture. What type of vehicle is it and what was it used for ?

11. How was this vehicle powered (what made it run) ?

12. What was used as fuel?

13. Do we still use steam to drive some vehicles today ?

14. If your answer is yes , name one such vehicle : -----

15. Name 3 modern vehicles which we use to transport heavy goods :

a) ----- b) -----

c) -----

16. What is used for fuel in these vehicles ? -----

17. Name 3 modern vehicles which we use to transport passengers :

a) ----- b) -----

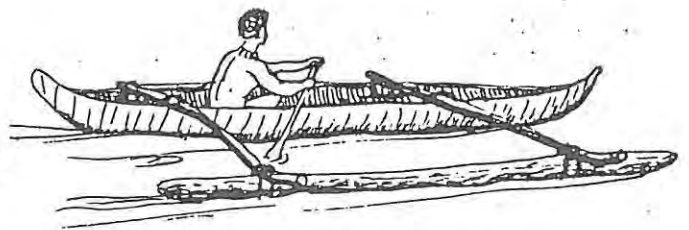
c) -----

18. We do not find any wagon-makers businesses in town any more. What has taken their place ?

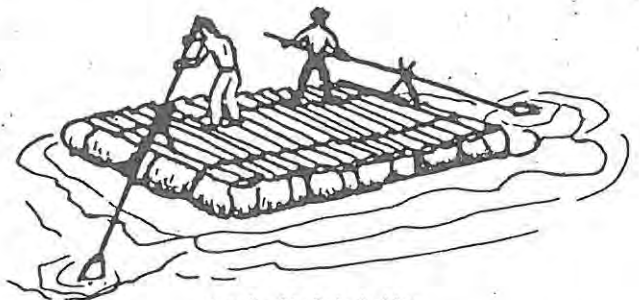
19. The following examples are not found in the museum , but the pictures should give you an idea how primitive man started using water transport .



A log as a means of transport



Outrigger canoe



A raft of inflated skins

(Pictures : Makalima , 1978 .)

APPENDIX TWENTY THREE

XHOSA GALLERY

XHOSA VERNACULAR ARCHITECTURE

Std /.

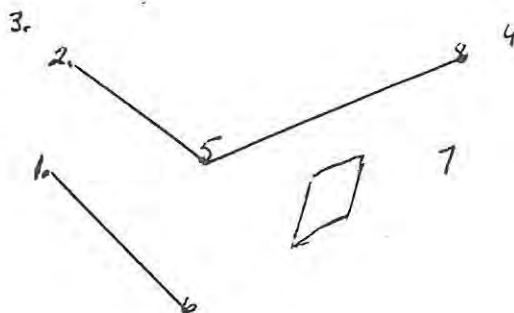
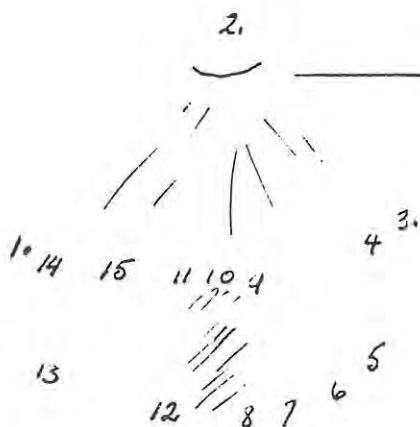
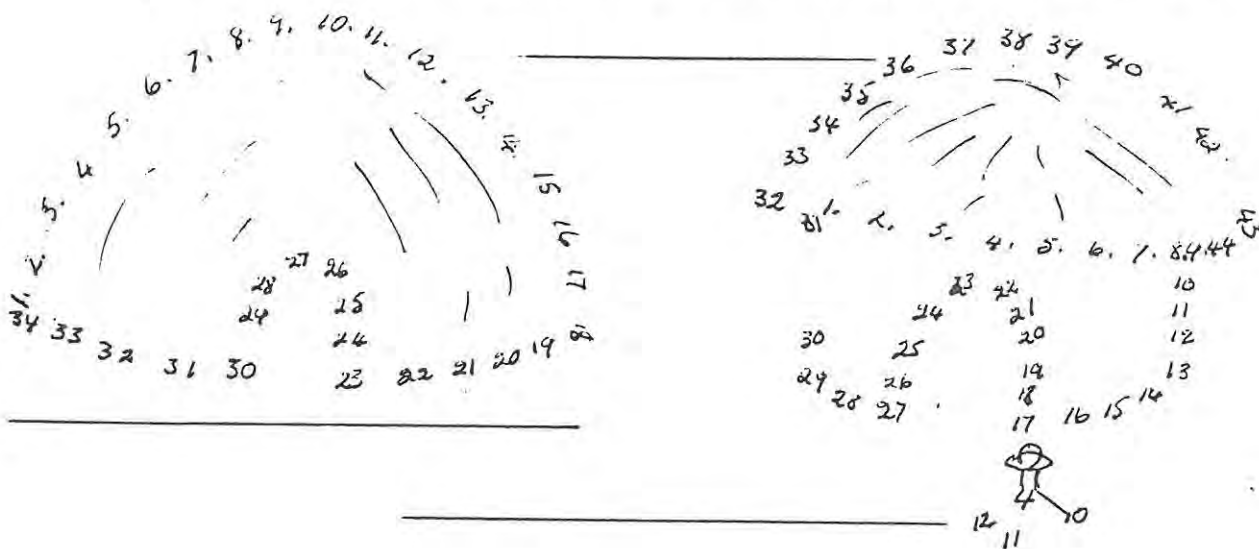
1. Ask your teacher what "vernacular architecture" means and write the answer on the line below :

2. Where did the Xhosas find the material to build their houses?

3. If you and a group of friends had to build a house in the veld , far from any town , what material would you use ?

4. What material did the Xhosas use to build their houses ? If you look carefully you will find the answer in the museum , but first see if you cannot answer on your own .

5. Draw the Xhosas houses below by following the numbers with your pencil . Do you know what the name of each kind of house is ? The museum display should help you . Write the name of each kind of house next to your drawing of it .



APPENDIX TWENTY FOUR

EXAMPLE OF EVALUATION GRID

| Xhosa Gallery | | | | | | | | | | | | |
|---------------------|---|--|-----------------|-------------|---------------|------------|-----------|----------------|--|--|--|--|
| CONTENT | SOURCE OF KNOWLEDGE | ACTIVITY | SKILLS EMPLOYED | | | | | | | | | |
| | | | Listening | Application | Comprehension | Comparison | Synthesis | Interpretation | | | | |
| Xhosa lifestyle | Source extract Museum display Lecture | Read , observe and answer questions | X | | X | | | | | | | |
| Contact with Whites | Narrative, maps & museum | Listening, observing & answering questions | X | X | | | X | | | | | |
| Xhosa battles | Handout teacher Museum display | Label diagram & answer questions | | X | | | X | | | | | |
| Land disputes | Maps & explanation | Compare maps & answer questions | | | X | | | | | | | |
| Causes of war | Narrative & text- book | Read & answer questions | | | | | X | | | | | |
| British army | etc. | etc. | | | | | | | | | | |

Adapted example : (Graves , 1982 , p. 288 .)

APPENDIX TWENTY FIVE

(Designed for use with a reproduction of Géricault's Officer of the Imperial Guard Charging, 1812, available on loan from the County Museum, Hartlebury, reference no. WCM 72/13)

Name

1. Is this picture:
- a painting?
 - a photograph?
 - a cartoon?
 - a poster?

| |
|--|
| |
| |
| |

2. Do you think that the picture is
- an original?
 - a copy or reproduction?

| |
|--|
| |
| |

What makes you think this?

.....

.....

3. Is the soldier:
- cavalry?
 - artillery?
 - infantry?

| |
|--|
| |
| |
| |

What is he doing?

.....

4. Do you think that the picture is:
- a true record of the event it records?
 - imagination?

| |
|--|
| |
| |

5. Which of the following famous people might have fought in the same battle?

- Oliver Cromwell
- Napoleon
- William the Conqueror
- General Montgomery

| |
|--|
| |
| |
| |
| |

6. Is the picture contemporary with the event which it records?
Was it made in the same lifetime as the soldier?

Yes

No

| |
|--|
| |
| |

7. How long ago do you think the soldier fought in the battle?

- a generation
- a century
- 2 centuries
- 1000 years

| |
|--|
| |
| |
| |
| |

8. Why do you think the artist made this picture?
(There may be several reasons)

.....

.....

.....

.....

.....

(Lally and West ,
1981)

APPENDIX TWENTY SIX

DIE OSSEWA

AFRIKAANS IS RYK AAN IDIOME WAT VERBAND HOU MET DIE OSSEWA . BESTUDEER DIE WA LANGS DIE MUSEUM EN VOLTOOI DAN DIE TABEL HIERONDER

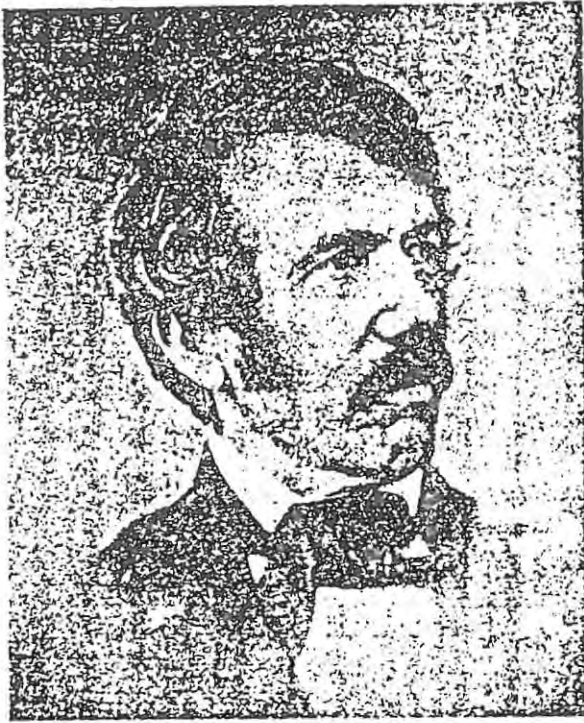
| DEEL VAN DIE WA | IDIOOM | BETEKENIS |
|-----------------|----------------|----------------|
| 1. ----- | ----- ----- | ----- ----- |
| 2. ----- | ----- ----- | ----- ----- |
| 3. ----- | ----- ----- | ----- ----- |
| 4. ----- | ----- ----- | ----- ----- |
| 5. ----- | ----- ----- | ----- ----- |
| 6. ----- | ----- ----- | ----- ----- |
| 7. ----- | ----- ----- | ----- ----- |
| 8. ----- | ----- ----- | ----- ----- |
| 9. ----- | ----- ----- | ----- ----- |
| 10. ----- | ----- ----- | ----- ----- |

Beantwoord die volgende vrae :

1. Op die embleem van watter provinsie verskyn die ossewa ?

.....

2. Beskryf kortliks hoekom die ossewa so belangrik geag is deur daardie provinsie . Gebruik die keersy van hierdie bladsy om die vraag te beantwoord .



David Livingstone was born on the _____ March _____ in Blantyre, Lanarkshire.

He grew up in a _____-roomed flat in Blantyre.

When he was _____ years old, he started working in the Cotton Mills.

He went to University in Glasgow to learn to be a _____.

Who influenced him to go to South-Africa?

He spent his first two years in South-Africa in _____ . From that Mission Station he travelled a lot and got to know the people.

He married _____ the daughter of Dr. Robert Moffat.

He worked on three different mission stations, Chonwane, Mobatsa and Kolobeng.

Livingstone describes his work in the following words:
"building, gardening, cobbling, doctoring, tinkering, carpentering, gun-mending, farriering, wagon-mending, preaching, lecturing."



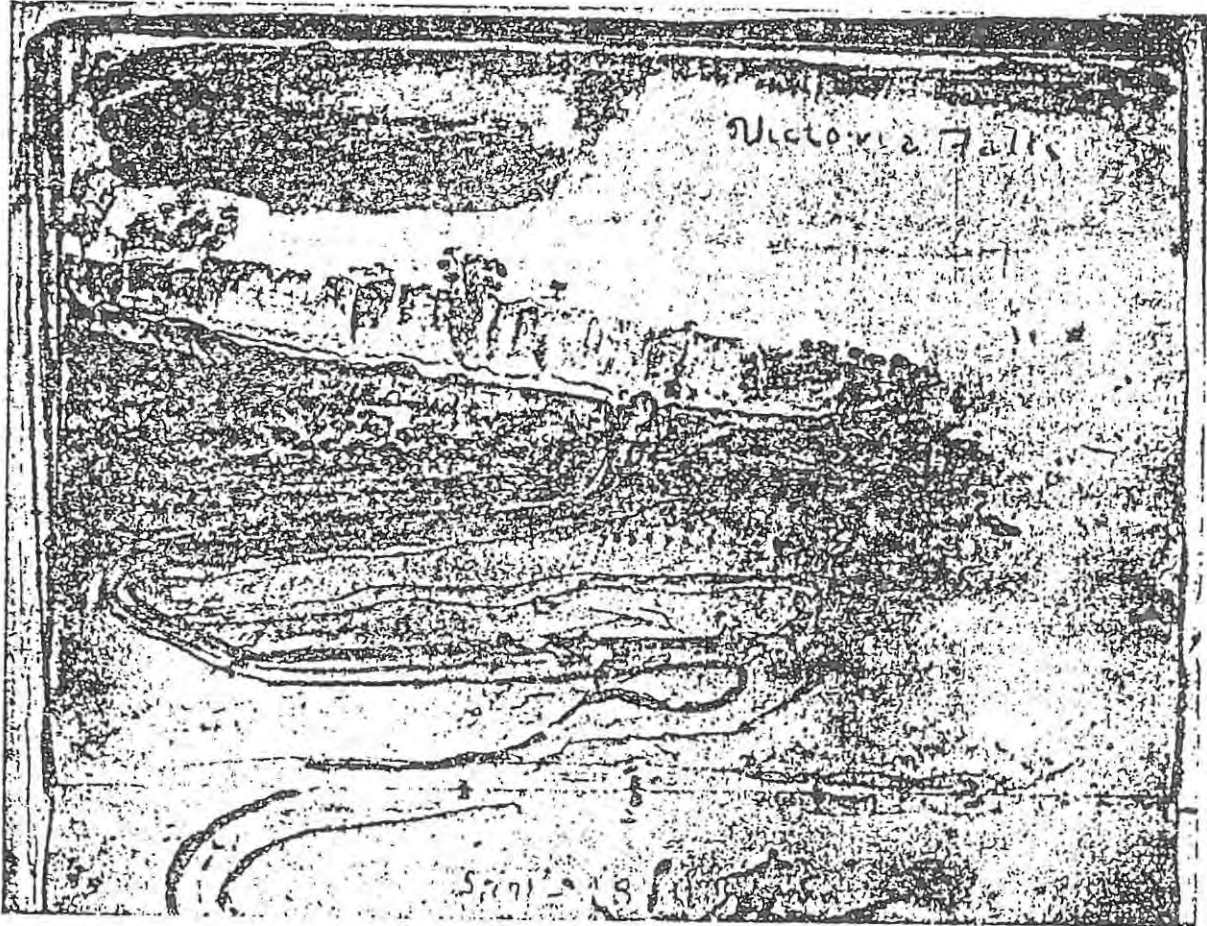
TRUTH. EXPOUNDING THE GOSPEL.

Livingstone Gallery. Second group of coloured statuary by C. d'O. Pilkington Jackson. (Gift of the National Bible Society of Scotland).

Closing words of address at Cambridge University
"I go back to Africa to try to make an
open path for commerce and Christianity."

Travelled to the North. Changed his views about missionary work. What was his aim with all his journeys? _____

Why did he change his ideas about his work? _____



THE VICTORIA FALLS AND GORGES

from Livingstone's Sketch Book

Photograph: M. J. Morris

Where is he buried? _____

Give two reasons for the importance of his work. _____

APPENDIX TWENTY EIGHT

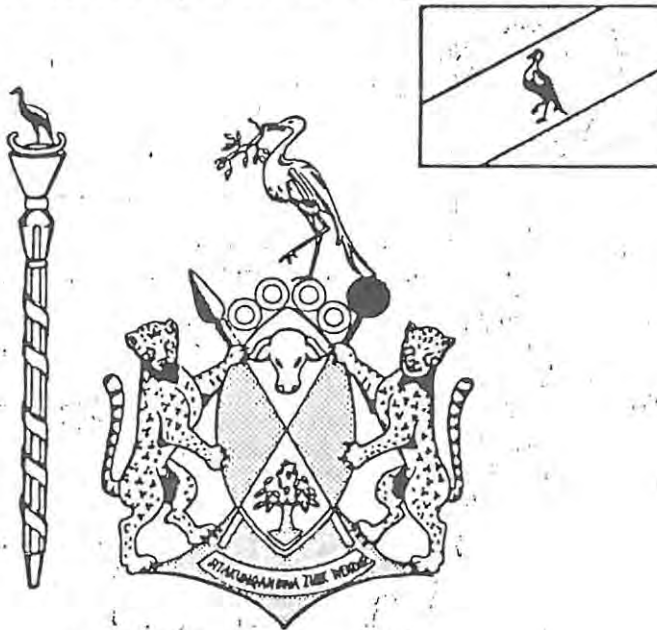
XHOSA GALLERY

Additional questions

1. In what year did the Republic of Ciskei receive its independence ?-----
2. Who is the first president of the Ciskei ?

3. He has been made president for life . What does this mean ?

4. Look at the coat of arms , mace and flag of the Ciskei and then answer the questions .



(Pictures :
van Rensburg , 1986

5. Name each part of the mace : -----

6. What are the colours of the flag of the Ciskei ?

7. Name the different animals on the coat of arms and explain why those animals are so important to the people of the Ciskei that they appear on the coat of arms.

8. What does the indwe (blue crane) have in its beak ? What does this symbolise ?

APPENDIX TWENTY EIGHT

Page 2

9. When you enter the second hall of the Xhosa Gallery you find the following beautiful poem on the panel to your right . Read it carefully and then try to answer the questions :

- 1) ' Your cattle are gone ,
- 2) My countrymen !
- 3) Go rescue them ! Go rescue them !
- 4) Leave the breechloader alone
- 5) And turn to the pen .
- 6) Take paper and ink ,
- 7) For this is your shield.'

From : Your cattle are gone , by I.W.Wauchope
(Citashe)

9.1 What does the poet mean when he writes 'Your cattle are gone' ?

9.2 Who would his countrymen be ?

9.3 What does the poet mean by line number 3 ?

9.4 What does he try to tell us with lines number 4 and 5 ?

9.5 In what ways can paper and ink protect us as a shield would ?

9.6 Do you agree with the message this poet is trying to convey ?

APPENDIX TWENTY NINE

Std. 8 : HISTORY PROJECT REQUIREMENTS

Original research
Topic of own choice

Mark allocation :

| | |
|--------------|------------|
| Presentation | = 10 |
| Content | = 30 |
| Bibliography | = 5 |
| Originality | = <u>5</u> |
| Total | = 50 |

Project must contain :

- Title
- Table of contents
- List of illustrations
- Introduction (aims , questions to be answered etc.)
- Main body
- Conclusion
- Bibliography (including where information is to be found)

HISTORY OF KING WILLIAM'S TOWN WORKSHEET

(SENIOR SCHOOLS)

TIME : 1 HOUR

The exhibits in the Daines Wing of the Kaffrarian Museum have been designed to give you as complete a picture as possible of life in early King William's Town. (Historians call this "total" history).

Read the questions on this worksheet carefully and examine each display before you begin answering. Some of the answers are quite well hidden, so you are going to have to search around.

1. Origin of the Town

a. Who were the first Whites to settle in the area we now call King William's Town?

Rev. John and Mrs. C. Broulee ✓

b. Who took over the area between the Keiskama River and the Kei River for the British in May 1835?

Benjamin Dirban ✓

What did he call it?

Province of Queen Adelaide ✓

He also established a capital for the new area and called this capital "King William's Town". Who was King William?

King William IV of England ✓

c. In December 1847 Sir Harry Smith annexed (i.e. took over) the same area between the Keiskama River and the Kei River for the second time for Britain. What did he call it this time?

British Kaffrania ✓

2. Military

Many army units were stationed in King William's Town during the Frontier Wars and the Anglo-Boer War.

a. Name two units associated with King William's Town.

Cape Mountain Rifleman ✓
Royal Berkshire Regiment ✓
Town guard ✓

The military had an area of the town put aside for them, called the Military Reserve. Some of the buildings they used are still standing. (Why don't you persuade your teacher to take you to see them?)

3. Civic Affairs

King William's Town became a municipality in 1861. Up to then it had been run by the military.

a. Who was the first mayor of the town?

Henry Leonard Head ✓

b. Name two sources of the town's early water supply.

Dunbar lake ✓
Maden dam ✓

transported by aqueducts, built by Broulee

c. Why was a Conservatory built in the Botanical Gardens in 1885? (Do you know what a conservatory is?)

In the memory of the dead of the war of 1877-78 ✓

d. Who owned the first motor car in King William's Town?

R. Symons ✓ (wagon maker)

4. Political

a. Who was J.T. Jabavu?

John Tengo ✓
Liberal politician and founder of Imvo Zabantsundu ✓
wrote to Sankoloman → tried to squash Peace Preservation → take arms away from blacks → Jabavu said that they can't stop a war like that → "guns do make a war, people do." (1880)

b. Who was the founder of the Mercury newspaper?

George Hay ✓

c. What Governor advocated a "civilising policy" for the Xhosa?

Sir George Grey ✓

APPENDIX THIRTY

171

d. Who was Charles Brownlee?

Gauka Commissioner and prom. fig. in Natn Affairs ✓

e. When did Prince George visit the town?

1934 ✓

f. When was Brownlee location closed and the Blacks moved to Ginsberg location?

1930 ✓

5. Education

King William's Town had a large number of schools from a very early date.

a. When was the Convent of the Sacred Heart started by the Dominican Sisters?

1877 ✓
(The Convent closed in 1978)

b. When was the new school building for Hepburn Training School opened?

Fri., 12 October 1900 ✓

c. Where was the Collegiate Girls' School situated?

Durban Street ✓
(This school later became K.H.S.)

d. Who designed the Dale College buildings that were officially opened in 1908?

Herbert Baker ✓ (parliament building)

6. Medical

The Grey Hospital was built as part of a plan to "civilise" the Xhosa people by getting them to use medical doctors instead of witchdoctors when they were ill.

a. Who was the first Medical Superintendent of the Grey Hospital?

Dr. J.P. Fitzgerald ✓

b. Who was Thomas Daines?

First pharmacist ✓

c. When did the plague epidemic breakout in King William's Town? (Do you know what plague is?)

1900-1905 (7) ✓

d. Where did the municipality start a plague camp to keep the plague victims away from the rest of the town?

S.A.B.C. then S.P.C.A. ✓
(bubonic) (Spanish Influenza)

7. Growing Up in King William's Town

Have a good look at the photographs of how children grew up in King William's Town in the last century. Can you imagine what it must have been like having no T.V., cinema or even radio? Write down two things that you think children did for amusement.

went swimming ✓
walking, riding ✓

8. Behind the Camera's Eye

This is a display of early photographers in the town. They often mounted their pictures on cards on which their names were printed.

a. Name two of these photographers.

E. Lindner ✓
J. Knibbs ✓

(The piece of glass in the centre of the display is a glass plate negative. This is what a negative looked like in the old days).

9. Commerce and Industry.

Look very carefully at the photograph and advertisements in this display.

a. What did T.J. Blake sell?

Groceries, Wine and spirits ✓

- b. Name two items sold by Baker, Baker & Co.

china, teesets ✓
Table glass ✓

- c. Name two items sold by M. Keevy & Co.

Shrimp paste ✓
Mock Turtle ✓

(Would you like to eat some of the things he was selling?)

- d. Look at the photograph of M. West, the Market Agent (Number 5). Can you recognize any of the things for sale?

cabbages, flowers, pumpkin, radishes ✓

- e. How did residents empty their toilets before King William's Town had waterborne sewage?

people (P. Newman + Co) took it away in wheelbarrow
(Hint: in the old days, sewage was called night soil). at night

10. Sport

Look carefully at the photographs and the display related to sport. Name three types of sports in which people in the town participated.

boxing, gymnastics, athletics, golf ✓

11. Clubs and Societies

- a. KAMADS (the amateur dramatic society) is the oldest society of its kind in South Africa. On the 17 May 1861 it put on its first production. Name one of the items from its programme.

Ali Pacha or The Signet Ring ✓

- b. Give the names of two societies you could join if you were a man living in King William's Town at the turn of the century.

Sons of England ✓
Independant order of Oddfellows, Manchester Uni

- c. Who was J.D. Ellis? ✓

The Trout-Hatching Pioneer (Frontier Acclimatisation Society)

11. Entertainment in 1900, Display.

In 1900, women in town had very little to keep themselves amused. Since they had no T.V., radio or cinemas, and were not allowed to take part in politics and commerce, they spent most of their time at home. Look at the display and name two things they did to keep themselves occupied.

Needlework ✓
Music (piano) ✓

12. The King's Arms.

Because King William's Town often had a large number of soldiers staying in the Military Reserve, the town also had a large number of inns and public houses. Look carefully at the King's Arms and list two types of alcohol you think might have been sold.

Beer ✓
Whisky ✓

(King William's Town also had a large number of prostitutes, but we do not know too much about them).

13. Trading Store

With all the Blacks living around King William's Town, many business men made a living from the "Black trade". Look at the exhibit of a trading station and list five items you can see on display.

earrings, bangles ✓
baby powder ✓
shoes ✓
Sweet's buttons ✓

14. Agriculture

Farmers around King William's Town used to keep the town supplied with many of the agricultural products it needed. A lot of these farmers were descended from the German Settlers who came to this area in 1857 and from 1858-59. Name three agricultural items you can see on display.

Plough, scythe ✓

yellowwood scraps for jeans ✓

(Do you know what these things were used for?)

15. Wagon Making.

Before motor cars became widespread, the wagon-making industry in King William's Town was very important.

a. Name three tools used in wagon making.

Spanner
Callipers
Moulding plane ✓

(Can you explain what these were used for?)

b. Name two wagon makers in the town.

R. Symons
J.F.W. Benkenstein ✓

c. Look at the photographs of the different types of wagons that were made in the town. Name three of them.

Light Gig
Cape carts
Skeleton buggies ✓

16. Leather Working.

Leather working and saddle-making were also important trades in King William's Town. Give the names of two businesses that practiced these trades.

J. Richards
W.P. Booy ✓

King Williams Town

1. Origin of the town

KWT was officially established on 24 May 1835 by Sir Benjamin D'Urban and the British forces were involved in the frontier war of 1834-35 against the Xhosa. Having defeated the Xhosa D'Urban decided to annex their territory. He took over the area between the Keiskamma and the Kei Rivers, calling it The Province of Queen Adelaide. He decided to establish the capital of the new province at the site of the Buffalo Mission for two reasons: (a) The site was suitably situated (on the road from Grahamstown) (b) It was well-watered. He organised the building of a fort (called Fort Hill) and named the new capital King William's Town (after King William IV of England).

Unfortunately for D'Urban, the authorities in England (Glenelg, Minister of Colonies) refused to accept his new province and in 1836 the British returned across the Keiskamma River. KWT was abandoned.

But in 1847, during the frontier war (war of the axe) of 1846-47, the British took over the area between the Keiskamma and Kei Rivers. This time Sir Harry Smith called it British Kaffraria. On 23 September 1847 he re-established KWT.

2. Growth of the town - Geography

18.8.87

From 1847, KWT grew rapidly when Smith ordered the town to be re-ordered. He ordered the 'Royal' Engineers to rebuild the fort, and lay out streets for the town. KWT thus had two parts:

1) Military Reserve: The Military Reserve for the exclusive use of the Military

2) Old Town: A civilian part of the town. This area later became known as old town - The first streets were:

- * Smith St.
- * Berkeley St.
- * MacKinnon St.

Because KWT was the capital of British Kaffraria a large number of soldiers were stationed in the military reserve. They had an important influence on the growth of the town. Civilians came to KWT in the hope of making their fortunes. Tailors, saddlers and shopkeepers of all kinds came to KWT to serve the needs of the soldiers. They also traded with the Xhosas in the surrounding areas.

3) New town:

As the town expanded, the Catharine St, Maddean St area was developed. This was known as 'New town'.

4) Prisoners Village: An area around lower mount street was developed as a village, Prisoners Village - 1855

5) German Village: And a village at the Louisa St end of town was as German Village - 1854-1859

These areas later grew together.

3
© Above Alex. Rd: From a fairly early date, the richer people built houses above Alexandra Rd. eg. New House

Recently brown areas has been opened up eg. Dale View

① West-Bank: The West Bank was laid out with 3 streets by 1917: Good, Blaine, + Wagen. Later various shemas were put into effect to provide housing there. 'Leighton Gardens' is the latest.

In KWT's early years whites and blacks (who could afford it) lived in 'old town' and had a shop in the front of their houses. It was only later (20th century) that the non-whites had to move to Gienzburg, ext.

Local government

From Dec 1847 (when Sir Henry Smith re-estab. KWT) to 1861, the town was under the control of the Military. The first Commandant (Army) + chief commissioner (people) of British Kaffraria was Mackinnon. His successor was Maclean.

By 1861, however, the town had grown to such a size that a Municipality was established to administer local affairs. The first mayor was Henry Leonard Head; and the municipality's work included keeping after:

Streets: If it rained, the streets were very muddy and dirty and it had to be cleaned.

Street lighting: They used paraffine lamps and later tried gas lamps.

4
Borough Police Force: They had to keep law and order and had to keep the drunks off the streets.

Schools: Churches had private school - very expensive. The municipality had schools for the poorer people.

Tolls: The municipality needed money for all these things and made people pay for horses ext.

Water supply: First they just extended 'Brownley's water-supply' and later build the Maiden dam.

Market: They needed a market for fresh fruit and for fire-wood.

Stray animals: The stray animal was put in a compound and you had to pay to get it out.

Health + sanitation: They only had pit-toilets and conditions were unhealth.

Fire brigade: At first they had bad water-supply. This later improved.

4. Medical Services

The first medical services in KWT were probably provided by the militia. In about 1856 a number of huts in Persimons' Village 'got aside for a 'Native Hospital'. During the cattle-killing Dr. Fitzgerald laboured amongs the Xhosa with notable success.

In 1859 the Grey-hospital was opened. The opening of this hospital was part of Sir George Grey's frontier policy of 'civilizing the Xhosa'.

When KWT was hit by a Plague Epidemic from 1902-1907. A plague hospital was first made where the SABC is now and later were the SPCA is. In 1918 Influenza hit KWT.

5. Commercial activities (best in 1880 + 1890 - heyday).

From the outset KWT became an important commercial centre. Ships and trades supplied the needs of the soldiers and the Xhosa. These included tailors, general dealers, saddlers, hotels, boarding houses, carters, ironmongers + even photographers. The largest trading concern was J.W. Lear + Co, later F.B. Baker, Baller and King. Malcomess and Co, Alvinus Beck from Kaffrarian Stream Mills; Buffalo Mills. There were 2 'ban' British Kaffrarian Bank and the BKS Bank.

A number of newspapers were printed at various times. These include:

- Anglo-Germania
- Cape Mercury
- Imvo Zabantsundu (first Xhosa paper - started by Jabavu)
- Kaffrarian Watchman
- KWT Gazette

Milling in KWT and milling were also important activities in the economic life of the town. The Saw-mills near Pirie were also very important.

NE. Towards the end of the 19th, East London began to grow in importance as an economic centre. As a result, the growth was affected

- * The Gama Textiles brought many people to King. In 1946 it people 'ruled' the town and the factory was an important in KWT development. - Owens Rd + Zwelitsha.
- * 1933 - only King Tanning

6. Cultural and Sporting Interests:

In the KWT boasted a large no. of clubs + societies. Some were related to churches, others were independent. These include:

- The Church Temperance (Anti-alcohol) Society
- Young Womens Christian Temperance Society
- Kambods (started 1861 - oldest in SA)
- KWT club
- Sunder club } exclusive for men
- Frontier Acclimatisation Society (imported trout fish for sport)
- Naturalist Society (started 1868)
- Frontier football club
- Albans
- Pirates

Sports such as horse-racing, boating on harbor lake (near Hotel), Polo, Croquet, Soccer + cricket were popular.

Semi-secret societies: Sons of England (for English); (Calcutta) Ian Society (Scottish); Freemasons

7. Education

From an early date numerous schools in KWT. These generally grouped as either the denominational or un-denominational school. (i.e. either run by church or not). Some of these include the Nicolson Grammar School (forerunner of Dale); Collegiate School for Girls (forerunner of KHS); a German School; a convent; De La Salle College; Central Primary; Hillcrest Primary; De Vos Mission; Eklesior.

Various private schools eg. Salup also.

KWT also had a Teachers Training College and the Technical Institute still operates in Taylor Street.

8. Religion

Visitors often remark on the large no. of churches in KWT. The first churches built were:-

- a. Wesleyan (now Methodist) Chapel - (Smith Street)
- b. Anglican Church (France Hill Rd)
- c. Roman Catholic Church (O'Urban St)

Other denominations include: Presbyterians, Lutherans, Baptists, Evangelical, the A.G.S, the N.E.K.C.B.C. and the I.C.C. (Quakers) were given permission in the 1770s to build a mosque in Old Town.)

4 Military aspects

The history of KWT is closely connected with the military history of the Eastern Cape.

KWT was initially founded in 1855 as a fortified depot and garrison town. Later it was re-established in 1847 the fortification were rebuilt. It was the central fort and head quarters for the military in British Kaffraria. It played an im-

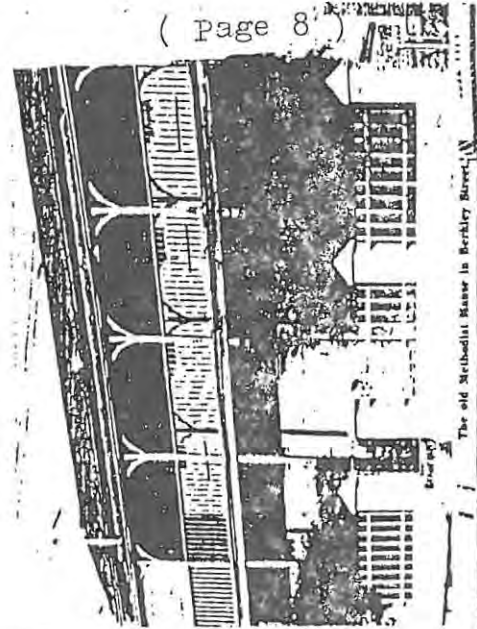
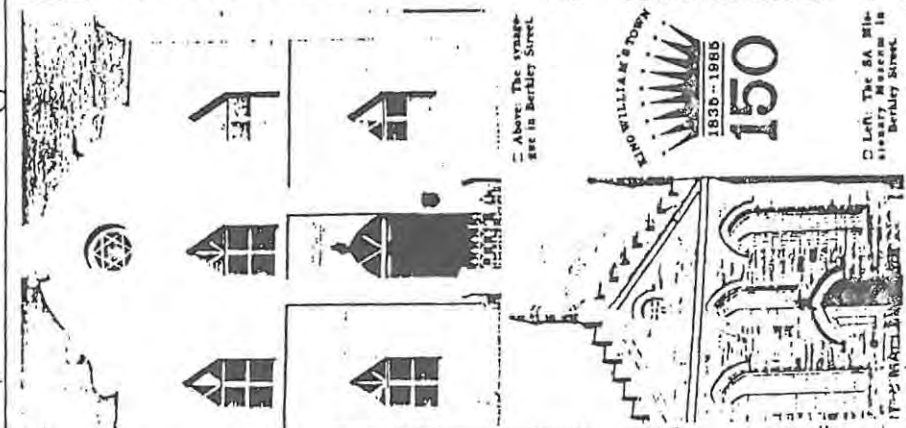
portant role in the frontier wars of 1850-53 and 1877-78.

After the no. of British troops was reduced, KWT served as the head quarters for the Cape Mountain Riflemen. The Cape Defence depot was also located in KWT (+ volunteers)

During the Anglo-Boer War, the C.M.R. were sent to the front and a town guard was raised. Martial law was proclaimed. In 1913, the military vacated the military reserve and KWT ceased to be a garrison town.

Kafrarian Museum tour No 3

1. S.A. Missionary Museum, Berkeley Street: The neo-Gothic building now housing the S.A. Missionary Museum was built in 1855 as a Methodist Church. It was later used by a Baptist congregation before its conversion to a museum in 1971.
2. Old Methodist House, Berkeley Street: Adjacent to the old Methodist Church stood the manse. This handsome double-storey building has been described as a "typical Settlers' house" and is one of three such houses still in existence in the town.
3. Synagogue, Berkeley Street: This predominantly neo-Gothic building dates from the 1850s and was the first synagogue in the Eastern Cape. The first council meeting in King William's Town were held there in 1868.
4. Boundary Base, Berkeley Street: On the pavement opposite the S.A. Missionary Museum can be seen the "Boundary Base" which was marked by the "Board of Ordnance" to mark the boundary of the Military Reserve and is one of three such stones still in existence in the town.
5. Houses, nos. 7 and 9 Mackinnon Street: These semi-detached houses with their walled verandahs are the last-remaining examples of the architecture of King William's Town. The house at no. 7 was the site of the first Masonic Lodge in British Kaffraria. Both houses date from the 1850's.



CULTURAL HISTORY: GENERAL

Read the questions on this worksheet carefully and examine each display before you begin answering.

1. Origin and history of King William's Town (Daines Wing)

- a) Who took over the area between the Keiskamma River and the Kei River for the British in May 1835?
.....
- b) What did he call it?
.....
- c) He also established a capital for the new area and called this capital "King William's Town". Who was King William?
.....
- d) Who was the first mayor of the town after it became a municipality in 1861?
.....
- e) Who was J.T. Jabavu?
.....
- f) Who was the first Medical Superintendent of the Grey Hospital? (This hospital was built as part of a plan to "civilise" the Xhosa people by getting them to use medical doctors instead of witchdoctors when they were ill.)
.....
- g) Who was Thomas Daines?
.....
- h) In 1900, women in town had very little to keep themselves amused. Since they had no T.V., radio or cinemas, and were not allowed to take part in politics and commerce, they spent most of their time at home. Look at the display and name TWO things they did to keep themselves occupied.
.....
.....
- i) With all the Blacks living around King William's Town, many business men made a living from the "Black trade". Look at the exhibit of a trading station and list FIVE items you can see on display.
1.....4.....
2.....5.....
3.....

j) Farmers around King William's Town used to keep the town supplied with many of the agricultural products it needed. A lot of these farmers were descended from the German Settlers who came to this area in 1857 and from 1858-59. Name THREE agricultural items you can see on display.

1.....3.....
2.....

k) Before motor cars became widespread, the wagon-making industry in King William's Town was very important. Name THREE tools used in wagon-making.

1.....3.....
2.....

l) Leather working and saddle-making were also important trades in King William's Town. Give the names of TWO businesses that practiced these trades.

.....
.....

2. HISTORY HALL (upstairs)

a) What is the name of the wooden wagon built by the German Settlers?

.....

b) When did the German Settlers come to South Africa?

.....

c) They had very few tools to begin with, so they made their own from wood. Name TWO of these you can see on display

.....
.....

d) How many barrels does the machine gun on wheels have?

.....

e) Look carefully at the display cases. What do the letters "C.M.R." stand for?

.....

f) At what hospital were the iron lungs used?

.....

APPENDIX THIRTY TWO

TOPICS IN THE C.E.D. AND D.E.T. SYLLABI WHICH COULD BE STUDIED IN THE
KAFFRARIAN AND SOUTH AFRICAN MISSIONARY MUSEUMS

The following list was drawn up by students after a visit to the
museum. (C.E.D. topics added to list by author)

* Indicates that education officer has a prepared lesson on the topic .
=====

STANDARD 2

- * Person of interest John Brownlee (C.E.D.)
- * Means of communication (C.E.D. & D.E.T.)
- * Transport (C.E.D. & D.E.T.)
- * Early inhabitants of the district (San , Khoikhoi , Xhosa & German
settlers (C.E.D.)
- * Important figures that played a role in the history of the district :
missionaries . (C.E.D.)

STANDARD 3

- * Bushman (D.E.T.)
- * Hottentots (D.E.T.)
- * Black people (D.E.T.)

STANDARD 4

- * Development of transport on land (C.E.D. & D.E.T.)
- * Deveopment of communication (C.E.D. & D.E.T.)
- * David Livingstone (C.E.D.)

STANDARD 5

Way of live of the indiginous people :

- * Cape Nguni before 1800 [Xhosa] (C.E.D. & D.E.T.)
- * Khoikhoi and San (C.E.D.)

APPENDIX THIRTY TWO

(page 2)

STANDARD 6

- Krela (D.E.T.)
- Sir George Grey [Eastern Frontier policy] (C.E.D. & D.E.T.)

STANDARD 7

- Effects of mineral discoveries - social aspects [urbanisation of the Xhosa] (C.E.D.)
- * Republic of Ciskei (D.E.T.)

STANDARD 8

Regional study or local history : constitutional and/or social and economic aspects (C.E.D.)

- * The history of King William's Town
- The Ciskei [constitutional , social and economic]
- * German settlers [economic and social]
- * The missionaries in the Ciskei [economic and social]
- Southward expansion of the Southern Blacks [Eastern Frontier] (D.E.T.)

STANDARD 10

- Homeland policy [eg. Ciskei] (C.E.D.)
 - Political , social and constitutional development of Blacks [eg. Ciskei] (D.E.T.)
-

| VRAAGPUNT | | | | | Inhoud | Insig, Begrip, Logiese Uiteensetting, Belesenheid. | | | | |
|-----------|---------|---------|---------|---------|------------|--|------|---------|------|-----------|
| 10 | 20 | 30 | 35 | 40 | | Uitstekend | Goed | Redelik | Swak | Bale swak |
| 8 - 10 | 16 - 20 | 24 - 30 | 28 - 35 | 32 - 40 | Uitstekend | A+ | A | B | | |
| 6 - 7 | 12 - 15 | 18 - 23 | 21 - 27 | 24 - 31 | Goed | A | B | C | D | |
| 4 - 5 | 8 - 11 | 12 - 17 | 14 - 20 | 16 - 23 | Redelik | B | C | D | E | F-FF |
| 2 - 3 | 4 - 7 | 6 - 11 | 7 - 13 | 8 - 15 | Swak | | D | E | F-FF | G |
| 0 - 1 | 0 - 3 | 0 - 5 | 0 - 6 | 0 - 8 | Bale swak | | | F-FF | G | H |

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