

[DRAFT ONLY]

EMPOWERING SECONDARY SCHOOL TEACHERS TO TEACH HISTORY AND HERITAGE THROUGH OPEN AND DISTANCE LEARNING

>>>Track 12 ('Siyaya'¹) from Blondie Makhene's album 'Amaqabane'<<<

Welcome to teaching History and Heritage via Open and Distance Learning!

I INTRODUCTION

The Department of History at Unisa has been using distance learning techniques in providing tertiary education to thousands of students for many decades. The core of the Department's client base has always been secondary school History teachers who enrolled for degree courses at Unisa mainly in order to improve their professional qualifications. In 1999 the History Department added a short learning programme, entitled *Short Course in School History Enrichment*, to its list of academic offerings. The main aim² of the course was, and in many ways still is, to:

- Develop the practical teaching skills of secondary school history teachers;
- Provide them with didactical guidance and resource material;
- Offer teachers emotional support and encouragement at a time when teacher morale was extremely low;
- Establish two-way communication between academic historians and history teachers;
- Contribute to nation building in post-apartheid South Africa through community engagement; and, finally,
- To increase student registrations in the Unisa History Department at a time when the historical discipline experienced severe pressure at both secondary and tertiary level.³

But how does one convey didactical guidance to teachers and develop their practical teaching skills via distance?

II BRIDGING THE DISTANCE IN DISTANCE EDUCATION (DE) AND OPEN AND DISTANCE LEARNING (ODL)

Initially, the preferred tuition method of the Unisa History Department in its formal offerings rested on sending students print-based study materials, marking written assignments submitted by mail and communicating with students mainly via correspondence. In addition to some face-to-face contact in the form of discussion classes in various parts of the country once or twice a year, early experimentation with audio cassettes and radio broadcasts produced encouraging results⁴ but were nevertheless ditched by the University for operational and financial reasons.

With the shift from Distance Education (DE) to Open and Distance Learning (ODL) came greater emphasis on an outcomes-based approach to teaching and assessment and the use of a wider variety of multimedia including CD Rom, DVD, sms technology, video conferencing, satellite broadcasts and the Internet. Unisa students can now choose between receiving printed tutorial material and submitting assignments by mail or downloading study material and submitting assignments electronically. They are also encouraged to participate in online discussions with lecturers and fellow students via Unisa's learning management system, *myUnisa*.

As a result of the relatively small size of the *Short Course*, its scattered student base, lack of human and financial resources in the Unisa History Department, and many students' lack of easy access to Internet facilities, sophisticated ODL techniques such as video conferencing, satellite and television broadcasts and Web2 applications are not yet viable in this short learning programme. For many of the same reasons face-to-face contact in the form of regular teacher training workshops, although ideal, is also not possible.⁵ The *Short Course* therefore relies mainly on a print-based mode of tuition which does not disadvantage any of its students. What makes the course unique though, is that academics in the History Department work together with practising teachers contracted to assist with course development, continuous updating of tutorial materials in order to keep up with syllabus and educational policy changes,⁶ and assessment of the practical projects which course candidates submit in order to qualify for a SAQA-accredited Unisa Certificate offered at NQF level 5. This fruitful partnership ensures that course candidates receive appropriate didactical guidance, syllabus-related, *National Curriculum Statement (NCS)*-directed assignments for practical application in the classroom, and constructive feedback which

assists candidates in expanding their knowledge, improving their teaching skills, building their confidence, enhancing their creativity and building the academic capacity of their learners — all of this while working full time and studying part-time towards a professional qualification.⁷

Over the years, three course options have evolved: Option A (History, Grades 11&12), Option B (History, Grade 10) and Option C (Social Sciences, Grades 8&9). Each option offers the student didactical guidance in the form of a visually attractive and learner-centred *Practical Guide*⁸ with sections on

- Effective planning for history teaching including year, term and lesson planning;
- Continuous assessment including teacher, peer and self-assessment;
- Teaching history skills such as interpreting sources, detecting bias, using maps and pictorial evidence, cartoon analysis, teaching values and many more;
- Teaching extended writing;
- How to conduct group work in the classroom, and
- Helping learners to improve their study methods.

Closely linked to the syllabus of the particular course option and its practical guide, several assignments are provided in a tutorial letter (*Tutorial Letter 101*)⁹ from which the candidate must submit and pass (50% or more) at least three projects in order to qualify for the certificate. Although most of the study material and assessment tasks are print-based, the tone of written communication is always warm and personal in order to break the isolation which puts ODL students at a distinct disadvantage.¹⁰ In addition, all the assignments are practical in nature and challenge the teacher to design lessons or assessment tasks for use in the classroom complete with Learning Outcomes (LO's), Assessment Standards (AS's), assessment criteria, memorandum, marking rubric, worksheet or instruction sheet where applicable, and the historical sources that will be used. Candidates are also encouraged to include examples of work submitted by their learners and assessed by the teacher as well as their own self-reflection on the strengths and developmental areas of the particular lesson or assessment task. More importantly, candidates are allowed to rework assignments based on the tutor's comments and recommendations and then resubmit the improved version for assessment. In this way formative

assessment is used to assist candidates in their personal and academic growth and ensure ultimate success in the course.

In addition to printed tutorial materials, various electronic products have been developed in recent years to ease the workload of teachers and provide them with creative ideas and additional didactical guidance and assistance. The ‘First Aid for FET’ CD,¹¹ for example, provides teachers with ready-made work schedules, lesson plans, scoring rubrics for self-, peer- and educator assessment, guidelines for setting a test or examination paper, as well as examples, source material and rubrics for heritage investigation, oral history projects, research assignments and enrichment activities. It also includes electronic mark sheets for Grades 10-12 which automatically calculate learners’ year marks as marks are being keyed in during the year. Another CD entitled ‘Short Cuts to Teaching Social Science’¹², provides similar assistance and guidance to educators teaching Grades 8 and 9 History and Geography, while the ‘Work Smarter Not Harder’ DVD¹³ shows teachers visually how to conduct group work in the classroom, teach extended writing and handle heritage investigation. All documents referred to on the DVD can be downloaded from an accompanying CD. In order to empower as many teachers as possible, these electronic products have not been limited to *Short Course* candidates only but have been made available for sale to all History and Social Science teachers across the country.

III TEACHING HERITAGE INVESTIGATION VIA ODL

From speaking to *Short Course* candidates, tutors and education officials, a great need for assistance with teaching heritage investigation in schools has become apparent. Many teachers, I am sure, do impressive work in this field, as some of the projects crossing my desk clearly testify. However, there are teachers who shy away from heritage investigation either because they are uncertain about how to teach the theme, or they are under too much pressure to finish the syllabus, or they do not have access to heritage sites and museums. A recent phone call from a desperate teacher who did not give her name, puts it in a nutshell:

‘Please, I need help with heritage investigation! Must there be a key question, and what do I do if I can’t take my learners to a museum or a monument? I live in a rural area and there are no museums and monuments close by.’

Unfortunately, there are also teachers who do not seem to take heritage investigation seriously. They adopt a very superficial approach, sending their learners to the nearest Internet Café to download and pay for a few pages of Internet material with money they do not really have, and then awarding highly inflated marks to ensure good years mark while the learners have in fact learnt very little. In this way a wonderful opportunity to develop basic research skills among our learners and really inspire them to appreciate the heritage of diverse cultures is lost.¹⁴

The future of heritage investigation at senior secondary school level currently seems even less certain in view of the Department of Basic Education's decision to make heritage investigation compulsory only in Grade 10 as from 2011.¹⁵ Although it makes sense to set a compulsory heritage investigation task in Grade 10 where the syllabus is not so full and the teacher has more time to teach heritage investigation creatively and effectively, one cannot help fearing that heritage may ultimately be completely sidelined in Grades 11 and 12. This need not happen, of course, if teachers understand the importance of heritage investigation as an integral part of history and its value in nation building; if they learn to teach the theme with confidence and passion; and, if they understand how to structure research assignments, oral investigation tasks, enrichment projects — even source-based and extended writing — around heritage themes.

So how do we at Unisa assist teachers in teaching something as practical as heritage investigation via distance? There are six ways in which we strive to do this:

- 1 In at least one assignment¹⁶ in Options A and B candidates are invited to develop a heritage investigation task based on a visit to any museum or heritage site of their choice. Even candidates enrolled for Option C (Social Sciences, Grades 8&9), are invited to structure a group work activity around any heritage theme.¹⁷ Candidates have to include all the relevant LO's and AS's, key question, instruction sheet, assessment criteria, marking rubric, sources they would use, questions they have set with mark allocation, and a well prepared memorandum. For additional credit, they are also encouraged to submit a self-assessment and self-reflection which can assist them, together with the assessor's written report, to improve the particular activity the following year.

- 2 In one insert on the ‘Work Smarter, Not Harder’ DVD, we show teachers visually how group work could be conducted in the classroom and a worksheet be used to challenge learners to think critically about issues relating to the heritage theme of Sarah Baartman. This worksheet can be downloaded from the accompanying CD for use as is, or may be adapted by the teacher to suit his/her specific needs.
- 3 Another insert on the DVD provides video footage of Freedom Park in Tshwane/Pretoria following a teacher and her learners on a guided tour and showing all the historically significant areas while capturing portions of the tour guide and the teacher’s explanations and interaction with the learners. Again a downloadable worksheet is provided on the accompanying CD providing a variety of resource material on Freedom Park and possible questions as a basis for a heritage investigation assignment. The worksheet also guides teachers towards building in progression from one Grade to the next by setting higher level questions based on comparisons between Freedom Park and the neighbouring Voortrekker Monument.
- 4 Another way of ‘bringing the heritage site to the teacher’ should he/she not be able to take the learners on a heritage excursion, is to make photographs of museum or other heritage material available on CD or DVD. These can then be shown in class and/or printed out as sources for a heritage investigation task. With the kind cooperation of the Mapungubwe Museum at the University of Pretoria, for example, we have recently photographed a fascinating variety of artefacts from the Mapungubwe Collection which will be made available to *Short Course* students in 2011. The Museum has also donated informative brochures which can be used as source material by teachers and learners who may never be able to visit the Museum. The digital photographs taken at the Mapungubwe Museum as well as other photographs kindly donated by my Unisa colleague, Professor Jane Carruthers, will form part of a new DVD¹⁸ currently in progress.

The brochures and photographs mentioned above constitute the core resource material for a ready-made Grade 10 heritage investigation assignment which can be downloaded from an accompanying CD. Teachers are also alerted to other reading material¹⁹ and internet

sources²⁰ in order to convey the importance of always consulting a wide variety of historical evidence. The example comes complete with a key question, LO's and AS's, a wide variety of questions with mark allocation, marking rubric and memorandum, as well as sections on data handling and creating promotional material for the tourist industry. There is also advice on how to tap into foundational knowledge acquired in Grade 6 and adapt the material to suit a Grade 11 or Grade 12 research assignment by introducing comparisons with Great Zimbabwe and Thulamela and formulating more advanced questions testing higher level intellectual abilities.²¹

- 5 Making our own 'movies' is yet another way in which we offer teachers fresh ideas for creative heritage investigation. The first of these deals with the impact of war on society and technological development and will be shot in the next month or two at the Ditshong National Museum of Military History in Johannesburg. The story begins with the war memorial outside the main entrance to the Museum with comment on how various communities commemorate the same historical event differently and how interpretations may change over time. It then moves inside to a bust of General Smuts which can be used to make the viewer think critically about the role of powerful military and political leaders in world events. From there the film explores the contribution of 'ordinary' South Africans such as Job Maseko and Lucas Majozi, reflects on the lack of proper reward for black South African soldiers after the war and growing bitterness within their ranks which then flow into the anti-apartheid struggle as reflected in the Mkhonto we Sizwe collection at the Museum. But war also leads to technological development, and so the film shows selected examples of old aeroplanes, rifles, armoured vehicles and military uniforms in order to illustrate technological development through time. Similar to the Mapungubwe assignment, written guidelines and examples will be provided to accompany the visual material in order to assist the teacher in designing appropriate assignments for different grades.
- 6 Last but not least — we encourage students to construct heritage investigation tasks around resistance music, poetry or art. They must provide at least two examples of the selected art form and include an English translation where applicable — apart from, of course, meeting all the basic requirements of setting a heritage investigation assignment. Among the

excellent contributions that have been submitted this year is a very original project structured around published²² protest poetry which aptly captures emotions during the 1976 student uprisings.²³ Another student used two liberation songs from the anti-apartheid struggle to design an assignment on working with sources and then reshaped it into a Grade 11 heritage investigation task for additional credit.²⁴ There is ample scope in this field to be creative and websites such as those of South African History Online and the Archival Platform²⁵ will alert you to relevant sources and debates around, for example, the banning of struggle songs.²⁶

For a more challenging approach to exploring heritage via resistance music, why not introduce a comparative element by selecting protest music from across the racial and cultural divide? In addition to Blondie Makhene's 'Siyaya'²⁷ perhaps select some of the late Lucky Dube's reggae lyrics²⁸ and include JPre's [John Pretorius] 'Sekunjalo Ke Nako' ('Now is the Time'). This song was first performed on the Grand Parade in Cape Town in celebration of Nelson Mandela's release from prison in 1990. It was subsequently used by the African National Congress at election rallies during the 1994 election campaign in the Western Cape, and was recently reworked for performance during the 2010 Soccer World Cup.²⁹

And do not forget the social and political protest of Afrikaner rock musicians such as *Johannes Kerkorrel en die Gereformeerde Blues Band*³⁰ during the late 1980s. Celebrated as liberators by politically progressive sections of the Afrikaner youth but rejected by the Afrikaner establishment for their 'subversive' criticism of apartheid, military conscription and Afrikaner elitism, the band's music was prohibited from being aired by the South African Broadcasting Corporation (SABC) and its 'Voëlvrý' [meaning 'outlawed'] tour of the country banned from most Afrikaans University campuses. Useful protest songs from their albums³¹ include 'Sit dit af' ['Switch it off'], 'Wat 'n vriend het ons in PW' ['What a friend do we have in PW'], 'Barend vat ons geld' ['Barend takes our money', referring to former Minister of Finance, Barend du Plessis, taking tax payers' money to finance an oppressive system], and 'Hou my vas korporaal' ['Hold me tight corporal'], which makes one think of the more recent political storm around the Bok van Blerk song, 'De La Rey'.³²

There are of course many more such protest songs dating back a decade or two, but current rock groups such as *Fokofpolisiekar* ['F... off police car'] could also be included, not only because these names may be more familiar to the learners, but also because it will enable the teacher to illustrate diverse perceptions of identity, the importance of historical context and historical development through time.

But how effective has the *Unisa Short Course in School History* been in teaching history and heritage via ODL?

IV VALUE OF THE *SHORT COURSE IN SCHOOL HISTORY ENRICHMENT*

Recent research on the value of the *Unisa Short Course in School History Enrichment* has revealed an overwhelmingly positive response from course candidates, some of whom found the course 'life changing'.³³ The details and findings of this research have been reported in full elsewhere³⁴ and are therefore summarised only very briefly here.

Short Course candidates reported better understanding of the *National Curriculum Statement* which led them to adopt a more interactive, learner-centred approach.³⁵ They had also acquired additional resource material, fresh ideas to conduct group work and oral history projects, teach heritage investigation and handle source-based and extended writing. Further spinoffs were enhanced ability to think creatively and analyse and interpret historical sources, all of which helped them to guide learners towards achieving the various learning outcomes.³⁶ Several respondents mentioned that they were better equipped to prepare subject frameworks, work schedules and lesson plans as a result of their Unisa training and had acquired a better understanding of continuous assessment and the implementation of a wide variety of assessment strategies.³⁷ *Short Course* studies also seem to have had a positive impact on cross-curricular teaching, and because candidates felt more empowered, self-confident and motivated, they were more willing to experiment and began enjoying their teaching more than had previously been the case.³⁸

To crown it all, improved teaching ability translated into impressive improvements in pass rates. One student reported a 69% jump in her Grade 12 pass rate and communicated her feelings as follows in a sms:

‘My previous pass rate was 7% — I cried for the best part of the 1st term...[but] my 2009 History Grade 12 class blessed me with a 76% pass thanks to the NCS [National Curriculum Statement] course I did with Unisa in 2008!’³⁹

For another, his pass rate increased by between 60% and 70% during the year in which he completed the *Short Course* [2006] and then ‘rocketed to 100%’⁴⁰ Not all increases have of course been this dramatic, but ongoing research confirms a very solid positive impact of the *Short Course* on school history pass rates.⁴¹ One teacher who only works with learners repeating Grade 12, reported that the marks of three of her nine learners went up by about 10 %, two learners improved by about 20%, while one learner improved by 50%.⁴² And the positive influence seems to penetrate the deep rural areas as Sindiswa Maluleke attests:

‘In 2008 one of my learners presented a heritage project and was awarded second place in the Eastern Cape, then proceeded to national level which was quite a good achievement for a school in a rural area to be of the same standard as the schools with resources. In our district, which is Lady Frere, we are placed in the first position for history. In the Eastern Cape we are being recognised for history. I’m very glad that I enriched myself with the Short Course...it really built my capacity as a teacher.’⁴³

The course also brings lasting improvement as expressed in the following comment:

‘Learners were able to apply positively what they had acquired from me even though I left them at the end of 2009...The educator who teaches these learners this year can’t stop thanking me for preparing... them in such a way.’⁴⁴

According to teacher feedback that has been accumulated, learners benefited from improved teaching strategies by becoming more research orientated and improving their skills in terms of selection, critical thinking, analysis, interpretation, application, communication and study methods. In addition, they were better able to detect bias in historical sources, connect social concepts to the real world, and write more focused and better structured essays.⁴⁵ Learners also became more confident, independent, goal-directed and participative. Because they were more willing to study hard, they arrived at the examination better prepared and therefore had a greater chance of passing. Moreover, a more learner-centred and interactive teaching style on the part of the teacher triggered debate in the classroom and shaped values and attitudes such as building empathy. Ultimately learners grew to love history and became more appreciative of the value of

the subject in developing creative thinking and understanding the present.⁴⁶ All of this confirms the critically important link between inspirational, quality teaching and good learner performance.⁴⁷

V CONCLUSION

There can be no doubt that heritage — an integral part of history — is a wonderful tool for the teacher to bring history to life in the classroom and a valuable opportunity for learners to develop healthy values, apply a wide variety of reading, critical thinking, analysis, research and writing skills, and develop a real passion for the subject. But it is ultimately about leadership. It is therefore up to you, the educator, to remain inspired, to be creative, to empower yourself with new knowledge and techniques, and to make every history lesson a positive experience for yourself and for your learners to remember.

>>> ‘*Sit dit af*’ (‘Switch it off’)⁴⁸ <<<<

¹ Blondie Makhene, ‘Amaqabane’, Track 12 (‘Siyaya’).

² See *Short Course in School History Enrichment* promotional brochure; Unisa History Department website <http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=157>

³ The reasons for this are explored in HJ Lubbe, “Life on the fringes: The role of the Unisa Short Course in School History Enrichment in empowering teachers”, *Historia*, 55(1), 2010:127.

⁴ See K.L. Harris, “To go on air or on tape?: The role of audio cassettes and radio broadcasts at Unisa”, *Progressio*, 16(1), July 1994:88-97; E.O. De Munnik, “Media-futurologie in afstandsonderrig”, *Progressio*, 14(1), April 1992:50-57; “Evaluating radio broadcasts”, *Progressio*, 14(2), January 1992:20-24; “First step towards educational broadcast television”, *Progressio*, 14(2), January 1992:11-18; *Listening and learning: a student’s guide to the use of audio-print materials in distance education* (Pretoria, Unisa Press, c1993); K.P. Quan-Baffour, “The introduction of audio cassettes in an integrated study package in solving the problems of adult distance education students in Lesotho” (M.Ed. dissertation, University of South Africa, 1995); T. Bates, *Technology, e-learning and distance education* (London and New York, Routledge, 2005): Chapter 6; *Technology, open learning, and distance education* (New York, Routledge, 1995): Chapter 7.

⁵ Lubbe, “Life on the fringes”, *Historia*, 55(1):132.

⁶ For an overview of educational changes in South Africa after 1994, see D.A. Black, “Changing Perceptions of History Education in Black Secondary Schools with special reference to Mpumalanga, 1948-2008” (M.A. dissertation, Unisa, 2009): Chapter 5.

⁷ Lubbe, “Life on the fringes”, *Historia*, 55(1):130-1.

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- ⁸ H. Terre Blanche, G. Joubert & H. Lubbe (compilers), *Practical Guide for History Educators* (Unisa, Pretoria, 2000); H. Terre Blanche, G. Joubert & H. Lubbe (compilers), updated by F. Rankin & J. Gerrard, *Practical Guide for History Educators* (Unisa, Pretoria, 2005); N. Pereira, R. Odendaal & H. Lubbe (compilers), *Practical Guide for History Teachers, Grades 11&12* (Unisa, Pretoria, 2007); N. Pereira & H. Lubbe (compilers), *Practical Guide for History Teachers, Grade 10* (Pretoria, Unisa, 2007); R. Odendaal, N. Pereira & H. Lubbe (compilers), *Practical Guide for Social Science Teachers, Grades 8&9* (Pretoria, Unisa, 2008).
- ⁹ *Tutorial Letter 101 for SCHE016, Option A: History, Grades 11&12* (Pretoria, Unisa, 2010); *Tutorial Letter 101 for SCHE016, Option B: History, Grade 10* (Pretoria, Unisa, 2010); *Tutorial Letter 101 for SCHE016, Option C: Social Science, Grades 8&9* (Pretoria, Unisa, 2010).
- ¹⁰ For interesting arguments around the needs of more interpersonally oriented learners with an African cultural background, see M. Qakisa-Makoe, "Reaching Out: Supporting Black Learners in Distance Education", *Progressio*, 27, 1&2, 2005:44-61.
- ¹¹ 'First Aid for FET' (Pretoria, Unisa, 2007).
- ¹² 'Short Cuts to Teaching Social Science' (Pretoria, Unisa, 2008).
- ¹³ 'Work Smarter Not Harder' (Pretoria, Unisa, 2008).
- ¹⁴ Discussions with Lynette Scott (Internal Moderator, Gauteng, Paper 2) and Charmain O'Neil (Chief Examiner and Chief Assessor, Gauteng, Paper 2), 11 September 2010.
- ¹⁵ Department of Basic Education, *Curriculum and Assessment Policy Statement (CAPS): History (Final Draft)*, 2010: p 33.
- ¹⁶ *Tutorial Letter 101(Option A)*:14; *Tutorial Letter 101(Option B)*:12.
- ¹⁷ *Tutorial Letter 101(Option C)*:13.
- ¹⁸ 'Teaching Heritage Investigation and Research Skills' (Pretoria, Unisa, forthcoming).
- ¹⁹ S. Tiley, *Mapungubwe: South Africa's Crown Jewels* (Cape Town, Sunbird Publishing, 2004); T.N. Huffman, *Mapungubwe: Ancient African Civilisation on the Limpopo* (Johannesburg, Wits University Press, 2005).
- ²⁰ See <http://www.heritage.thetimes.co.za/>; http://www.metmuseum.org/toah/hd/mapu/hd_mapu.htm; <http://www.southafrica.info/about/history/mapungubwe.htm>, to mention but a few.
- ²¹ 'Heritage investigation: Mapungubwe' designed by Thersia Rossouw, Crawford College, Pretoria.
- ²² K.A. Hlongwane, S. Ndlovu & M. Mutloatse (eds), *Soweto '76* (Houghton, Mutloatse Arts Heritage Trust, 2006).
- ²³ V. Rietbroek (Krugersdorp High School), Assignment 03 for SCHE016 (2010).
- ²⁴ J. Sekalo, Assignments 03 and 07 for SCHE016 (2010).
- ²⁵ See, for example, http://www.sahistory.org.za/pages/artsmediaculture/protest_art/archive/arch.htm; <http://www.archivalplatform.org/>, both accessed 1 September 2010.
- ²⁶ See http://www.archivalplatform.org/news/entry/criminalizing_struggle/, accessed 1 September 2010.
- ²⁷ Blondie Makhene, 'Amaqabane', Track 12 ('Siyaya').
- ²⁸ Listen to Lucky Dube's 'Think about the Children' (c. 1987/8), 'Prisoner' (1989), 'Captured Live' (1990), 'House of Exile' (1991) and 'Victims' (1993).

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- ²⁹ M. Peters, 'JPre looks to 2010, launches new album ['Listen Up']', *Cape Argus*, 7 March 2009; <http://martinmeyers.wordpress.com>, accessed 20 July 2010.
- ³⁰ Johannes Kerkorrel is the performing name of the late Ralph Rabie. 'Kerkorrel' literally means 'church organ' and 'Gereformeerde' means 'Reformed', referring to the Dutch Reformed Church.
- ³¹ Johannes Kerkorrel en die Gereformeerde Blues Band, 'Eet Kreef' ['Eat Crayfish'], 1989; Various artists, 'Voëlvry: Die Toer' ['Outlawed: The Tour].
- ³² See A. Bezuidenhout, 'From Voëlvry to De la Rey: Popular music, Afrikaner nationalism and lost irony', http://www.litnet.co.za/cgi-bin/giga.cgi?cmd=print_article@news_id=11123&cause_id=163, accessed 26 August 2010; A. Grundlingh, 'Rocking the boat in South Africa? Voëlvry music and Afrikaans anti-apartheid social protest in the eighties', *International Journal of African Historical Studies*, 37(3), 2004: 483 ff; P. Hopkins, *Voëlvry: The movement that rocked South Africa* (Cape Town, Zebra Press, 2006).
- ³³ Department of History (hereafter DH): Short Course File (hereafter SCF) 2: Q14 — M. Miya, Bultfontein.
- ³⁴ Lubbe, "Life on the fringes", *Historia*, 55(1), 2010:125-140.
- ³⁵ DH: SCF2: Q1 — M. Badat, Middelburg, Mpumalanga; Q25 — V.H. Ndlovu, Cato Ridge; Q27 — M.Z. Nkosi, Nongoma.
- ³⁶ DH: SCF2: Q24 — S.L. Mzila, Lady Frere; Q32 — A.J.R. Truter, Lutzville; Q13 — S. Maluleke, Elliot.
- ³⁷ DH: SCF2: Q10 — P.D. Leboea, Matatiele; Q12 — L.K. Magagula, Sibuyile; Q15 — V.M. Maphiri, Hamakuya; Q23 — T. Mtshali, Kwangwanase.
- ³⁸ DH: SCF2: Q5 — B. Da Silva, Escombe; Q29 — J.A. Peters, Phoenix; Q34 — T.R. Zindela, Dimbaza; SCF3: M. Badat, Middelburg, Mpumalanga, in a personal note (undated) included in an assignment.
- ³⁹ Sms from N.S. Maxengana, December 2009.
- ⁴⁰ DH: SCF2: Q30 — Z.B. Poswa, Vanderbijlpark.
- ⁴¹ DH: SCF4: Q4 — D.C. Dube, Ekangala; Q6 — L.J. Tlowana, Lebowakgomo; Q7 — M.M. Mailula, Florapark; Q10 — M.E. Mokwena, Kwa-Mhlanga.
- ⁴² DH: SCF4: Q1 — M. Lancaster, Grahamstown.
- ⁴³ DH: SCF4: Q5 — S. Maluleke, Lady Frere.
- ⁴⁴ DH: SCF4: Q2 — F.S. Motsoeneng, Three Rivers.
- ⁴⁵ DH: SCF2: Q20 — M.B. Motsinoni, Ga-Kgapane; Q7 — Z.A. Gontsana, Mthatha; Q16 — S.F. Matsoku, Dendron; Q2 — L.N. Barayi, Queenstown; Q35 — S.A. Zulu, Nongoma.
- ⁴⁶ DH: SCF2: Q26 — A. Nielsen, Edenvale; Q19 — N.J. Moseitlhe, Taung Station.
- ⁴⁷ See also R. King, "Be Passionate about History — Marketing History to Learners and Parents", *Yesterday and Today*, Special Edition, 2006:33-38.
- ⁴⁸ Johannes Kerkorrel en die Gereformeerde Blues Band, 'Eet Kreef' ['Eat Crayfish'], Track 1 ('Sit dit af') ['Switch it off'].