

## **Stories op die wind:**

'n Handleiding vir opvoeders  
van Noord-Kaapse volksverhale

'n Gesamentlike projek van die Instituut vir Geregtheid en Versoening en



die Departement van Onderwys, Noord-Kaap Provinsie



Die Instituut vir Geregtheid en Versoening is verbind tot die bevordering van volhoubare versoening, regmatige transformasie en demokratiese nasiebou in Suid-Afrika en ander Afrikalande.

Die Instituut poog om dialoog en maatskaplike transformasie aan te help. Deur navorsing, analise, gemeenskapswerk, begeesterde openbare debatvoering en ontmoetings op voetsoolvlak, probeer die Instituut 'n klimaat te skep waarin mense van verdeelde gemeenskappe bereid is om 'n gemeenskaplike, geïntegreerde nasie te help bou.

Die Instituut is toegespits op die herstel van vrede op elke vlak van die samelewing, onder meer deur ou grense te help afbreek en nuwe sosiale paradigmas daar te stel.

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Hierdie handleiding word opgedra aan die storievertellers en leerders wat aan hierdie projek meegewerk het en sodoende 'n klein deel van hul ontasbare erfenis met ons gedeel en geboekstaaf het.

## **Erkenning**

Baie mense het saam gewerk om hierdie handleiding oor volksverhale van die Noord-Kaap tot stand te bring. Die projek se sukses is grootliks te danke aan die 57 storievertellers van Siyanda en Namakwaland.

Die projek is in die Noord-Kaap van stapel gestuur met die samewerking van die Departement van Onderwys en die Departement van Kuns en Kultuur. Jesse Strauss het die teks vir hierdie handleiding geskryf, behalwe die derde hoofstuk wat deur Marlene Sullivan Winberg geskryf is. Sullivan Winberg het ook die teks geredigeer en albei skryfsessies vir mentors en deelnemers gefasiliteer. Daarbenewens is die lesplanne voorberei en geskryf deur Valdi van Reenen-Le Roux en Vernon Titus, op advies van vakadviseurs Garrith van Wyk en Adriane Cloete.

Hierdie handleiding is ontwikkel onder leiding van Cecyl Esau wat die proses in Namakwaland gekoördineer het en Valdi van Reenen-Le Roux wat dit in Siyanda gedoen het. Fanie du Toit het die oorhoofse bestuur behartig.

Ons erken met dankbaarheid die ruim finansiële bydrae van die Finse ambassade asook die Nasionale Departement van Kuns en Kultuur vir hierdie projek.

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# 1. Introduction

Schools' Oral History Project (SOHP) has worked with learners in at least two of the nine provinces in South Africa. At the beginning of almost every workshop the project has facilitated in the past five years, learners have said that the past is best left undisturbed and forgotten. They give various reasons. Some say that the past, which is imbued with decades of violence and destruction, will only open old wounds. Others call for an end to the 'blame game'. Then there are those who correctly say that more than a mere knowledge of the past is needed to counter the growing gap between the rich and the poor.

From these views, one can see that our youth is grappling with the future, its shape and their role in shaping it. Rather than viewing these sentiments negatively, the Schools Oral History Project recognises this open invitation to contribute to the critical thinking processes that our youth is evidently engaging with.

The opportunity for young people to converse with ordinary people regarding the struggle against apartheid will not only enable hidden, neglected or distorted histories to be exposed, but will also contribute to a more socially conscious and democratic view of history.

## **Oral history, a methodology for all subjects**

The teaching of oral history should not merely focus on assisting learners mechanically to gather stories. Rather, educators are encouraged to embrace it as a field of study that is able to meet all the critical outcomes of the curriculum and is therefore beneficial to all subjects. Even though an oral history project is a compulsory continuous assessment activity for History learners in FET, there is no reason why the methodology cannot be used in other subjects, such as languages, Life Orientation, Business Economics and others.

From a language perspective, the methodology is anchored in its facilitation of communication with others in a conversational manner, relying heavily on the ability of the interviewer and interviewee to listen to each other. Oral history not only focuses on both verbal and non-verbal language. In acknowledging the generosity of the storytellers, learners have a responsibility to protect the integrity of oral history through enforcing the ethical issues during implementation.

## **Toolkit outcomes**

This book is geared towards assisting educators fully to capacitate their learners in oral history methodology to ensure that learners are equipped and well prepared before embarking on such a project.

Three outcomes anchor the toolkit and accompanying books:

1. Participants will deepen their understanding of oral history as a field of study
2. Participants will know how to implement an oral history project in their community
3. Participants will use their oral research as the basis for creative writing pieces or art forms

While this book focuses primarily on the first two outcomes, the third outcome is demonstrated in Book 2,3,4 and 5, each of which focuses on a different creative writing piece or art form.

### **Training schedule and methodology**

The project allocates three full days for training learners in oral history methodology. Normally, the workshop runs over a full weekend or over two weekends. In the context of the school, it is suggested that the training takes place over two weeks. Book 5 has a sample learning unit, which focuses on integrating oral history across several subjects to share the training responsibilities. Educators are urged not to regard the training period as a disruption of the curriculum. Instead, they will recognise how aspects of the training are actually covered in the content framework of the respective National Curriculum Statement. In order to accommodate training in a classroom context, the activities are set for double periods, and most activities can be completed over two periods.

Educators are encouraged to use this toolkit in the Senior Phase or in FET for Grade 10 learners. An oral history project is compulsory for Grade 10 history learners. Training takes place in a group context, with a suggested group size of four learners. The toolkit unpacks the oral history process using a step-by-step approach. The entire methodology is broken down into manageable two hourly sessions, which translates into approximate double periods in a classroom context. Educators are encouraged to use the notes to develop PowerPoint presentations that can be used as background material before engaging in the activities with the learners.

The toolkit has purposefully used the topics in the four books to demonstrate the methodology. However, educators are encouraged to use the topic that the learners will research as the training topic. This will allow learners to become conversant with the topic, and will facilitate the smooth implementation of the project. Bear in mind that the oral history project has to be mediated with the learners throughout its lifespan.

A baseline assessment questionnaire is administered at the beginning of the toolkit, and an evaluation form is completed after the course. Educators are encouraged to implement the assessment process as part of monitoring the learners' understanding of oral history. The data extracted from this process is useful during the implementation phase to help learners in the areas that will require more attention.



## Baseline Assessment

Name and Surname: .....

Affiliated organisation: .....

Please tick (✓) in the appropriate block

I have a ..... understanding of	Limited	Adequate	Excellent
Oral history as a field of study			
Oral history as a method			
The ethics of oral history			
How to pose questions during an interview			
What logistical arrangements should be made for the interview			
What to cover during the pre interview			
How to conduct the interview			
How to record the interview			
How to transcribe the interview			
How to conduct the post interview			
How to use the transcriptions			
How to document the process			
General comment:			

# Session One

## Defining oral history

In this session, learners are going to focus on History as a field of study, oral history as a source of evidence and the link between the two.

Duration: 2 hours

### Facilitator's notes:

- Session One is best facilitated in the History class. It assumes that History learners have an understanding of how history is constructed. If the learners are not History learners, it is important that the facilitator explains the construction of history through the process of enquiry.
- In Activity One, learners will firstly explore oral history as a purposeful conversation between two people and secondly, will recognise the link between History and oral history.
- Prior to Activity One, the facilitator should provide learners with a brief introduction to oral history. It should not be longer than five minutes, because the activity is meant to evoke discussion about oral history.
- Prior to Activity One, learners in groups of three will role-play a conversation between two people. The third person will report on the experience. These groups should remain constant throughout the training and project implementation process.
- In Activity One, give learners the opportunity to prepare and present the role-play. The third person will report to the class about the conversation in the group. Not all groups need to report back. The report back opens the door for a teaching moment regarding the definition of oral history.
- Aspects covered during the teaching moment are: oral history is a conversation taking place for very specific reason; oral history is a primary source; How oral history is linked to history. Ask probing questions so that the learners will begin to construct a working definition for oral history and will recognise the link between History and oral history.
- Oral evidence includes oral testimony and oral tradition. Use Book 4: Stories op die Wind to briefly touch on oral tradition. In the book, you will find folktales researched by learners in the Northern Cape. This book is accompanied by a multilingual anthology on book and DVD format. This resource can be obtained from the Institute.

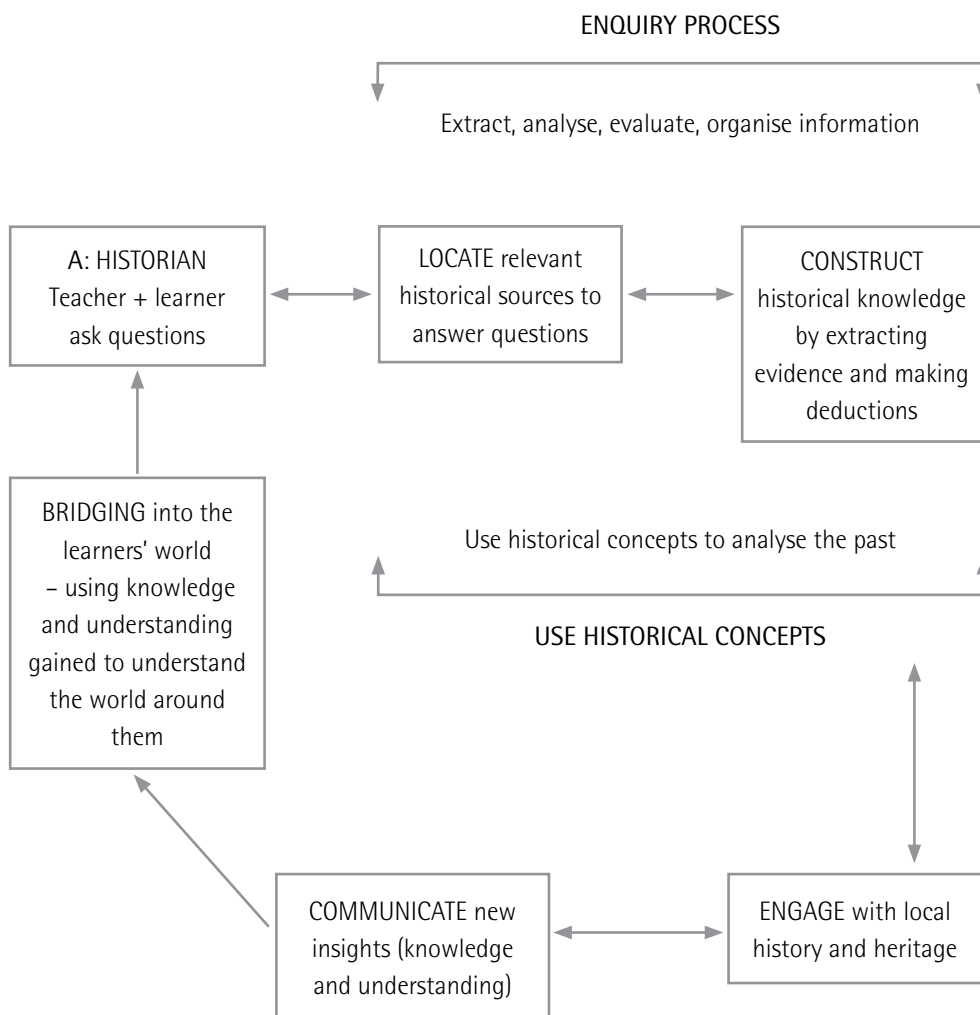
- Try to provide learners with an opportunity to listen to the folktales on the DVD. If you unable to obtain the DVD, some of the folktales can be downloaded from the Institute's website: [www.@ijr.org.za](http://www.@ijr.org.za)
- Alternatively, ask the learners to perform traditional songs or dances from their cultural groups.

### What is the link between History and oral history?

We understand History as a field of study where history is constructed through the process of enquiry. During this process, the historian investigates the past using different forms of evidence as the basis for enquiry. Sources of evidence can be physical, visual, landscape, archaeological, written and/or oral. The historian is able to interpret these forms of evidence, which help to identify different points of view. In addition, the historian gains insight into historical content and concepts.

Simply put, historians try to find answers to questions about the past, its impact on the present and the future. Consequently, the evidence used has to be critically evaluated in the process of constructing history. Evidence becomes a reliable source when it has gone through a thorough historical analysis, which can place the sources in an accurate historical context.

*Diagram illustrating the construction of knowledge in history*



## *From exclusive to inclusive narratives: A toolkit for budding oral historians*

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Oral history provides historians with one of the sources of evidence needed to construct history. Two main types of oral evidence exist, namely oral testimony collected through interviews and oral tradition such as songs, dance, poetry and folktales.

First-hand accounts of an event or situation which the interviewee or storyteller experienced is referred to as oral testimony. At times, the storyteller was directly involved in the event or situation. Maybe the person was a witness or heard the event or situation taking place. Oral Historian, Donald Ritchie explains, 'Oral history collects the memories and personal commentaries of historical significance through recorded interviews.' He argues that personal diaries, speeches or recordings that do not involve a dialogue or conversation with an interviewer are not oral history.

Oral history is about recording the lived experiences of an individual during a recorded interview. The interviewee shares spoken memories about his/her life with the interviewer. The interviewer gains an insight into how the interviewee felt, understood or viewed a particular event in his/her life.

An interview becomes oral history when the recordings of the interview are transcribed verbatim and stored in an archive, repository or library. It is also regarded as oral history if most of the transcription is reproduced as a publication. In other words, as far as possible, the words spoken by the interviewee should not be distorted or misinterpreted in the process of producing a written piece based on the interview.

We are accustomed to learning about our past through books, television and the media. Yet, for centuries people have constructed history through oral enquiry. As an historical form of enquiry, it is older than text-based enquiry. Through oral history and oral tradition, we can learn about our past by interviewing and listening to people, particularly those whose stories have not been heard. By recording oral history testimonies and traditions, we can help restore the dignity and self-confidence of South Africans who were humiliated under the previous government.



This painting is a visual expression of a well-known folktale in the Khomani San community in the Northern Cape. The folktale, entitled 'Karlientjie', tells the story of human beings' relationship with nature. The story is told to help youngsters understand human beings' responsibility to animals.

### **How does oral testimony differ from oral tradition?**

Unlike oral testimony which is about a person's life experiences, oral tradition consists of the stories, songs, customs, and dances of a society or community which are handed down from generation to generation. It captures the customs and traditions of a particular society. Folklore stories such as the Loch Ness Monster (Scottish), Why the Cheetah's Cheeks are Stained (Zulu) and The Great Snake (Nama) have been passed down from generation to generation. Traditional stories, myths, legends

and songs are not necessarily based on true events or experiences as in the case of oral history. Sometimes in the process of retelling folklore to the next generation, the folklore is changed through interpretation, translation and memory. The Great Snake, a folklore story of Nama origin, has several variations, because different people from the Nama community have retold the story differently.

Interestingly though, Book 4 shows how oral history methodology can be used to research oral tradition in communities. Learners and community workers in the Northern Cape collected over 40 folktales in their respective communities through a series of oral interviews and focus group discussions with the elders.

## Activity One

### Instruction

An Egyptian learner has recently joined your class. The learner has read about apartheid and how it affected schooling in South Africa. He wants to know whether schools are still racially segregated and whether schools now have access to the same resources regardless of race, which was not the case in the past.

#### 1.1 Role-play

- Two learners in your group are going to have a conversation about the questions the Egyptian learner is posing. The third learner is going to watch and listen to the conversation.
- One person in the group will play the part of the Egyptian learner. This learner will take five minutes to set appropriate questions regarding race relations and access to resources currently at schools.
- Another person is going to take the same time to think broadly about possible answers to these questions. (You are not going to see these questions. Answer truthfully based on your own experience.)
- The last person's work will begin during and after the conversation, when he/she reports back about the role-play. Aspects that should be covered in the report-back include the information gathered, the tone of the interview and the roles of the interviewee and interviewer.

1.2 After the role-play, the group will report back to the class about your experiences. The class will discuss the following question briefly:

**Why would this conversation be important to the historian?**



*Mario Bok tells a story*

# Session Two

## Understanding oral history as a tool

In this session, learners are going to discuss what oral history can be used for, who can benefit from using the methodology and the advantages and disadvantages of oral history.

Duration: 2 periods/hours

### Facilitator's notes:

- It is suggested that this session is shared between the History and Life Orientation educators.
- Firstly, Life Orientation educators could use this session to deal with personal development, with particular emphasis on careers. Most importantly, in Activity Two, learners will watch a DVD about the Truth and Reconciliation Commission. The material is sensitive and is likely to affect learners emotionally. Debriefing by the Life Orientation educator before and after viewing is suggested.
- The History teacher will focus on the advantages and disadvantages of oral history.
- In both cases, the educators should use the respective notes to teach the specific sections prior to the learners engaging in Activity 2.
- The DVD Truth, Justice and Memory and its accompanying teacher guide can be obtained from the Institute.
- Educators are advised to watch the DVD before screening in the classroom. Learners should be warned about the nature of the DVD. Although it will be screened in the Life Orientation class, both educators should take responsibility to prepare the learners. The History teacher can provide background information regarding the TRC. The Life Orientation teacher can prepare the learners for the emotional impact the material may have on sensitive viewers. A conversation about victims and perpetrators will be useful, as well as the importance of reconciliation as opposed to vengeance. This will help learners to process some of the pertinent issues that will flow from the screening.
- An important aspect for both educators to relay to learners is the gratitude the interviewer should have towards the interviewee for recounting his/her lived experiences, especially when it evokes painful memories.
- Learners are asked to gather information during the screening. The activity provides lists to limit the interruption to their viewing.

- Question 2.1 is completed in the Life Orientation class, but discussed with questions 2.3, 2,4 and 2,5 in the History class. Question 2.2 must be dealt with in the Life Orientation class, but can be addressed in the History class as well.
- As an alternative to the screening of the DVD, educators can do the following exercise: Refer to Book 2 Pass Laws. Copy the sources and extracts provided in Chapters 2 and 3 for learners. They will use the same questions asked in the activity.

### Who uses oral history?

Oral history methodologies and techniques are used by academics as well as laypersons. One need not be a professional person to conduct and transcribe an interview, nor does one have to be a historian to engage in oral history. The same thinking holds true for those wanting to research the oral tradition of their community. A community leader may be interested in interviewing people who were at school during the 1970s and 1980s to research the political songs sung by the learners. Very few of these 'toyi-toyi' songs are recorded for future generations. These songs form part of the oral tradition of the 1970s and 1980s.

Oral history is not meant for a selected few people, but includes all people regardless of their race, religion, culture and age. Different people, such as archivists, researchers, attorneys, writers and learners, can use it for different purposes. A good example is how oral testimony helped the #Khomani San and their attorney, Roger Chenells to win their land restitution claim, which resulted in the return of their ancestral land that was forcibly removed during apartheid.



Ouma !Una Rooi appeared before the Land Restitution committee in 1999 to claim the land of the #Khomani San in the Kalahari.

It was her story about a cup that she buried under a tree on the land that convinced the commissioners that her community had rights to the land.

Learners, on the other hand, are able to engage with local history and heritage which connects them with their own history, the history of their families, their own and other communities. The Institute uses oral history as a vehicle to facilitate understanding, respect and reconciliation where there may have been anger and division before. Others, such as community leaders, recognise how oral history can help restore dignity and self-confidence where these may have been lost. Being asked to remember and tell someone about one's life emphasises the importance of one's own experiences. In this way, the history of a community can be gathered, researched and documented as a means of memorialising its past.

## What are the advantages and disadvantages of oral history?

The following are some advantages of oral history:

- It focuses attention on the lives of ordinary people, and is valuable in uncovering hidden, neglected or distorted histories.
- It can provide us with insight into people's lives: what they regarded as important, how they reacted to historical events or even personal events, their social customs or traditions etc.
- It can provide a more realistic and fairer reconstruction of the past, offering a challenge to official accounts and accepted myths of history.
- Because of its co-operative nature, oral history can contribute to contact and understanding between social classes, traditionally separate cultural groups and different generations.
- It can bring history closer to ordinary people and communities and make it more relevant to their everyday lives.
- It offers a therapeutic dimension for those being interviewed – remembering and telling others of one's life can contribute to restoring dignity and self-confidence.
- It can contribute to the discovery of documents and cultural artefacts that provide valuable historical evidence.
- It shifts the focus from heroes, leaders and organisations to ordinary people, and can give people a better understanding of their own role and participation in history.
- Oral testimony from ordinary people can contribute to a more socially conscious and democratic view of history.
- Experiences, stories and anecdotes about the past are passed down from generation to generation via the spoken word in many societies. Oral history gives voice to this indigenous knowledge so often ignored by Western mainstream historians.

Some disadvantages of oral history and pitfalls to keep in mind are:

- The nature of human memory is that it changes. People generally do not remember dates accurately, and similar events may be confused with one another or remembered as a single event.
- People also tend to incorporate what they heard from other people into their own memories. Likewise, discussion and portrayal of events in the media, theatre or in museums could affect the way events are remembered.
- Subjectivity on the part of the interviewee (as is the case with every other historical source).
- Tendencies towards romanticising the past or playing down conflicts or aspects of the past that do not fit in with the 'politically correct' view.
- Exaggeration of the negative aspects of the past.
- A tendency on the part of the interviewee to tell the interviewer what he or she thinks the interviewer would like to hear or would find acceptable.

## Activity Two

While watching the Truth, Justice and Memory Clipping 4 – The Breastfeeding Warrior, gather the information below. The DVD covers oral testimony from the TRC hearings as well as subsequent interviews.



2.1 As you watch the DVD, make a list of all the sources used in constructing the story about Phila Portia Ndandwe. An example is given. Your group members can help you complete the list.

2.2 After watching DVD, take time to fill in following reflection sheet on your own.

List of sources

Landscape

Archaeological (including exhumations)

The ethics of oral history

Oral

Written

Physical

Visual

2.3 Share your reflections with your group. Then the class will have a brief discussion.

After watching the DVD, I feel...

After watching the DVD, I have questions about...

After watching the DVD, I think that...

2.4 Refer to the list of sources that you completed in 2.1.

2.4.1 To what extent have the oral testimonies supported the other sources of evidence and vice versa? Demonstrate your answer by referring to examples of the links between the sources.

2.4.2 How do the oral testimonies help the historian?

2.4.3 Refer to the notes on 'Advantages and disadvantages of oral history.' Examine the oral interviews to test the validity of at least three advantages. Explain the connection between the interview and the advantage in each instance.

For example:

- The interview with her father reveals that ordinary people can help to uncover hidden, neglected or distorted histories.

2.5 How is the reliability of the oral testimonies tested?

### How reliable are Oral history testimonies?

Some historians argue that oral history is subjective, because it is based on the interviewee's personal views. It is argued that sometimes the interviews take place long after the event happened.

## *From exclusive to inclusive narratives: A toolkit for budding oral historians*

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As a result, the person's memory may have faded. Others argue that the interviewee may end up glamourising and romanticising a particular event.

Oral historian W.D Ritchie says that 'Oral history is as reliable or unreliable as any other research source. Evidence, whether oral testimonies or written sources, should always be corroborated against other sources.'

The interviewer should always keep in mind that although the reliability of the oral testimony may be questionable, the information remains significant because we gain insight into a particular person's perspective on how they understood things that happened in their lives. We can therefore gain different perspectives, and in the process attempt to understand why the reactions of people to a particular event are different.

Oral tradition is prone to different versions of stories, myths legends etc as different generations make meaning of their folklore. It is wise to acknowledge all the versions and examine the reasons for different versions of the same story.



Storytellers in the Northern Cape preparing themselves for the interview with learners from Rietfontein Combined Schools

# Session Three

## Phase One: The Pre interview

In this session, learners will focus on how an oral history project is implemented through three distinct phases.

Duration: 2 periods/hours

### Facilitator's notes

- This session is the beginning of the practical sessions that stretch across subjects and periods.
- It is recommended that the History educator facilitates this session.
- At this stage of the training, educators should have the research topic in mind. It is recommended that the research topic be used through the session. Provide learners with your oral history project worksheet and assessment rubrics at the start of this session. Remember that if you are integrating oral history across subjects, each subject will have its own expectations and assessments.
- Training overlaps with the practical implementation of the project. Learners will need a flip file. Information will be placed in the file as they complete each step.
- Activity 3 focuses on Phase 1: Pre Interview. Use the notes on Phase 1 to prepare the learners before the activity. The flowchart should be discussed with learners.
- Bring as much information as possible to class on the research topic to help learners through the first two steps of Phase 1.
- Learners are expected to unpack the topic by asking as many questions as possible. At this point, the intention is to stimulate critical thinking through the enquiry process.
- The educator has to guide the learners carefully. At the end of the session, the learners should have developed their own research question from the research topics. The purpose of the written motivation is to check whether the learners are moving in the right direction. It is a crucial assessment point.

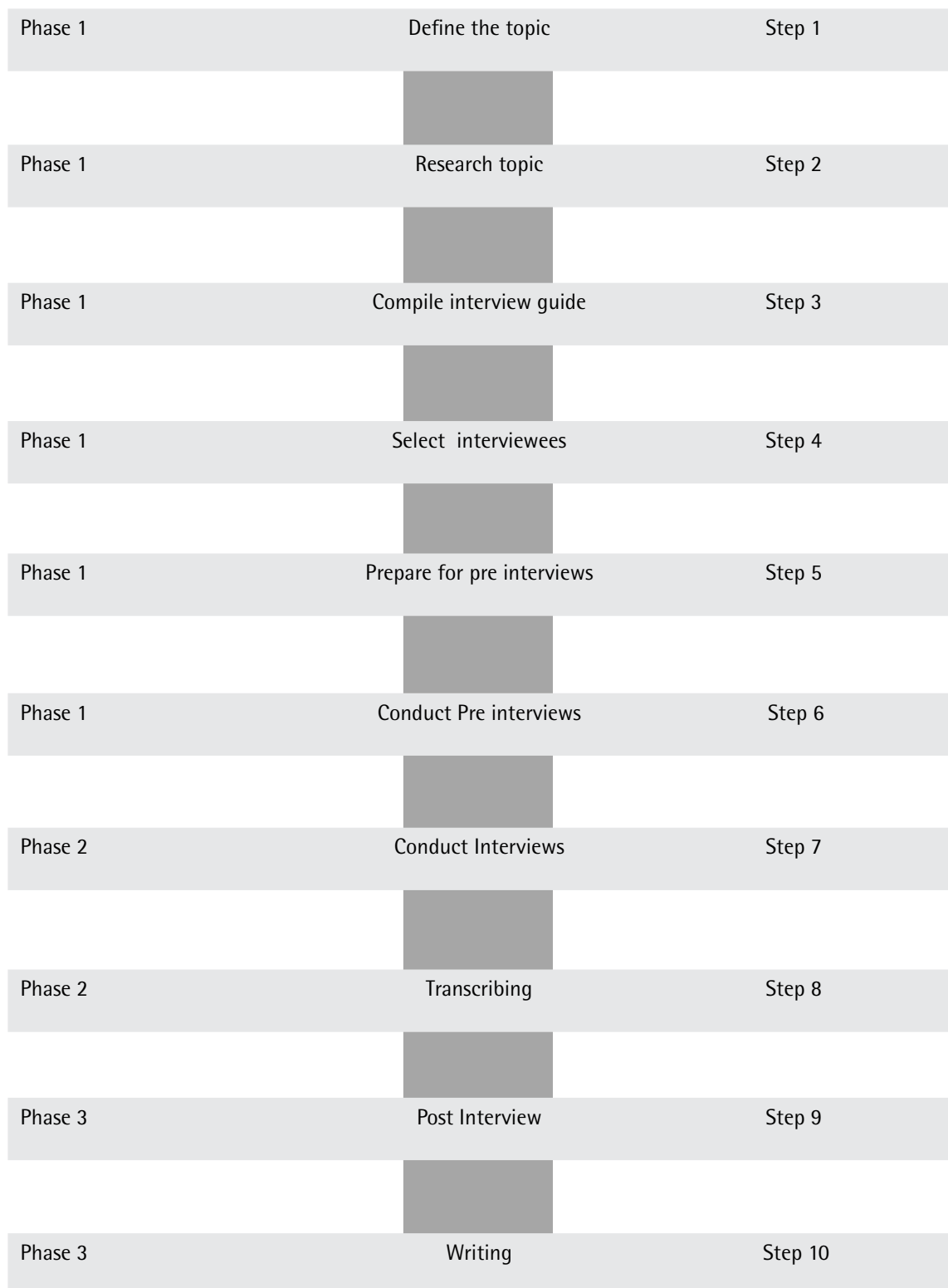
### What steps are followed when implementing an oral history project?

The oral history project can be broken into three phases: pre interview, interview and post interview. The flowchart below traces the steps of an oral history project based on these three phases

*From exclusive to inclusive narratives: A toolkit for budding oral historians*

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Flowchart: oral history project



## Phase 1: Pre interview

This phase includes steps 1 to 6:

### Step 1 Defining the topic

- Learners should be given the opportunity to unpack the possible topics.
- This is an important checking point to assess whether the groups are on the right track. A brief motivation of the topic, their understanding and what they are hoping to research is helpful.

### Step 2 Research topic

- The group should be given time to collect other sources about the topic.
- The group must be knowledgeable about the topic before the interview.
- This step will enable the group to set an interview guide.

### Step 3 Compile interview guide

- This should be a classroom-based or organisation-based activity.
- The structure and type of questions should be mediated with the learners.

### Step 4 Select interviewees

- The selection of interviewees must be carefully thought out.
- Several factors must be taken into account. These factors include the interviewee's level of knowledge about the topic, the role the interviewee played and the health of the interviewee.
- Preliminary talks with possible interviewees are useful in guiding learners.
- More than one person must be interviewed.

### Step 5 Prepare for pre interviews

- Logistics are put in place for the interview, e.g. venue, equipment, date and time.
- Role-play of the pre interview and interview can become a classroom-based activity.

### Step 6 Pre interviews

- A Pre interview takes place to ascertain whether the interviewee is able to provide the necessary information.
- This is an opportunity to clarify the process (before and after the interview) and ensure that the interviewee is comfortable with the logistical arrangements as well as the actual process.
- At this stage, the interviewee is informed about the Consent or Release form that will be signed during the actual interview.

## Activity Three

Instructions:

Refer to your notes on Phase 1: Pre Interview. We are going to focus on two steps of this phase. You will need newsprint and coloured pens. Your teacher will give your reading material on the topic to help you understand it. However, you will need to find additional information, which will help you to

set your question guide later on.

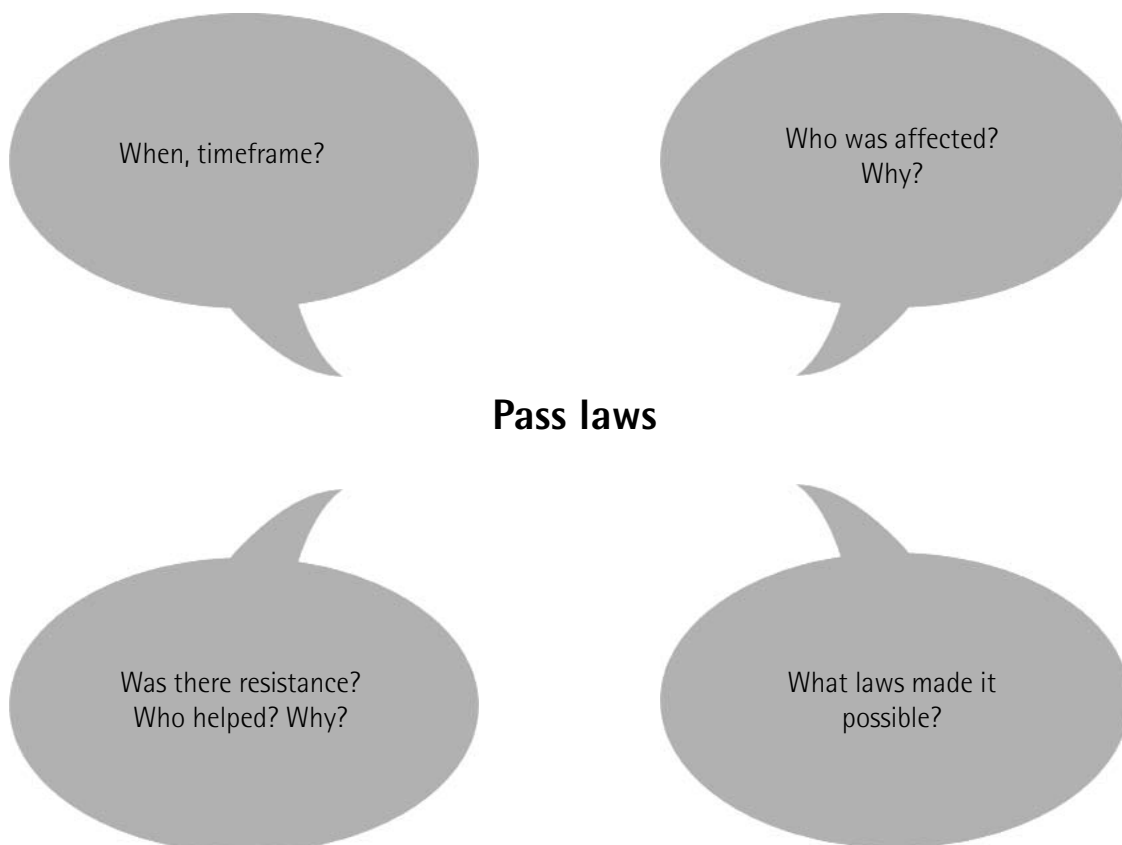
Choose your topic and place it into a research question. For example in Book 2, we focused on pass laws. The learners set the following research question:

**How did the pass laws affect the people's lives?**

Steps to follow:

- Make sure that you understand the topic by reading the material your teacher has provided. Ask questions about the topic. Underline key words used to explain the topic.
- Use the newsprint and coloured pens. Write down the topic in the middle of the newsprint. Your group should pose as many questions as possible about the topic. Don't concern yourself with the answers at this point.
- Discuss the topic in your group. Ensure that every group member's view is known and understood. Agree on the angles your group will use to research the topic.

Write a brief motivation to explain the research questions you are posing to research the topic. The motivation will help your teacher to assess whether or not you understand the topic before proceeding with the setting of an interview guide. Below is an example used for the purposes of researching forced removals in Constantia in Book 3. Copy the format into your book, and complete these sections as a group. Place the assessed motivation in your flip file.



### Oral history project

#### Topic: Forced removals in Constantia

Understanding of the topic:

The topic is how the Group Areas Act affected the community of Constantia when the neighbourhood was declared a white residential area during the apartheid years. People were moved against their wishes to other parts of Cape Town. Their land was given away to white people, some of whom had lived together in the community before apartheid.

Key Research question: How did the Group Areas Act affect the people who were forcibly removed from Constantia?

Research questions:

We would like to find out the following information in the interviews:

- What was it like living in Constantia before the Group Areas Act?
- Was the community a multiracial one?
- What kept the community together before the Group Areas Act?
- How did apartheid change life in their community?
- What was it like moving out, and where did they go?
- What was it like in their new homes?
- What happened to their land in Constantia?

Research material

In order to know what kind of questions to ask, we will need information about:

- Apartheid laws, especially the Group Areas Act.
- Land ownership in Constantia.
- Background information about Constantia.
- Forced removals in general.

Possible interviewees:

We are thinking of interviewing:

- Men and women aged 60 -70 years who stayed in Constantia.
- People like priests, imams, teachers maybe former shopkeepers, flower sellers or farmers.

# Session Four

## Compiling an interview guide

In this session, learners will compile interview guides using different types of questioning]

Duration: 2 periods/hours

### Facilitator's notes

- This session can be completed in the Language classroom.
- The Language educator can use the notes on 'Compiling an interview guide' to facilitate the different types of questions that should be asked.
- Learners will use their written motivation, additional research information and notes on 'Compiling an interview guide' to complete Activity Four.
- Books 2, 3, 4 and 5 have examples of interview guides that can be used as samples.
- In keeping with the enquiry method of using more than one source to construct history, learners will interview more than one person. Consequently, they will use more than one interview guide. Ensure that the work is equally distributed in the group, by tasking each learner in the group with developing an interview guide.
- Educators sharing the project should check the question guides. For example, the History educator should check if the questions are relevant to the topic in historical terms.
- All educators should impress upon the learners that the question guide merely guides the interviewer during the interview. It can be deviated from and additional questions can be asked.
- Learners are expected to check their interview guides using the checklist.
- Remind learners that they are in the process of completing their project. The interview guide should be typed and placed into their flip file.
- Remember that although the subjects are using the same topic, the expectations are different for each subject. Each subject teacher is responsible for ensuring that the learners meet the subject specific expectations.

### Compiling an interview guide

An interview guide is a set of possible questions that an interviewer compiles in advance and uses during the interview. It is merely a guide aimed at providing the interviewer with a set of



questions to guide him/her during the interview. The interviewer need not strictly adhere to the guide. Circumstances during the interview may make follow-up questions necessary. For example, the interviewer may find that the interviewee has mentioned an interesting point, and that more questions, which are not in the guide, are necessary to explore the point and get more information.

The first set of questions provides biographical detail and these are normally **closed questions**. For example: 'What is your age?' 'Where do you live?' These questions provide limited information and serve a particular purpose. For example: 'Did you join the army during World War II?' 'Did you vote in the local elections?'

However, the interview guide should as far as possible contain **open questions**. These are questions that prevent the interviewee from providing one-word answers. For example: 'What was it like to vote for the first time in your life?' An open question allows – or compels – the interviewee to provide as much information as possible, and efforts should be made to structure questions in a way that will allow for a detailed answer.

**Precision questions** encourage the interviewee to provide specific information. For example: 'What was the name of the road that the march started from?' 'What river did the great snake live in?' 'When did the great snake normally appear?' 'Who sang these songs?' 'When were these songs sung?' Be aware of the interviewee's cultural background when asking questions about time, distance and quantity. For example, the person may refer to a particular time period according to season, whereas you, the interviewer, may be thinking in terms of the year calendar.

**Short probing and prompting questions** ensure that aspects that the interviewee may have thought unimportant are expanded upon. Words such as 'discuss', 'describe', 'illustrate', 'compare', and 'expand' are good cues to help the interviewee. For example: 'Discuss your role in the school boycotts of the '80's'

Try to set one question at a time to help the interviewee answer the question adequately. Avoid **double-barrelled questions**, which contain two questions in one. The interviewee should not be confused or pressurised by the question.

Avoid **leading questions**, which hint at your personal view as an interviewer, or are based on your assumption about a particular event. For example: 'How did you feel about the brutal force used by the police on innocent people during the march?' is an inappropriate leading question.

Below is a checklist learners can use to evaluate the kinds of questions they have set. Refer to Book 2,3,4 and 5 for example interview guides developed by the learners for their interviews.

## Checklist for the interview guide

	Yes	No
Have I asked questions regarding the biographical details of the interviewee? <i>E.g. name, surname, age, residence, place of birth, any other relevant information.</i>		
Have I asked open questions that will not allow the interviewee to simply answer yes or no? <i>E.g. Instead of asking, 'Did you attend the Langa March in 1960?' ask, 'What was it like attending the Langa March in 1960?'</i>		
Have I set one questions one at a time? <i>E.g. Instead of asking, 'Why did you participate in the march and where did you march from?', first ask, 'Why did you participate in the march?' and then ask, 'Where did you march from?'</i>		
Have I asked precise questions? <i>E.g. Instead of asking, 'What forms of anti-pass laws protests did people embark on?', ask 'What forms of protest did you participate in?' 'Did you become an Umkhonto we Sizwe cadre?'</i>		
Have I asked probing questions? <i>Instead of asking, 'Who participated in the march?', ask 'Why did you participate in the march?'</i>		
Have I asked leading questions? <i>Instead of asking, 'Did you march because the Pass Laws were racist laws?', ask 'How did you feel about the pass laws?'</i>		
Have I asked enough questions to gain enough information? <i>Will the interviewee be able to provide me with sufficient information if I ask these questions?</i>		

*Adapted from Institute for Justice and Reconciliation: Pass Laws in the Western Cape, An Oral history resource guide for teachers*

## Activity Four

In the previous activity, your group unpacked the research topic and explored possible aspects that could be covered in order to answer the research question. More importantly, your group agreed on a key research question. As a group, you have also collected additional information about your topic. In this activity, you are going to work with your research question, the information you have collected and your research motivation to develop interview guides.

- 4.1 Each member of the group is responsible for obtaining additional research information. Pool your resource together and take ten minutes to read the different resources you have. Make notes of the readings that will help you to address the research aspects mentioned in your motivation.
- 4.2 Refer to the notes on 'Compiling an interview guide' as well as your motivation. Use these notes to guide you in setting relevant questions. You can decide to give various aspects of your research question to different members in your group. Remember there is no set amount of questions to ask in an interview guide.
- 4.3 Refer to your motivation. Your group identified the potential interviewees. You will have to adapt your questions to suit their lived experiences. For example, in Book 2, the learners interviewed Mary Burton, a white woman who was a member of Black Sash as well as Xolile Mavata, a Langa resident and political activist. Each interviewee required a different set of questions, because they played different roles in the struggle against apartheid. Set another interview guide relevant to the research aspects.
- 4.4 Refer to the checklist provided in your notes. Exchange interview guides with another group. Use the checklist to assess whether your questions are appropriate, relevant and correctly posed. Take the comments of your peers into consideration and revise your interview guides where necessary. Type your interview guides and file in your flip file.

**REMEMBER THAT YOU NEED TO INTERVIEW MORE THAN ONE PERSON IN ORDER TO ANSWER YOUR RESEARCH QUESTION.**

# Session Five

## Selecting interviewees

In this session, learners are going to focus on criteria that should be used when selecting interviewees. After completing the selection process, learners will make the logistical arrangements for the pre interview.

Duration: 2 periods/hours

### Facilitator's notes:

- This session can be completed in the Life Orientation class.
- The educator can rely on the notes regarding the selection of interviewees, ethics in oral history and 'In the shoes of the interviewee' when discussing this session with learners.
- Learners' attention must be drawn to the practical aspects of selection. For example, how will they deal with an interviewee whose mother tongue differs from theirs? Will they understand the interviewee?
- Learners will work with their written motivation and interview guides in order to develop their selection criteria.
- A key issue to discuss with learners is access to interviewees. For example, popular people like celebrities, well known political activists and even politicians may be ideal to interview, but may not be available.
- Often the interviewee is a stranger to the interviewer. Learners will also have to think about how to make contact with possible interviewees.
- In this session, learners are also going to make the necessary arrangements for the pre interview as well as role-play the pre interview.
- Remind learners of the Consent/Release form which the interviewee will sign during the interview. This form should be discussed with the interviewee during the pre interview.
- As learners will be expected to make the initial contact with interviewees during this session, a fair amount of work will be completed outside of the classroom. Impress upon learners that this responsibility rests with them and not parents or teachers.
- Your intuition and understanding of your class will, to a large extent, dictate how you address

the complex issues of access to interviewees. For example, in the SOHP interventions, the project leader arranged for the interviewees to meet at a central venue in order to assist learners. The project leaders and learners briefed several members of the Black Sash before the interviewing took place. Mr Faltein, the History teacher in Langa went to the homes of some of the interviewees before the learners did, because he knew that the interviewees might not have agreed to the interview if asked by the learners. It has been useful to recruit learners to help make arrangements with clusters of interviews. The school and learner context must be taken into account.

### Selecting interviewees

When selecting interviewees, ensure that you have chosen people who will be able to provide you with the information you require. Take into consideration aspects such as political and religious affiliations, how long they have lived in the community under study, race, ethnicity, gender and culture. Consider each of these aspects with regard to the importance to the topic.

Obviously, the choice is linked to the topic you have chosen. If the topic, for instance, is related to the Langa March of 1960, the interviewees would most likely be people who participated in the march. At the same time, the interviewer may want to interview people of different race groups and political affiliations with regard to the Langa March. These are decisions that may affect the interview guide. The interviewer therefore needs to have an idea of suitable interviewees before developing the interview guide.

### Preparing for the interview

Before meeting with the interviewee, the interviewer has to be thoroughly prepared. The interviewee has kindly given of his/her time and has agreed to share a part of his/her life. These factors cannot be taken for granted. Thorough preparation is a sign of respect to the interviewee. The time given to the interviewer should be used fruitfully, because another appointment may not be convenient.

Customs and tradition differ from culture to culture. A good interviewer ensures that the interview and the interview guide will not offend the interviewee by not observing his or her customs. For example, in the Xhosa tradition, it is impolite for a teenager to ask an elder questions about his work and the salary he earns.

### Conducting the pre interview

Ask the interviewee which language the interview should be conducted in and allow him or her to decide on a convenient time for the interview. Get permission from the interviewee to use his/her name and information in the project. The interviewee should be told that he/she has the right not to answer certain questions and to stop the interview at any time. It is helpful to draw up a written contract or release form signed by the interviewee, which gives the researcher permission to use the interview.

These arrangements are made during the pre interview. Prior to the pre interview, there may have been a formal meeting, telephonic or email conversation about the project. In the pre interview, the discussions previously communicated are mentioned again and the interviewer ensures that the interviewee is comfortable with the process.

## Activity Five

From the interview guides you drafted as well as the written motivation, you have already identified the kind of interviewees you looking for. The next step is to select people who fit the description and who are willing to participate in your project. Often this step requires common sense more than anything else. For example, in Book 3, the learners identified storytellers as key candidates for their project. Age, gender or race did not matter as long as the person could tell a folktale that has been passed on to him/her. The teachers asked the learners to select a street in their neighbourhood and visit several homes. In this way, the learners heard many folktales, but knew exactly which storyteller could tell a good story.

## Instructions

5.1 Consider the kinds of people you are hoping to interview. Make a list of possible interviewees and their contact details. If you have no names at all, think of the people who would be able to point you in the right direction. For example, a well-known community leader, priest or teacher may be able to give you the names and contact details of possible interviewees.

5.2 In your group, consider carefully why each person on the list has potential. Your group members should motivate why these people are ideal candidates. Look at the following factors:

- Access to the person in terms of travel and availability.
- The extent of the person's link to your research question -will the person be able to give you sufficient information?
- The extent to which language, culture, religion, gender and even politics may affect the kind of information that the potential interviewee may impart.

5.3 After reaching a group decision, each person in your group should make contact with at least two possible interviewees. Decide on the information you are going to share with the potential interviewee during the initial contact. The following aspects should be covered:

- A brief synopsis of the project.
- A brief explanation of a pre interview.
- Make arrangements for the pre interview.

5.4 Your group is going to prepare for the pre interview. Consult the notes to help you cover all the information you need to share with the interviewee. Your preparation can be done in the form of a checklist, role-play, briefing notes in bullet form or a dialogue.

5.5 Your homework assignment is to conduct the pre interview. Write a summary of the interview and place it in your flip file. The summary serves to remind you of the arrangements you made with interviewee for the actual interview.

# Session Six

## Phase 2: The interview

In this session, learners will focus on how to conduct an interview.

Duration: 6 periods/hours

### Facilitator's notes

- For the interviewer, preparing oneself mentally is perhaps far more strenuous than the physical and logistical preparation. This is an important skill for learners to learn. It is recommended that learners are thoroughly prepared in the Language, Economics, History and Life Orientation classes.
- In the Language classes, tone of voice, body language, listening and speaking skills can be addressed. The Life Orientation educator can focus on punctuality, etiquette, behaviour during the interview, values and attitudes. In the History class, learners can concentrate on strategies to ensure that sufficient relevant information is gained during the interview. To this end, learners have to complete three activities in this session.
- Learners will require background information on interviewing. Coupled with providing learners with the notes, educators should spend time discussing the finer details.
- Enough time should be given to learners to use the recording equipment. During role-play, the recorders can be used. Allow the learners to download the mock interviews and listen to the recording. This is crucial part of the process - an inaudible recording can sabotage the project.
- An alternative to recorders is the verbatim writing out of the interview by a peer while the interviewer is conducting the interview.
- In some cases, learners used their cellphones as recording devices. It is recommended that learners ascertain the recording capacity of their phones as well as downloading techniques before recording.
- At this stage, the learners should have their interview guides in their flip files. Their personalised consent form should accompany the interview guides. In Activity Seven, the learners are asked to develop their own consent guide.

## Step 7 Conducting the interview

- Be punctual and well prepared. Check the equipment before the interview.
- Do not stick rigidly to the interview guide. It is only a guide. Clarify any information that is given that you don't understand.
- Make arrangements for the post interview.

Below is an example of a mock interview.

Byron: (knocks on the door. door opens) Good morning, Mrs Steenkamp. We met two weeks ago at the pre interview. I am here to do the interview.

Mrs Steenkamp: Yes, I remember. You are on time. That's good because I have another appointment later on. Come inside. I just put the kettle on. Sit down.

Byron Thank you, coffee will be nice. (waits for Mrs Steenkamp. takes out equipment and checks it. puts the consent form on the table. takes out the interview guide, pen and notebook.)

Mrs Steenkamp Great. I am ready now.

Byron I am going to put the recorder on now. Is that okay? Here is your microphone. There we go. (puts on recorder) Thank you very much, Mrs Steenkamp for this interview. As you know this is an oral history project on what Cape Town was like during World War II. Last time, I mentioned the consent form. Here it is.

Mrs Steenkamp Oh I don't have my glasses. Okay, yes, yes I remember. Where must I sign?

Byron Just here. But you know that this form protects you. (explains the content of the form) Now just for the sake of the recording I am going to introduce you again. It is Friday 13 May 2009. I am Byron Brown and I am interviewing Mrs Steenkamp. Mrs Steenkamp, do you give your permission for this interview to be recorded?

Mrs Steenkamp Yes, Byron.

Byron (takes his interview guide) Can you tell me what is your name and surname?

Mrs Steenkamp I am Betty Steenkamp.

Byron Where do you live?

Mrs Steenkamp 137 Rose Street, Steenberg for the past 30 years since Group Areas.

Byron Is it, interesting. Are you married?

Mrs Steenkamp Yes, but he died long ago. In fact when we moved from District Six.

Byron Would you mind if I ask you your age?

Mrs Steenkamp I was born in 1926.

Byron So you have seen many things in life (respectfully).

Mrs Steenkamp Yes - the war, apartheid, Mandela's trial and his release. And I voted in my lifetime.

Byron Yeah. How old were you when the World War II began?

Mrs Steenkamp I was 13 years old. But you know war was so much in our family. My grandfather fought in World War I. He was an Englishman, and I grew up with those stories.



- Byron            That's interesting How did he come to South Africa?
- Mrs Steenkamp    Now you're asking me a thing, but I remember he was a sailor and he fell in love with my grandmother when his ship docked here in the harbour...
- Byron            Okay. So you were surround with all the photos and stories of World War I and when World War II started, what was it like?
- Mrs Steenkamp    Oh, my grandfather was on his sick bed and he just wanted to go and fight again with my father. But he was too old. They never liked Hitler. Now my brother was just a few years older than me but not old enough to go and fight. But he looked big for his age. So he got it right to go and fight. You see there was also not a lot of work. And at least the war gave one a purpose...
- Byron            What role did you play in the war?
- Mrs Steenkamp    Well, I was old enough to work and they needed nurses. So I worked at a hospital in St James looking after the soldiers. There were Frenchmen and British patients...
- Byron            How was Cape Town affected by the war?
- Mrs Steenkamp    South Africa was with the Allied forces and um that meant that we also had to send soldiers to fight. I remember we had lights out and soldiers patrolling to make sure that all the lights were out at night for the enemy planes. They will bomb us otherwise. Black curtains you had to have on the windows and there was rations, food rations...
- Byron            That was very interesting but we ran out of time. Can I come again? I still have more questions to ask...
- Mrs Steenkamp    Yes, the time flew. But yes maybe we can meet next Saturday at 3 o'clock. I will show you some photos as well.
- Byron            Thank you for your time. Till then good bye.

Second interview between Byron Brown and Mrs Steenkamp

- Byron            (seated in Mrs Steenkamp's lounge) Thank you Mrs Steenkamp for seeing me again.
- Mrs Steenkamp    That's fine.
- Byron            (switches the recorder on) We are not going to sign another consent form. This is recorded at the same agreements reached in the pre interview, which will hold for this interview as well. Does that suit you, Mrs Steenkamp?
- Mrs Steenkamp    Yes, my boy that is fine.
- Byron            Just for the record, can you mention your name, surname and address?
- Mrs Steenkamp    I am Betty Steenkamp from Rose Street Steenberg and yes you can record this interview (laughs). You were going to ask me that, ne?
- Byron            (smiles) Yes. Mrs Steenkamp, we ended last week where you were telling me about the food rations during World War II. Why was there food rations?
- Mrs Steenkamp    Well it was at war and food is scarce during a war. You don't get the normal thing anymore and then you must ensure that everybody gets something...

- Byron                   What could you get?
- Mrs Steenkamp    On the Parade, we will stand in long queues for a packet of brown flour for bread.
- Byron                   (makes a note on Parade.) Did you have to parade for the flour?
- Mrs Steenkamp    No, no (laughs) The Parade was the place in town opposite the city hall. We called it the Grand Parade.
- Byron                   Oh, okay. Our time is up but thank you very much. I am going to download the recording and then transcribe our conversation. You will get to see the transcription and you can make any changes. Then when you have seen it, I am going to use it to write a story for our school magazine. I will show you the article. Can we meet for the post interview in two weeks time?
- MrsSteenkamp    That's fine. Thank you for listening to me.

### **In the shoes of the interviewer**

Dress appropriately and be punctual for the interview. Explain the process to the interviewee. Ensure that the interviewee feels comfortable with the process. Introduce the project and its purpose to the interviewee. If the interview takes longer than the time agreed upon, stop the interview at the end of the allocated time and ask the interviewee if you may continue or arrange a follow-up session. Do not take it for granted that the interviewee will continue with the interview if the time has lapsed. Here are some common mistakes that can occur, according to Dr Sean Fielding of the Centre for Popular Memory:

- Arriving late.
- Interrupting the interviewee.
- Talking too much.
- Trying to solve the interviewee's problem.
- Interrogating the interviewee.
- Arguing with the interviewee.

Hints on good interviewing:

- Listen empathetically.
- Build trust between yourself and the interviewee.
- Admit to mistakes in an open and sensitive manner.
- Be humble and respectful.
- Allow for the moments of silence even though they may be awkward.
- Allow for the emotions that the interviewee may feel, for example tears.
- Don't feel guilty or responsible for the emotions displayed by the interviewee.
- Be patient and talk slowly.
- Thank the interviewee for accommodating you, and give a token of appreciation, for example a thank-you note, chocolate or small gift.

## In the shoes of the interviewee

The interviewer should always remember that the act of recounting a lived experience is a gracious one. The interviewee could have refused to share such personal recollections with the interviewer, especially if the interviewer is from a different culture, gender, race or a different age. It is crucial that interviewer understands the wishes of the interviewee. These are a few problems that the interviewee may encounter:

1. The interviewer has not met with the interviewee prior to the interview. Consequently, the interviewee feels awkward because he/she does not know what to expect during the interview.
2. The Interviewee does not understand the process, even though the interviewer explained it ahead of the interview. For example, the interviewee cannot read and therefore does not feel comfortable signing the Consent or Release form.
3. The interviewee feels that the agreement reached with the interviewer prior to the interview was broken during the interview.

Here are some examples:

- Language: The interviewer changed the agreed upon language during the interview. Instead of the interview being conducted in the interviewee's language of choice, the interviewer used his/her language of choice.
- Logistics: The interviewer changed logistical arrangements without addressing these issues with the interviewee before the interview. E.g. time and venue changed.
- Interview: The interviewer aggressively pursued responses without adhering to the agreed upon protocol, which protects the interviewee's right to decide on which questions to respond to.
- Cultural tolerance: The interviewee feels that the interviewer was not sensitive to his/her cultural identity. For example, some of the questions asked were inappropriate for a young person to ask an elderly person.

## Preparations regarding the equipment

A tape recorder, portable radio-tape recorder, mini disk-recorder, cellphone , MP 3 and 4 players or a digital voice recorder can be used. Regardless of what you are able to use, always make sure that you have tested the equipment before conducting the interview.

Check the following:

- Batteries are sufficient.
- Equipment is in working order.
- Sound quality is acceptable.
- Microphones are in working order.

Double-check by recording a conversation, and then replay the conversation to find out the volume of the recording. A transcriber can be used to transcribe the interview or the transcriptions can be done manually with a pen and paper. The manual option is the best option for preventing the loss

of information, particularly utterances, coughs, show of emotions during the interview. Label each recording properly, using the name of the interviewee, date of the interview and where it took place.

It is good practise to download the mock interview to become familiar with the technological processes. In this way, the interviewer can check the quality of the recording in terms of sound and volume. Most modern cellphones have recording devices with a recording capacity of sixty minutes or longer. Interviewers should note that these kinds of devices will need the back up of microphones to increase the recording sound volume.

### **Activity Six**

At this point, your group has completed Phase 1 The Pre Interview. Consequently, you have made logistical arrangements for the interview. The time, venue and duration of the interview are set. The interviewee understands the purpose of the interview and is keen to help you. As a group, you have your interview guides and equipment. Every group member will conduct an interview, and you are aware of the expectations and responsibilities you have towards your group. Your group is going to prepare for the interview by going through a mock interview process.

#### Instructions

6.1 Two learners are going to role-play the mock interview between Mrs Steenkamp and Byron Brown. Use the recorders and follow the dialogue without any deviations.

6.2 The rest of the class is going to watch and comment on the following:

- Body language of the two learners e.g. eye contact, body position, hand gestures
- Volume – tone of voice (respectful, humourous, aggressive, rushed), loudness, clarity of voice.
- Listening skills (instances of interruption, distraction, boredom).
- Speaking skills (keeps the conversation flowing or sticks rigidly to the interview).

6.3 Listen to the recording of the mock interview. Comment on the following:

- Quality of the recording.
- List aspects that may have contributed to better sound quality.
- Provide solutions to some of the challenges that have arisen.

6.4 Place yourself in the shoes of the interviewer. Consider whether Byron was a good interviewer. Present an argument using instances in the mock interview. Your argument can be in the form of a point-form summary.

6.5 Place yourself in the shoes of Mrs Steenkamp. Do you think that Mrs Steenkamp's rights as an interviewee were protected? What factors support your answer?

6.6 Now that you have gone through a mock interview as a class, you are going back to your groups. Choose a group that will work with you. In your group, role-play one of your interview guides. If possible record the mock interviews. The peer group will assess your performance using the checklist below. After the assessment, the group will give you feedback. Reverse roles and allow the peer group to role-play while you assess them.

Checklist for mock interview	Yes	No
The interviewer's body language contributed towards a successful interview. <i>Consider eye contact, body position and hand gestures.</i>		
The interviewer's tone of voice contributed towards a successful interview. <i>Consider the tone of the conversation: aggressive, rushed, anxious, playful, too friendly, babbling.</i>		
The interviewer made an effort to listen carefully to the interviewee. <i>Consider whether the interviewer stuck rigidly to the interview guide.</i>		
The interviewer asked the questions clearly and loudly. <i>Consider sound volume and clarity of speech.</i>		
The interviewer spoke at an acceptable pace. <i>Consider whether the interviewer spoke too fast or too slow.</i>		
The interviewer interrupted during the interviewee's responses. <i>Consider whether the interviewer gave the interviewee enough time to respond.</i>		
<i>The interviewer rushed to ask the questions without waiting for responses.</i> <i>Consider whether the interview flowed well.</i>		
Comment on the quality of the recording.		

## Activity Seven

In Activity Six, you used the mock interview of Byron and Mrs Steenkamp to discuss the interview, focussing on its quality and effectiveness with regards to tone of voice, body language, listening and speaking skills. Once again, in this Activity, the focus is going to be on the quality and effectiveness of the mock interview. However, this time the emphasis is placed on whether the interviewee managed to obtain enough relevant information.

### Instructions

7.1 Two learners in your class will role-play the mock interviews between Byron Brown and Mrs Steenkamp

7.2 Below is the interview guide Byron drafted for the interview. Based on the mock interviews and the guide, discuss whether Byron managed to obtain enough information for his project.

7.3 Briefly discuss ways in which Byron can solve his problem as discussed in 7.2

Key question: How did World War II affect Cape Town?

*Good .....(name of interviewee) ..... Thank you for agreeing to this interview for my project. It is .....(date). The time is ..... and I am interviewing ..... at ..... (venue)..... This is the first recording.*

**Biographical details**

What is your name and surname?

What is your date of birth?

Where do you live?

**Early childhood**

How old were you at the start of World War II?

Were you living in Cape Town at the start of World War II?

In which suburb did you live at the start of World War II?

What was it like as a child growing up during a war?

What was the reaction of your family to the war?

How did the war affect your family?

**Role in the war**

What role did you play in the war?

What was it like to play that role?

Life in Cape Town during the war

Was life very different in Cape Town when the war started?

How did life differ during the war days in Cape Town?

How was Cape Town affected by the war?

Thank you for your time. We discussed the consent form during the interview. Are you willing to sign the document? We will need to get together again to show you the transcripts and my article. When can we meet again?

Once again, thank you very much.

7.4 Refer to the examples of the consent forms in your notes. Choose one of the examples. You and a partner in your group will assume the roles of interviewer and interviewee. Complete the process of filling in the form. If you are assuming the role of the interviewee, you will complete the form. If you are assuming the role of interviewer, you will help the interviewee to complete the form.

7.5 In your group, use the examples of the consent forms to develop your own form, which will be used during the interview. Type this form and place it in your flip file.

7.6 Now that you have gone through a mock interview as a class, you are going back to your groups. Choose a group that will work with you. In your group, role-play one of your interview guides.

If possible, record the mock interviews. Your peer group will assess your performance using the checklist below. After the assessment, the group will give you feedback. Reverse roles and allow the peer group to role-play while you assess them.

7.7 Advise your group of possible strategies if the following problems are encountered:

- The interviewee strays from the question.
- The interviewee spends too much time answering the same question.
- The interviewee is clearly confused about the sequence of events.
- The interviewee is emotional during the interview.
- The interview is too short.

Checklist for mock interview	Yes	No
The interviewer stuck to the set of questions when she/he could have asked follow-up questions.		
The interviewer asked follow up questions.		
The interviewer asked too many new questions.		
The interviewer strayed away from the guide.		
The interviewer did not ask all the questions.		
The interviewer interrupted the interviewee throughout the interview.		
The interviewer struggled to keep the interviewee focused on the topic.		
The interviewer ended the interview appropriately. e.g. thank you.		

## What are the ethics involved in oral history?

The collection of stories through oral history requires standards to protect both the interviewee and interviewer. While it is important for the interviewee to understand these standards, it is the interviewer who takes more responsibility in ensuring that these standards are adhered to.

Importantly, the interviewer has to ensure that the interviewee's rights are not violated. The interviewee must be told where the recording and transcriptions will be kept, who will have access to them, how they will be used and whether it is for research purposes, materials development or educational purposes. It is good practice to explain the project and the process with the interviewee. A consent form, also referred to as a release form, outlining these issues should be given to the interviewee to sign, so that written evidence of the agreements reached can be kept in a safe place for future reference.

After the interview, the interviewee has the right to listen to the recordings and read the transcriptions. This provides the interviewee with the opportunity to put right any misperceptions that may have crept in. If the recording and transcriptions have been translated, the translated version should be given to the interviewee as well. When the recording and transcriptions are used as research material for a creative writing piece, film or radio documentary, report or article for the media, the interviewee again has the right to see the art form and agree to its publication and/or screening.

# From exclusive to inclusive narratives: A toolkit for budding oral historians

One of the responsibilities of the interviewer is to protect the integrity of oral history as a field of study. Here are two examples of release forms. The first release form is used by the Centre for Popular Memory in similar oral history projects. The second is a form used by the Institute. These forms are merely examples. They should be used as a guideline to developing a similar form for the purposes of your project.



Rooms 116 – 119 Beattie Building  
Tel: (021) 650-4758  
Fax: (021) 650-3611

*“People in South Africa have a dynamic, but often unrecorded heritage. The Centre creates spaces for these stories to be heard, seen and remembered.”*

### INTERVIEW RELEASE FORM<sup>1</sup>

**Cat Number:** \_\_\_\_\_

This agreement<sup>2</sup> ensures that your interview is added to the archived collections of the Centre for Popular Memory in accordance with your wishes.

I \_\_\_\_\_ (Interviewee) agree that:  
First Name    Surname

- This recording will be conserved at the University of Cape Town. All material will be preserved as a permanent public reference resource for potential use in research, education, publication, broadcasting and the Internet. Copies may be made available, in whole or in part, in any and all media, throughout the world.
- The Centre for Popular Memory, and thereby the University of Cape Town, shall hold the copyright to this recording.
- The Centre for Popular Memory is a non-profit organisation. Any revenue acquired from this recording will only be used to supplement the CPMs’ archival projects.
- All public use is made in strict accordance with the uses and restrictions mentioned below.

**The use of the recording is subject to the following restrictions: (if any)**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Signed on: \_\_\_\_/\_\_\_\_/\_\_\_\_  
                    Day    Month    Year

Interviewee signature: \_\_\_\_\_

In the presence of (Interviewer) \_\_\_\_\_  
  First Name    Surname

<sup>1</sup> This form needs to be accompanied by the CPM Accession Record Form

<sup>2</sup> This agreement will be interpreted in accordance with South African law and, in the event of any dispute, the Courts of South Africa will have jurisdiction





Rooms 116 – 119 Beattie Building  
Tel: (021) 650-4758  
Fax: (021) 650-3611

**ACCESSION RECORD**

---

**Interview Information:**

Project Title: \_\_\_\_\_

Project Description: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Interviewee: First name: \_\_\_\_\_

Surname: \_\_\_\_\_

Interviewer: First name: \_\_\_\_\_

Surname: \_\_\_\_\_

Tel No: \_\_\_\_\_

Email: \_\_\_\_\_

Date of Interview: \_\_\_\_/\_\_\_\_/\_\_\_\_ Interview Location: (eg: city/suburb) \_\_\_\_\_

**Copyright Release Forms:**

No: of Release Forms: \_\_\_\_\_

**Descriptive Information:**

No: of Recordings/Tracks: \_\_\_\_\_ File Format: (eg: mp3, wma etc.) \_\_\_\_\_

No: of Transcripts: \_\_\_\_\_ File Format: (eg: .doc, .pdf) \_\_\_\_\_

Additional Material: (eg: images) \_\_\_\_\_

What are you handing in? (eg: 2 x CD's, 1 x flash drive etc.) \_\_\_\_\_

Additional Information/Notes: \_\_\_\_\_

\_\_\_\_\_

*For administrative use only*

Does the material meet CPM standards? Cat.# \_\_\_\_\_

Yes (material accepted) \_\_\_\_\_ Accessioned by \_\_\_\_\_ on: \_\_\_\_/\_\_\_\_/\_\_\_\_

No (material declined) \_\_\_\_\_ Reason for refusal \_\_\_\_\_

\_\_\_\_\_

Example: A release / consent form used for the "Forced Removal: a case study on Constantia" project

INTERVIEW CONSENT FORM

This is a joint project on forced removals in the Western Cape between the Institute for Justice and Reconciliation, The District Six Museum and the Western Cape Education Department (EMDC South)

Surname:

Maiden Surname:

Names:

Gender: M / F

Age:

Address:

Phone (home):

Cellphone:

I ..... participated in an oral history project on Forced Removals from Constantia in the Western Cape, South Africa, as part of a joint project on Forced Removals in the Western Cape between the Institute for Justice and Reconciliation (IJR), the Metropole South EMDC Department of Education, Western Cape Provincial Government and the District Six Museum on .....

I understand that the tape/s and the transcript resulting from the oral history will belong to the Institute for Justice and Reconciliation (IJR) to be used in any manner deemed in the interest of preserving and sharing the life experiences of people.

I hereby expressly and voluntarily relinquish all rights and interests in the tape/s and the transcript to the Institute for Justice and Reconciliation (IJR).

Signature:

Date:

## Activity Eight

The last aspect you are going to cover as a group before you conduct your interviews is the ethics involved in doing oral history.

Read the experience of an interviewee and then complete the table below:

I agreed to tell my story to Grade 11 learners from a high school in our area. This is good because it helps them to learn at school, but there were some things I really did not like.

Firstly, they were very late and even though they apologised, it threw my whole programme out. Now they were three girls and if I was their mother I would really be very mad at the way that they were dressed. No, no that's not right. I did not like the way they asked some of the questions and when I tried not to answer they told me that I agreed to this interview and their marks will be affected. You know there are just some things that you don't discuss with children but these kids, they were

determined to get their story. And even when it was painful for me, they did not even stop or offer me a tissue. The things I went through when my son was killed by the police, its difficult to talk about. Especially if you are talking in a language that is not your own. I don't speak Afrikaans really. But you know, it's okay, because our children are getting an education that we did not have, and I was proud when I saw their article in the local newspaper, even though I did not see the article first or give them permission to put it there. Still this is good. But I would have like it if they showed me the transcripts, which they promised I will get. But I never saw them again.

Constitutional right	How it was violated	How to protect the right
Right to dignity		
Freedom of choice		
Freedom of expression		

# Session Seven

## Transcribing the interviews

In this session, learners are going to focus on basic transcription skills. Learners will transcribe the recorded interview in preparation for the post interview

Duration: 2 hours

### Facilitation notes:

- Even though transcription is a long, difficult and expensive process, it is a crucial part of oral history. It provides the written account of the interview and plays a central role in protecting the integrity of the process.
- But because it is a long process, it is suggested that educators consider summarising the interview. The summary and actual recording can be used in the post interview with the interviewee. It can also be used as the basis for a creative piece.
- Nevertheless, notes on transcriptions are included. Educators should allow learners to attempt to transcribe at least one interview.
- Encourage learners to transcribe their interview using the punctuation as alluded to in the notes.

## Step 8 Transcribing

### Transcription

Transcribing is a long process, which involves listening to the recordings and then writing down every word of the interview, strictly according to the recording. Its purpose is to provide a written account of the oral interview. This process is never a perfect one, although there are ways of ensuring an as accurate a representation as possible. These transcripts include hesitation, repetition, exclamation, emphasis, and dialect and are called 'verbatim transcripts'. Nothing prevents the researcher from listening to the recordings as well, since the recorded interview is regarded as the oral source. The master copy of the recordings should be kept in a safe place.

The best person to transcribe is the interviewer. It is best to think carefully about the decision whether or not to transcribe, since it is a costly and time - consuming process. The interviewer may decide to transcribe only the sections that will be needed for the research or to summarise the

main themes that arose during the interview, using an index format. Normally, as in the case of this project, the use of the transcriptions largely dictates decision-making. The transcriptions are normally used for various purposes, depending on the project. It can be used as the basis for a biography, article, play or drama, story, painting or even a sculpture. It may be used as oral research for the development of an exhibition to celebrate heritage.

## Transcribing process

The transcriber should have good:

- Typing skills
- Hearing ability, particularly with electronic equipment
- Spelling and punctuation ability

A transcription should:

- Contain information about the interview, name of interviewee, date of interview, name of interviewer, name of transcriber and the title of the recording.
- Typing should be double spaced, to provide enough space for comments, deletions and amendments by the interviewee.
- Provide margin space on one side of the page for editing, additions, headings or comments.
- Number the pages clearly, indicating at the end of the page the name of the last speaker and starting the name of the same speaker on the next page.
- Avoid abbreviations except when preceding a given name and or surname, indicating time (am or pm) or era designations.
- Use parenthesis ( ) when transcribing nonverbal sounds or when explain a sound or disturbance. No capital letters are used. For example, (laughs); (both talking at the same time); (cellphone rings); I live in Durban (?? Or Durbanville (??)
- Use brackets [ ] to indicate words not used in the actual interview. Normally the editor uses brackets as a means of explaining.
- Use a dash when another speaker interrupts the interview, the sentence is incomplete or the interviewee has paused.
- Avoid using ellipsis (.....) in transcriptions.. It can be interpreted as gaps in the interview or an inaudible section. Regardless of the interpretation, it leads to speculation and compromises the accuracy of the transcription.
- Use judgement when including crutch or encouraging words used in the interviewing. Eg 'um', 'yeah', 'ah'

## Summarising an interview

The following summary can be used to summarise key themes and the order of the interview. For easy access to the recording, the time is noted in the first column, followed by a brief description of the interview.

<b>Interview with</b>	<b>Kholiswa Gcani</b>
Interview date and time	23 April 2007
Interviewer	Sandile Danster, Abeda Stoffberg
Transcriber	Lindiwe Madonci
Recording	Kholiswa 1/4/07
<b>Time</b>	<b>Description</b>
00:24	Kholiswa Gcani is from Koelenhof Stellenbosch. Born in 1955. Family home in Sterkspruit in the Eastern Cape. Daughter of a migrant worker. Second generation of migrant workers.
02:37	Speaks of the hardships her mother endured after her father died while working in Cape Town.
05: 14	Relates how she left school at the age of 12 to become a domestic in Mouille Point.
07:32	Met husband in Bellville in 1974. He stayed at the hostels in Lwandle round about that time
10:12	Did not live with him even though they were married because of the laws.
13:10	Explains how the couple met secretly in the hostel.
18:13	Recounts how the hostel guard caught them.
21:06	Talks about her husband's arrest for not having a pass.
28:00	Explains the difficulty of looking after two homes.
33:01	Speaks about tragic accidents and loss of family members.
48:35	Relates her days as an employee at Gants.

### **During transcription, the transcriber should:**

- Start by listening to the entire interview.
- Make notes of important information about the interview. Phrases, places, topics, events. Refer to specific notes taken during the interview.
- Listen again for ten minutes, restart and then start typing word for word.
- Use punctuation constructively to help the process.

After transcribing the entire recording, the transcriber has a first draft. The draft is checked by listening to the recording again while reading the transcription. Minor changes and additions are normally made at this point. Light editing is made, particularly in terms of repetitive crutch or encouraging words. Caution is taken not to change the actual words of the interviewer. The transcriber/interviewer prepares to take the transcription to the interviewee.

## After transcription

Once the first draft is printed, the interviewer takes it to the interviewee. At this point the interviewee will read the transcriptions with the intention of clarifying, correcting and/or deleting parts of the transcription that do not concur with what he/she recalls. This is normally done in writing on the transcript and noted as the changes made by the interviewee.

## Activity Nine

You have conducted your interview and downloaded the recording onto your computer or CD. Use the notes to help you transcribe the interview. Below is a list of important information that should guide you:

1.Heading –top of page	Title of interview, name of interviewee, date and time of interview, interviewer, transcriber
2. parenthesis ( )	Used to show non verbal sounds, inaudible parts, disturbances, distractions
3. brackets [ ]	Indicate words not in the actual interview but adds meaning to interview.
4.dash -	Use when there are gaps in the interview. E.g. silences, pauses.
5. Type double spacing with a margin on the side	This allows for editing, comments etc.

9.1 Transcribe at least one interview.

9.2 Print the transcription in preparation for the post interview with the interviewee.

9.3 Refer to the summary in the notes on transcriptions. Take another interview recording and summarise it using the format in the notes.

9.4 Place the transcriptions and notes in your flip file. After the post interview, these copies will include the comments and/or changes of the interviewee.

# Session Eight

## Phase 3: The Post Interview

In this session, learners are preparing for the post interview with the interviewee and writing process.

Duration: 1 period/hour

### Facilitator's notes

- In the post interview, the learners will meet with the interviewee to discuss the transcriptions and interview recording.
- Learners will follow the same preparations in terms of logistics as in the pre interview.
- The amended transcriptions are used as oral research to complete the creative piece.
- At this point, each subject teacher will facilitate the development of the specific task.

### Step 9 Post Interview

- After the interview, the recording is transcribed or summarised.
- Recording and transcriptions are shared with the interviewee in a pre-arranged post interview.
- Any other relevant information is shared with the interviewee.
- The interviewee has an opportunity to amend, clarify or delete any aspect of the transcriptions.
- The edited transcriptions is archived and used for research purposes.

The post interview phase is just as important as the preceding phases. However, in the school context, it is often neglected. The transcripts must be given to the interviewee to approve before using it for any purpose. Often the interviewee feels that the agreement regarding how the interview will be used is broken after the interview.

Here are some examples:

- The interviewee agrees to the interview on condition that his/her name is mentioned only in research documents/reports, but not in articles, documentaries etc. However, the interviewee reads an article in the local newspaper about the interview and his/her name is cited in the article.
- The interviewee realises that the interview was used for purposes other than those agreed upon.



- The interviewee reads the story written by the interviewer and feels that it does not capture what was recounted in the interview.
- The interviewee feels that the translated version of the interview is not a true account of the interview.
- The interviewee feels that the interviewer has selected parts of his/her story in the article that according to the interviewee, compromise his/her story.
- The interviewee feels that the financial commitments agreed upon were not honoured after the interview.
- The interviewee feels that the interviewer did not consult with him/her after the interview.

There are rights that the interviewee enjoys, and it is the responsibility of the oral historian to ensure that those rights are not violated. These rights are enshrined in the South African Constitution and embedded in the National Curriculum Statement.

### Step 10 Writing

- Report writing takes place. In the case of an art class, the art piece is developed using the recording, transcriptions and/or summary as oral research.
- The art or creative writing piece should be taken to the interviewee for approval.

### Activity Ten

Your group has completed the transcriptions and you are preparing to show the interviewee the transcriptions. After your meeting, complete the following tasks:

10.1 In your flip file, you have collected evidence of the entire process, for example, the written motivation. Use these documents and your own experiences to reflect on your group's oral history project.

10.2 Revisit your research question. Discuss whether the information in the transcriptions enabled you to answer it.

10.3 Since you may not have an archive at your school, as a class, consider what you are going to do with the interview recordings and transcriptions. How will you meet your responsibilities as interviewers?

10.4 Consult with your relevant teachers. Each subject has a specific task that you have to complete using the interview recordings and transcriptions. For example, in Language, your teacher may have asked you to write a story based on the oral research. In Economics, you may be expected to write an essay.

## Evaluation form

Name and Surname: .....

Affiliated organisation: .....

Please tick ( ) in the appropriate block

<b>My understanding of</b>	<b>Not improved</b>	<b>Improved</b>	<b>Unsure</b>
Oral history as a field of study			
Oral history as a method			
The ethics regarding Oral history			
How to pose questions during an interview			
What logistical arrangements should be made for the interview			
What to cover during the pre interview			
How to conduct the interview			
How to record the interview			
How to transcribe the interview			
How to conduct the post interview			
How to use the transcriptions			
How to document the process			

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# Pass Laws

in the Western Cape

An oral history resource guide for teachers

Revised for the National Curriculum Statement





Dedicated to the memory of those who bravely resisted the system of pass laws in our country and those who aided them.



## Acknowledgements

Thanks and appreciation go to the IJR's Cecyl Esau for the co-ordination of this project and to Valdi van Reenen-Le Roux, History Subject Advisor of EMDC Central, who facilitated the relationship with the history teachers of the five participating schools.

This publication was compiled under the guidance of an editorial team, and the text was written by development trainer, Linda C Saunders. Members of the editorial team were: Cecyl Esau, Valdi van Reenen-Le Roux, Linda C Saunders, Zubeida Jaffer and history teachers, Kwezi Faltein, Veda Swart, Mike Harris and Hussain Mohamed. Thandisizwe Mgodlwa conducted several interviews in Langa.

For the reprint Valdi van Reenen-Le Roux revised the sections on Oral History and the Curriculum, as well as the Sample Learning Unit.

The pass laws project and the publication of this booklet have been made possible through the generous funding of the Finnish government and Standard Bank, South Africa.

# 1. Introduction

History consists of that which is written as well as that which is spoken and passed down from generation to generation. People throughout South Africa who were previously denied the right to speak are now telling their stories so that new generations of South Africans can learn something of what used to be. This publication is the result of one such process.

## Background

The Education Management Development Centre (EMDC) Central of the Western Cape Education Department (WCED), in partnership with the Institute for Justice and Reconciliation (IJR), embarked on an oral history project involving 50 Grade 11 learners from five high schools in the Western Cape. The topic to be researched was the pass laws. Learners were to explore the impact these laws had on the lives of people in the Western Cape and the methods of resistance that were employed. The learners spent a day with men and women who were affected by the pass laws, and listened to their stories. People interviewed were residents of Langa township, who experienced the pass laws first-hand, and former members of the Black Sash, an organisation consisting of white women who were active in opposing unjust laws passed by the government and who played an important role in rendering assistance to victims of pass law offences.

This publication gives an account of the process that was undertaken, and examines what the pass laws were, their history, how they were applied and the impact they had on the lives of people.

The stories based on the interviews can be found on the website [www.ijr.org.za](http://www.ijr.org.za).

## The process

The five schools were chosen on the basis of their being within the EMDC Central jurisdiction, in relatively close proximity to each other, representing different cultural and language communities. Participating schools were Athlone, Ikamvaletu, Jan van Riebeeck, Pinelands and Rylands High Schools. Participating learners, ten from each school, were selected by their History educators after meetings at each of the schools with learners and educators to explain and discuss the programme. During these discussions, it was made clear that while actual project work should be done outside of teaching time, educators should include lessons in the classroom that would support the work done for the project. It was also suggested that the project work should form part of the learners' portfolios.



Photo: Nurene Jassiem, IJR

*Learners conducting an interview*



Both educators and learners were very positive about the whole idea. Ms Veda Swart of Jan van Riebeeck High reported that the interest of the learners was overwhelming and that it was heartening to see the eagerness with which the youth were prepared to tackle something new and challenging. Mr H Mohamed of Rylands High saw it as an important process in view of the celebration of ten years of democracy, stressing that we should not lose track of our past and heritage: 'I immediately realised the importance of documenting a part of our history which is so neglected in our school textbooks. We must keep the memories alive in order to shape our future.'

Learners received their training in two groups, one group meeting on 5 and 6 April 2004, and the second group on 28 April and 3 May. Topics included what oral history is, its importance, advantages and disadvantages; and training in interviewing techniques and drawing up a questionnaire was provided. The training was facilitated by Dr Sean Field of the Centre for Popular Memory at the University of Cape Town and Linde Dietrich, a doctoral student in History at the University of Stellenbosch. At the last session, the learners brainstormed questions that could be asked during interviews in order to elicit the kind of information and stories that would be needed in terms of the aims of the project. Various themes, with possible questions to be covered, were identified within each area. The final questions were written into two interview guides (one for Langa residents and one for Black Sash members) around which the learners would base their interviews.

### **Why Langa?**

Cape Town had racially segregated residential areas long before the advent of the Group Areas Act that was one of the pillars of the Nationalist Party apartheid programme since it came to power in 1948. Black Africans were first removed from Cape Town to Ndabeni in 1901. In the 1920s they had to make way for industrial and residential areas of Pinelands that were for white people. Langa, across the way from Pinelands, is the oldest black township in Cape Town. It was established in 1927.

The Pass Law Offices and Commissioner's court were also located in Washington Street, the main thoroughfare in Langa. This court dealt exclusively with pass law offences. The proceedings at the court were monitored by members of the Black Sash. Today the court has been converted into a Cultural Heritage Museum.

Langa was the site of the historic anti-pass march to Cape Town by about 30 000 people following the Sharpeville massacre on 21 March 1960.

# 2. Pass laws in South Africa

## What were pass laws?

'Pass laws' is the term used for the various Acts of Parliament that restricted the movement of black African people in South Africa. The plan was to keep black Africans out of metropolitan areas, ensuring that they worked there only as migrants. Where they 'belonged' was in the reserves, also known as homelands or bantustans. Areas outside of the bantustans where black Africans were allowed to live were called 'prescribed areas', and it is to these areas that many of the regulations referred.

## What were the roots of the pass laws?

Although the pass laws are very much associated with apartheid policy under the National Party (1948–1994), their roots can be traced to early colonial times and the laws controlling slave labour. In the 1760s, slaves in the Cape Colony were required to carry passes signed by their owners in order to travel anywhere. From 1797, Africans from outside the Cape had to have a special certificate before they could be employed in the Cape. In 1809, 'the Hottentot Code' was introduced, requiring every 'Hottentot' or Khoikhoi to have a 'fixed place of abode' and to obtain a pass from their master or a local official if they wished to travel anywhere. Any 'Hottentot' found without a pass (by any landowner) was reported to the local Landdrost. In 1828, further laws were passed requiring all Africans living beyond the frontier to have a pass to enter the Cape Colony. Penalties for failure to produce a pass included arrest and imprisonment with forced labour. This was extended in 1837 to include even those 'foreign natives' already living in the Cape. The Masters and Servants Act of 1856 imposed further restrictions; although policies related to this Act officially applied to all unskilled workers, in practice they were only imposed on people of colour. Any breach of contract, 'indiscipline', strike action as well as desertion, insolence and drunkenness became criminal offences. Up to 30 000 people were sentenced annually under these laws. (See SADET 2004)

However, it was after the discovery of diamonds and gold, and hence the need for cheap migrant labour, that stronger laws were needed to control the labour force.

## What restrictions did the pass laws place on black South Africans during apartheid?

From the late 1870s to early 1900s, provinces throughout South Africa began to impose laws on Africans living in their territories. These included laws preventing squatting on land appropriated by whites, laws requiring the carrying of passes and laws enforcing curfews on Africans in urban areas. In 1923, the Urban Areas Act provided a uniform influx policy for the

whole of South Africa, thus paving the way for the various Acts making up what we know as the pass laws. Influx control was further tightened in 1937 when women were required to obtain permits to leave the reserves. In 1952, all the laws restricting the movement of Africans in the different provinces were brought together in what was called the 'Abolition of Passes and Co-ordination of Documents Act'. Rather than being abolished, passbooks were replaced by 'reference books' but they were the very same thing, a fact of which people were well aware. A pamphlet produced by the Federation of South African Women and the ANC Women's League in June 1957 declared that:

*No woman is fooled by the 'Reference Book'. We know that this is the same as a pass. If a woman is found without this book or if all the papers inside are not in order, she will be pushed into the Kwela-Kwela and taken to gaol. (FSAW & ANCWL 1957)*

Although initially applying only to men, the pass laws were extended to women at different times in different provinces. In Cape Town, women were arrested for not carrying passes from 1954. In Johannesburg it was from 1959. By 1963, African women throughout the country were subject to the same restrictions as men, and had to carry their passes with them wherever they went.

*Where I was staying the toilets were outside. So my sister went from the house to the toilet and just as she was coming out of the toilet, the police arrived and demanded her pass. She said, 'I have a pass but it is inside the house.' They didn't want her to go inside so they took her and they arrested her. (Mr Xollie Mavata)*

The pass laws consisted of various Acts of Parliament that dealt with where Africans could and could not live and work, the administration of these areas, and the legalities surrounding their employment and residence. Chief among these laws were the following.

### The Bantu (Urban Areas) Consolidation Act (No 25 of 1945)

This law governed the rights of Africans to be in a prescribed area. It was in terms of Section 10 of this law that most pass law prosecutions occurred. According to Section 10, no African could remain in a prescribed area for more than 72 hours unless he could prove that:

- (a) he had lived there continuously since birth; or
- (b) had worked there continuously for one employer for at least ten years; or had lived there for at least fifteen years without leaving the area, working outside the area, and without having been imprisoned for more than six months or been sentenced to a fine of more than R100; or
- (c) in the case of a woman or child; that s/he was the wife, unmarried daughter or minor son of a man with rights to live there; that s/he had entered the area legally and that s/he ordinarily resided with the husband or father in that area; or
- (d) that permission to remain in the area had been granted by an officer appointed to manage a labour bureau.

If a person was officially resettled to another prescribed area, he did not lose his residency rights. People relocated from Ndabeni to Langa, for example, retained their rights. As soon as a person moved voluntarily, though, all such rights were lost. People also lost their rights if they were forcibly removed from an area and not resettled by the authorities (e.g. if a township was abolished). One

## *Pass Laws in the Western Cape*

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example of this happening was when Bonnievale in the Cape Province was declared a 'coloured area' and Africans were simply removed without being relocated.

Section 29 allowed for Africans to be removed from prescribed areas if the commissioner declared them 'idle or undesirable'. This could be interpreted in various ways, and people banished to the homelands under this law included people who were found loitering or drunk, people who had engaged in strike action, and very often even people who were mentally retarded or unable to work as a result of brain damage through a head injury.

Section 31 allowed for the proclamation of curfews prohibiting Africans from being in certain areas during certain hours. This became known as the 'white by night' rule. Between July 1978 and July 1979, 20 777 people were prosecuted under the curfew laws (SAIRR 1980).

### **The Bantu Labour Act (No 67 of 1964)**

This Act brought together all the different laws relating to African labour so that recruitment, employment, housing, provision of food and the health conditions of African employees were centrally controlled and not dependent on individual areas or employers.

### **The Bantu Labour Regulations, Gazette No R.1892, 3 December 1965**

Together with the Bantu Labour Act of 1964, these laws provided for the enforcement of the 'coloured labour preference' policy in the Western Cape. Employers were only allowed to employ African labour if they could provide a certificate from the Department of Labour stating that no coloured labour was available.

*If maybe I went out and looked for work and found work, the employer would give me a letter that he wants to employ me. So this letter I have to take back to the administration office, and they have to register me. But before registering me they have to contact Coloured Affairs to see if there is any coloured interested in this job. We were under Bantu Affairs. If there was one coloured interested in this job, then I wouldn't get it. (Mr Xollie Mavata)*

### **The Regulations for Labour Bureaux at Bantu Authorities, Gazette No R.2029, 29 March 1968**

These regulations required the setting up of labour bureaux in 'Bantu areas' in all district offices and in the offices of all territorial, tribal and community authorities. The role of these offices was to place work seekers in specific categories of employment according to the need for such work and in line with the person's qualifications or experience. Every African over the age of 15 was required to register as a work seeker, and the office would place them in whatever employment was found. It was an offence for an African to leave a tribal area (homeland) without authorisation in order to look for work.

### **The Regulations Governing the Control and Supervision of an Urban Bantu Residential Area and Relevant Matters, Gazette No R.1036, 14 June 1968**

These regulations provided that family housing permits could be allocated only to males who were South African citizens, over 21 years of age and who qualified in terms of Section 10 of the Urban

Areas Act. A housing permit could be cancelled if the holder was unemployed for a continuous period of 30 days, if he was imprisoned for more than six months or if, for whatever reason, the superintendent deemed him unfit to reside in a township.

### The Bantu Affairs Administration Act (No 45 of 1971)

Under this Act, several prescribed areas previously under the responsibility of different local authorities fell under the administration of a Bantu Administration Board. These boards took over all responsibility for 'African Affairs' in these areas, including labour and township administration. This made control over the movement of Africans much easier.

## How were people's lives affected by the pass laws and what were the implications for families?

### Implications for families

*Women those days would not come here during the week, they would come on Fridays, Saturdays and Sundays. On Sunday you would have to hide your wife and put her in the location. They searched for her even in the location and she would be hidden in the location. (Mr Victor Damane)*

- Families were broken up as a wife was not allowed to live with her husband if she herself did not have legal residency or if her husband lived in a hostel.
- Children were forbidden to live with their parents unless both parents were legal residents, the children were born in the prescribed area or their names were on the housing list. Children not complying with these rules had to leave the schools they were attending and were relocated to the rural areas.
- Elderly parents were not allowed to live with their adult children if they themselves did not qualify to live in an urban area.
- Women who wished to visit relatives or who were receiving medical treatment or convalescing had to apply for special permission to stay with their husbands or other family members.
- Orphans were not allowed to live with their surviving relatives unless the relatives themselves were legal residents and had applied in person to the authorities in both the child's 'homeland' and in the area where they lived, and had received permission to have the child's name included on their housing permit. This process often took years.
- In many cases, people who were fully qualified to stay in a prescribed area still did not receive permission to do so because their papers were incorrectly filled in, signed or stamped.

*The police would go round with vans and they would just scoop people up and if they didn't have the pass on them or the pass was one that didn't entitle them to be in Cape Town, they would just arrest them ... if they came in the early hours of the morning and they raided the hostels ... and found women and children living with their husbands and fathers they would arrest them even without giving them a chance to get dressed properly so that when we would go to the courts we would see women still in their nightgowns. (Ms Mary Burton)*

### What were the implications for workers?

- People who worked for companies that moved them from place to place never gained residency rights in any one area because, although they may have been employed by one company for ten years, they had not resided in one area for 15 years.
- People who were unhappy in their jobs, who wanted a job with better prospects or who wished for a better wage left their jobs at the risk of jeopardising their residency and being sent back to the reserve for being unemployed.
- Employers would employ their workers on an annual contract rather than in a full-time capacity, with the result that they never qualified as permanent employees. Workers would be signed off when they took leave and went home and then would be re-registered on their return, so that the residency clause did not apply either.

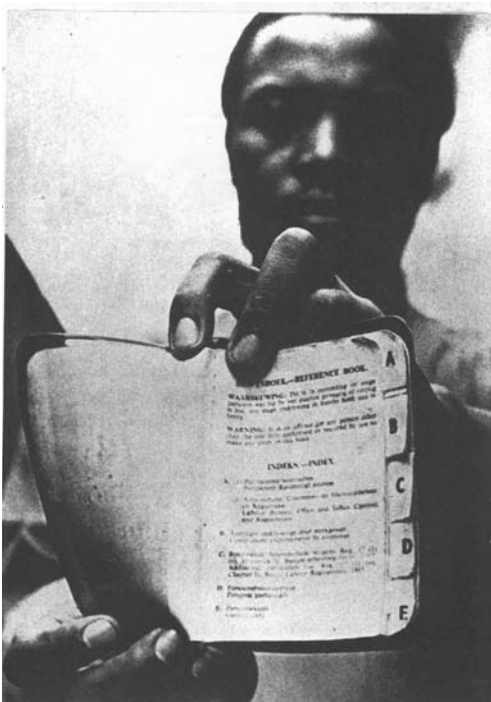


Photo: Mayibuye

*A Reference Book*

# 3. Opposition to the pass laws in Langa

By no means did black Africans take these laws lying down. There were various forms of protest against South Africa's policies from the outset, with anti-pass campaigns organised by the trade union movement and Communist Party as early as the 1940s, but it was after the National Party came to power in 1948 that these protests took on a more formidable quality. The ANC's Programme of Action adopted in 1949 and the Defiance Campaign of 1952 paved the way for the new era of organised, militant mass-based action that was to characterise the struggle from then on. The ease with which people were mobilised during the Pan-Africanist Congress (PAC) anti-pass campaign epitomised the readiness of black South Africans for this kind of action.

## **What was the reaction of people in Langa to the Pass Laws?**

Although the pass laws were in force all over South Africa, this project focused on how they affected the people of Langa in the Western Cape. The reason for this is that Langa was the hub of the resistance that took place in the Western Cape. It was in Langa that people were arrested, shot and killed on the same day that the infamous Sharpeville killings occurred in Gauteng, and it was from Langa that people marched, first in their thousands to Caledon Square and then in their tens of thousands to Parliament itself to protest against the pass laws.

The township of Langa was built as a means of bringing together all the black Africans living in various parts of the Cape into one location. The name 'Langa' literally means 'sun' but the township was actually named after Langalibalele, the chief of the Hlubi tribe, who was imprisoned on Robben Island in 1875.

Langa was a well-planned township with straight streets and blocks of houses in neat rows, ensuring maximum visibility of residents by the authorities, and thereby easy control. Such control was facilitated by the fact that Langa had one road into and out of the township, which could easily be sealed off by the authorities in the event of any kind of 'trouble'.

## **What form did Resistance to the pass laws take?**

Throughout the 1950s there were anti-pass protests, many led by women. These culminated in the demonstrations in Sharpeville in Gauteng and Langa in the Western Cape in March 1960.

The Langa protests were organised by the PAC and the ANC. The initial ANC protest was to involve a mass burning of passes throughout the country on 31 March, but the PAC launched their protest on 21 March. The plan was for groups of men to present themselves one after the other at police stations without their passes. The number of people having to be arrested would render the police stations unworkable.

## Pass Laws in the Western Cape

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In the Western Cape alone, thousands responded to the call. The march on Langa Police Station was thwarted by a strong police contingent, but 5 000 protesters presented themselves at Philippi Police Station in Nyanga East. Protestors were later released because of the station's inability to cope. Later, at a mass meeting in Langa to review the situation, police shot into the crowd killing three people, injuring 49 and arresting many of the leaders. This was the same day on which 69 people were killed during the non-violent protest at Sharpeville. The rest of the week saw growing strike action throughout the city and heavy-handed police action in the townships, including the arrest of several campaign leaders.

### What happened on the day of the Langa march against the pass laws?

On Friday 25 March, more than 5 000 people converged on the Grand Parade in Cape Town and marched from there to Caledon Square Police Station to demand the release of those arrested. The funeral for those killed on 21 March was held on 27 March and the following day was declared a day of mourning. Chief Albert Luthuli, leader of the ANC, publicly burned his pass and called on people everywhere to do the same. Arrests and police raids continued, becoming increasingly violent, and another march was planned.



Photo: Mayibuye

Marchers take to the streets in Cape Town

On 30 March, people began gathering at 2 a.m. for the march, which started a few hours later. This time they marched all the way from Langa to Cape Town, to Parliament itself. By the time the march reached Parliament, there were about 30 000 people. Despite the large numbers and threats from the police, the march was quiet and well disciplined. After negotiations between the authorities and PAC member Philip Kgosana, the police agreed that a group of leaders could meet with the Minister of Justice. The crowd dispersed and returned to Langa, and the leaders went to their appointment with the minister – where they were arrested.

*And then we came back and they said we must not be armed, we must just come to Langa and just sit. Indeed we did turn back although they had taken our leaders. They had taken our leaders and pretended as if they were just going to talk to them. Our leaders, we wanted to fight that time! The leaders refused; they said we must not fight. We left town in numbers and came to Langa. There at the Flats A and B, we sat there as many people. They had said we must come at six o'clock; we will wait there. So we came and waited there. Then at quarter to six the people got up there on the flats so that they could hear the speakers. And then came the Boers with Saracens – the one used for wars. They said we must disperse in five minutes. And then there was a local black policeman who*



*assaulted us. After the black police assaulted us, they started shooting. People were falling off the flats from up there. And then the nearby pass office was burnt down. When they said disperse in five minutes, Magwaca started the assaults and then the shootings followed and people fell. There was no chance for us to fight for ourselves because they had cut our arms. Because they said in town we must not carry weapons and we did that. But they carried arms. (Mr Victor Damane, interviewed by Sibongiseni Magela, Nokulanga Joja and Nonceba Masangwana)*

The events at Langa and Sharpeville heralded a new era in South African history. The government introduced several harsh security measures in an effort to break the back of the growing resistance. A State of Emergency was declared, the ANC and PAC along with other political organisations were banned, and Philip Kgosana and many other leaders went into exile. Several others were arrested and imprisoned, among them Robert Sobukwe, president of the PAC. In the meantime, South Africa had withdrawn from the Commonwealth and become a republic.

However, South Africa's tightening grip on its apartheid policies was becoming something of a two-edged sword. The ANC and PAC continued to operate as underground movements, growing in strength as they drew support from other countries within Africa and beyond. Whereas previously resistance had been mainly reactive – opposing particular laws and events – and generally non-violent, both liberation movements now established armed wings, *Umkhonto We Sizwe* (MK) of the ANC and Poqo of the PAC. The international community, having seen the Sharpeville massacre broadcast worldwide, strengthened their calls on the government to abolish apartheid. There were even strong challenges from within the ranks of the South African Dutch Reformed Church. The South African government continued to resist change, further tightening influx control as it fought to maintain white supremacy. Between July 1970 and June 1971, over 615 000 people were prosecuted for pass law offences, an average of 1 685 per day (Black Sash n.d.).

The idea of 'independent homelands' was consolidated as the government began to grant self-governing status to the bantustans. An amendment to the 'Abolition of Passes Act' allowed for the introduction of identity documents for residents of homelands, thus removing from people their South African citizenship. An African did not have to carry a pass if in possession of an ID book showing citizenship of a homeland. These changes were indications not only of the government's desire to totally separate black Africans from white South Africa as different nations, but also of the plan to promote and institutionalise tribalism, thus limiting the chances of a united force against apartheid.

### The story of Annie Silinga

Marches, demonstrations and burning of passes were not the only forms of resistance that people engaged in. There were many people who simply refused to carry a pass. One who stands out among them is Annie Silinga. At an anti-pass laws protest on the Grand Parade in Cape Town in 1954, this lone woman declared that she would never carry a pass. After the pass laws were extended to women, she stuck to her word and despite several arrests and other hardships never gave in.

Annie Silinga was born in the Transkei and moved to Cape Town in 1937. She lived in Somerset West, not being allowed to live with her husband until 1943 when they moved to Langa. She joined the Langa Women's Vigilance Association and later the ANC and was active in fighting for better living conditions for her people. As part of the defiance campaign of the 1950s, Mrs Silinga was involved in various acts of defiance such as sitting in 'Whites Only' waiting rooms. For these, as well as for being caught without

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a pass, she was repeatedly arrested. In 1955, she was deported to the Transkei and remained there for a month before returning to Cape Town, where she was once again arrested. Annie Silinga's repeated defiance eventually led to her being arrested on a charge of high treason along with people like Nelson Mandela and Walter Sisulu. At that stage, they were all acquitted.

Further arrests did not deter her, and even when she suffered a stroke that rendered her paralysed from the hip down, Annie Silinga remained steadfast (despite her refusal to apply for a pass disqualifying her for a disability grant or a state pension). She died before the repeal of the pass laws, but never relinquished her stand.<sup>1</sup>

### **The Black Sash**

Opposition to the pass laws, as well as to other apartheid laws and regulations, was not limited to those who were the direct victims of these laws. Some very good and effective work came from unlikely sources, chief among them being a group of white middle-class women who formed the Black Sash in 1955. These women were not afraid to express their opposition to the various unjust laws that were passed by the South African government. They were often to be seen lining the streets of Cape Town or outside Parliament wearing their trademark black sashes, with posters in hand, as they silently protested against the laws being passed.

Advice offices set up by the Black Sash were instrumental in helping many Africans who were victims of the apartheid laws, and also served to gather information as the people told their stories. The information was circulated in the Black Sash's newsletters and reports, thus highlighting the plight of Africans and raising awareness both within South Africa and abroad. Black Sash members also attended court cases involving black people, in order to see whether proceedings were fair and to report such instances where this was not so. Public meetings, films and books were other means used by the Black Sash to get information out to the public.

*A lot of Black Sash members were very supportive because, after that march, what happened was that Langa was cordoned off by the police and people couldn't get in or out. One of the things that Black Sash did was help to bring food to people because there was a shortage of bread and milk and baby food and so on, and I heard lots of older women in the Black Sash tell their stories about how they came to Langa and they insisted in being allowed past the barriers and coming to bring the food. (Ms Mary Burton, Black Sash member interviewed by Corné Volschenk, Ishrafiel Johaardien, Colleen Thomas, Charné Weldman and Primrose Mbane)*

*They would go to that Langa court, stand before the magistrate, be charged and fined, put in a police truck and taken to the station. I did that work. I sat in that court. We used to sit and write down every case. He was an appalling man, the one that was mostly doing this. He used to sometimes make the women show their teeth to prove how old they were. It was like a cattle market ... The Sash's role there was to monitor, but we heard from people very clearly that when we were there the fines were less, people were treated with more respect, and the women really appreciated it. (Ms Beverley Runciman, Black Sash member interviewed by Megan Morta, Muneebah Hendricks, Tasneem Pharo, Martine Daniels, Glynnis Pangle, Kwandile Kewana, Yonela Dlulane, Jardus van Loggarenberg and Tamzin Beichter)*

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<sup>1</sup> Jaffer, Z., *A Lifetime's Struggle against the System*. Cape Times 28 November 1980.

# 4. Doing oral history in Langa

Learners and teachers from the participating schools followed the project workplan which included a five-week learning unit. You will see that it includes more than one source-based activity, a research assignment as well as an enrichment activity. Both these activities have an Oral History Component. It thus fulfills CASS requirements and ensures that both critical outcomes and development outcomes are addressed.

An explanation of the how the oral history project fits into the learning unit and how it should be facilitated in class is given. Educators should note that the oral history component is used for several activities and is worth the time spent in class. Learners will use the interviews and transcripts as source material to answer the research questions. The very same interviews and transcripts are used for the exhibition, which is an oral history enrichment activity. In Weeks 4 and 5, these oral sources are used again in a source-based activity.

Many learners fail to submit their research, enrichment and oral history project because they are given the activities to do independently. The sample unit avoids this method of engaging with these forms of assessment by showing educators how valuable it would be to do these activities, or some of them, in class. Note that the research essay actually starts in Weeks 1 and 2 with the identification and accumulation of sources. The information gained from the interviews will help learners to write the research essay in response to the research questions.

## A sample learning unit

Over a five-week period, learners will have engaged in all of the forms of assessment, with the exception of tests. Educators should use the sample learning unit as a building block to add to or combine with other key questions.

**Overall key question: How did apartheid affect the lives of people in South Africa? A case study of pass laws in Langa.**

Time frame	Content focus	Resources	Activities
<b>Key question 1: What was apartheid?</b>			
Week 1	Issues that will be explored here include: <ul style="list-style-type: none"> <li>• Background to segregation</li> <li>• The concept and ideology of apartheid</li> <li>• Where did it come from?</li> <li>• The roots of the pass laws with specific reference to the colonial era in the 18th C</li> <li>• Nazi Germany</li> <li>• The National Party victory in 1948</li> </ul>	Film: <i>Generations of resistance</i>  Cartoons, written primary and secondary sources	Discussion after viewing the film  Pre-interviewing exercise with classmates: How has your family experienced apartheid?  Source-based work

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### Key question 2: What were the pass laws?

Week 2	<p>A study of each Act of Parliament that made up the pass laws, with emphasis on the implications for black people affected by these laws</p> <p>Langa as a case study:</p> <ul style="list-style-type: none"> <li>• Why was Langa established?</li> <li>• The Langa march of 1960</li> <li>• Getting to know some Langa residents</li> </ul>	<p>Background notes: An overview of the pass laws</p> <p>Film: <i>Qamata uVumile</i></p>	<p>CASS activity: Source-based task focusing on Key question 2</p> <p>Extended writing based on the film</p>
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### Key question 3: How did implementation of the pass laws impact on the lives of South Africans?

Week 3	<p>An introduction to oral history:</p> <ul style="list-style-type: none"> <li>• Outline of the process and significance</li> <li>• Interviewing skills</li> </ul> <p><i>'The residents of Langa accepted the apartheid ideology without resistance. The Langa march of 1960 drew very little support from the residents of Langa.'</i></p> <p>Research the validity of this statement by investigating the following key question: How were the residents of Langa affected by the pass laws and what were their reactions to these laws?</p> <p><i>'Why should women carry passes? Women of South Africa will always oppose the carrying of passes. With all our strength we must fight against this attack on ourselves, our mothers, sisters, children and families.'</i> (FSAW &amp; ANCWL 1957)</p> <p>What role did women play in resisting the pass laws in the late 1950s?</p>	<p>Background notes: Oral history and the curriculum; Opposition to the pass laws</p> <p>TRC hearing transcripts</p> <p>Black Sash</p> <p>Ministry of Education: <i>Every step of the way</i></p> <p>Visual sources: <i>Portrait of a people</i> by Eli Weinberg</p> <p>Film: <i>Qamata uVumile</i></p>	<p>Oral history research project (CASS activity)</p> <p>Phase 1: Use notes on oral history to develop open-ended questions for the interview</p> <p>Phase 2: Use source material to organise mock interviews Hold discussions on pre-interviewing skills and preparation for interviews Conduct interviews</p>
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Week 4	Based on research questions in Week 3  Enrichment activity: Host an exhibition <ul style="list-style-type: none"> <li>• Transcribe the interviews and then use the transcripts to write a biographical summary based on one of the persons you interviewed</li> <li>• Combine the transcripts and the biographical summaries of the class into an exhibition for your school or perhaps your local shopping complex</li> <li>• Consider using photographs of the interviewees and the area they lived in to enhance your exhibition</li> </ul>	Completed interview questionnaires  Tape recordings	Phase 3: Transcribing interviews and writing a biographical summary based on the interviews  Source-based activity: Assessing reliability, appropriateness and relevance of oral sources A comparison of sources Checking information of transcript and interview with written sources to assess validity of sources  Write a summary
<b>Conclusion</b>			
Week 5	Wrap up the learning unit by reflecting on the overall key question: How did apartheid affect the lives of people in South Africa?  The focus should be on the link between pass laws and other apartheid laws, and how these laws worked together to dehumanise and degrade certain race groups in South Africa during apartheid	Transcripts, summaries and sources used in Weeks 1 and 2	First draft of research essay based on the research questions given in Week 3  Final submission of research essay

## The oral history project

### Introducing learners to Oral History

Weeks 1 and 2 play a crucial role in familiarising learners with the topic that will lead to the oral interviews. Learners are guided by the overall key question and the weekly support key questions, which help them to gather sufficient information and knowledge regarding the pass laws. An important factor that influences the success of the interview questionnaire and the interviews is the preparedness of the learners in terms of the key question. The interviews are based on the third key question: How did implementation of the pass laws impact on the lives of South Africans? However, before the learners can conduct the interviews, they need to have an understanding of the pass laws and their implications for Black people during apartheid.

At the end of Week 2, learners could be given an exercise such as the following, based on oral tradition, in preparation for Week 3 when they will be taught interviewing skills:

Having watched the film, *Qamata uVumile*, interview your parents or guardians regarding their recollection or their parents' recollection of the Langa march. What was the day like? What were the headlines in the newspapers? What was the mood of the community? And so on.

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The responses of learners can act as an introduction to oral history. In Week 3, using the background notes and other sources in the bibliography of this book, educators should introduce learners to interviewing skills. Lessons should focus on the following aspects:

- development of an interview guide;
- preparation for the interview;
- the pre-interview;
- the interview; and
- transcribing skills (Week 4).

All of these will be assessed in the oral history project and should be facilitated in class. These aspects may seem relatively easy for senior learners, but many learners struggle to set appropriate questions and lack the required interviewing skills. Bear in mind that the interviewees are probably people the learners have not met previously. Cultural differences and language barriers may hamper successful interviewing. These sensitive issues should be addressed in class and be seen as part of answering the key question, because they begin to contextualise the lives of the interviewees.

The learning outcomes and assessment standards are clearly linked to these aspects. For example, developing an interview guide creates the opportunity to address Learning Outcome 1 Historical Enquiry: Assessment Standard 1 for Grades 10, 11 and 12. Interviewing is linked to Learning Outcome 1 Assessment Standard 2 and Learning Outcome 3 Assessment Standards 2, 3 and 4.

Next, divide learners into groups of four. Provide the learners with an envelope of sources used in Weeks 1 and 2. Write the research questions on the board and on the envelope:

*'The residents of Langa accepted the apartheid ideology without resistance. The Langa march of 1960 drew very little support from the residents of Langa.'*

Research the validity of this statement by investigating the following key question: How were the residents of Langa affected by the pass laws and what were their reactions to these laws?

Or

*'Why should women carry passes? Women of South Africa will always oppose the carrying of passes. With all our strength we must fight against this attack on ourselves, our mothers, sisters, children and families.'* (FSAW & ANCWL 1957)

What role did women play in resisting the pass laws in the late 1950s?

Based on the research question, learners should:

- List who they could possibly interview – e.g. Black Sash members, residents of Langa (they will need a specific interview guide depending on the interviewee). Guide learners with regard to the suitability of the interviewee.

- Brainstorm themes that would answer the research question – e.g. Employment and the pass laws, or Family life and the pass laws.
- Take each theme and develop a set of questions based on the theme.
- Take their interview guide (set of questions) and use the following checklist to assess whether the questions are appropriate and suitable?

Checklist for the interview guide	Yes	No
Have I asked questions regarding the biographical details of the interviewee? (Name, surname, age, residence, place of birth, any other relevant information)		
Have I asked open-ended questions, which will not allow the interviewee to simply answer 'yes' or 'no'? (Instead of asking, 'Did you attend the Langa march in 1960?', ask 'What was it like attending the Langa march in 1960?')		
Have I set one question at a time? (Instead of asking, 'Why did you participate in the march and where did you march from?', first ask 'Why did you participate in the march?' and then ask, 'Where did you march from?')		
Have I asked specific questions? (Instead of asking, 'What forms of anti-pass laws protest did people embark on?', ask 'What forms of protest did you participate in?')		
Have I asked probing questions? (Instead of asking, 'Who participated in the march?', ask 'Did you participate in the march?')		
Have I asked leading questions? (Instead of asking, 'Did you march because the pass laws were racist laws?', ask 'How did you feel about the pass laws?')		
Have I asked enough questions to gain sufficient information?		

## Preparing for the interviews

Learners have different learning styles. A shy learner who prefers to work on his or her own may prefer a written assignment to an interview. On the other hand, a talkative learner may dominate the interview without giving the interviewee sufficient time to answer or may want to compensate for the silences between questions by talking too much. A lesson should be set aside for a mock interview, where learners can interview each other on a set of questions unrelated to the interview guide that will be used later. The checklist below can be completed by the interviewee after the interview and the findings discussed after the mock interviews.

This lesson can also be used to take learners through the pre-interview and the necessary preparations required for the interview.

A number of factors may hamper the success of the activity, such as:

- inability of learners to find suitable interviewees,
- plagiarism – learners may copy the interviews of classmates and pass it off as their own;
- lack of financial resources for interviewing equipment or travelling expenses; and
- lazy, demotivated learners.

Checklist for mock interview	Yes	No
The interviewer was fully prepared for the interview (had a pen, paper, tape recorder, etc.)		
The interviewer introduced herself/himself to me		
The interviewer explained the project and the process to me		
The interviewer asked the questions clearly		
The interviewer spoke at an acceptable pace (not too fast or too slow)		
The interviewer interrupted my responses		
The interviewer rushed to ask the questions without waiting for responses		
The interviewer stuck to the set of questions when she/he could have asked follow-up questions		
The interviewer ended the interview appropriately (e.g. thanked me)		

Educators are in the best position to take the context of the learners into consideration when deciding on who to interview and how and where the interviews should take place. In the case of the project, it was quite useful logistically to have all the interviewees meet at Ikamvalethu High School for the interviewing process. All of the learners from the five high schools converged at the school and interviewed members of the Black Sash as well as Langa residents. However, learners indicated that too many of them interviewed the same person at the same time. Some learners felt that they wanted to ask additional questions but time constraints hampered their efforts. On the other hand, learners who were not from the Langa community were relieved that they did not have to go and find interviewees to interview.

Troubleshooting and possible solutions:

- Learners identify interviewees and pool the interviewees for the entire class to interview. The learners take responsibility for contacting the interviewees via the school and use the school as a central venue.
- Learners divide the interviewing guides and select the interviewees. Learner interviewers meet the interviewees after school. They then share the tape recordings and transcripts. Learners who actually conducted the interviews are acknowledged in the bibliography of the final product.
- The educator invites several interviewees over several sessions to the school.
- The most conducive climate is one where the interviewer has chosen a suitable time and venue, feels relaxed and unrushed and is able to give the interviewee the time he or she deserves.

### Transcribing the interviews

After learners have conducted the interviews, the transcribing of the oral speech begins. Transcripts provide others with access to the memory and experience of the interviewee and are used for a wide range of purposes – academic research, museum displays and local, family and community history. In class, they add to the development of learners' historical and literacy skills. Educators can file transcripts in the school library for future reference by learners.

Learners should produce a word-for-word transcript of the interview. There is no consensus on how to transcribe, but there are ethical and practical guidelines that learners should adhere to:

- Do not correct grammatical errors of the interviewee.
- Do not add to the interview.



- Use dashes ( - ) for interruptions, pauses or incomplete sentences.
- Expressions such as 'ahh' and 'um' can be left out of the transcript.
- If a tape recording was made, play the tape over and over to make sure that you have transcribed the words of the interviewee correctly.
- The transcript can be sent to the interviewee for approval.

After transcribing their interviews, learners should write a summary of them. Unlike in the transcript, the learners can share their view of how the interview went in the summary. They can add their viewpoint regarding the topic and the lessons they have learnt from the interview.

## **Assessment tasks for Grade 10**

The following key questions have been taken directly from the FET content focus for Grade 10 (see pages 28 and 30 of the National Curriculum Statement Grade 10–12). Since the chronological context of the Grade 10 content focus in the NCS is mid-fifteenth century to the nineteenth century, an oral history project based purely on the time period is impossible. The oral history project suggested here links contemporary issues relating to the key questions, and learners would be comparing the past to the present when investigating the key questions.

### **Overall key question: How did the Industrial Revolution lay the foundations for a new world economic system?**

Choose one of the key questions below for an oral history project. Investigate the key question by interviewing people in your community. Proceed as follows:

- work in groups of four;
- formulate questions in an interview guide;
- select suitable interviewees;
- each learner should interview at least two people;
- transcribe the interviews; and
- write a summary.

#### **1. How are workers in South Africa affected by the world economic system?**

Look at:

- trade unions and the role they play today;
- strikes and the reasons for strikes;
- poverty and other social problems;
- campaigns for a living wage; and
- worker rights.

#### **2. To what extent were worker rights protected during the apartheid era?**

Look at:

- job reservation;
- worker rights;

## *Pass Laws in the Western Cape*

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- strike/stay-aways; and
- trade unions.

### 3. To what extent have attitudes towards racism changed in our world today?

Look at:

- people who have experienced xenophobia and racism; and
- people's attitudes towards others who are different to them in terms of race, religion, culture or gender;
- education/educational opportunities; and
- how do the effects of the pass laws still influence your life today?

### Sample interview guides

These interview guides were developed during the first oral history training session to guide the interview process. Two interview guides were structured, one for those who fell victim to the pass law system and a second for those members of the Black Sash that assisted the victims of pass law offences.

Interview guides served merely as an aid in the interview process ensuring that the relevant ground is covered. It was impressed on learners that they should listen to the responses given by the interviewee and if needs be ask follow-up questions.

#### **Joint project on memory and history between the Institute for Justice and Reconciliation and WCED: EMDC Central**

##### **Implementation of pass laws**

Were you ever assaulted/tortured/physically abused for not carrying a pass? If yes, how has this affected your life?  
Were you ever arrested for any pass law offences?

##### **Effects**

How did the pass laws affect your life in terms of your work?  
How did they affect your family life?  
How do the effects of the pass laws still influence your life today?

##### **Resistance**

Do you remember the Langa march led by Philip Kgosana in 1960?  
What were you doing on the day of the march?

##### **Conclusion**

How do you feel about the pass laws today?  
How did you experience being part of this project?  
What do you think the value of memories like yours may be for young people today?

The exhibition of transcripts and summaries provides learners with an opportunity to obtain additional information for their research essay from their peers. Learners will need time in class to work on the first draft of the research essay. Peer-marking of the first draft will help learners to assess each others' work critically. The final draft can be edited at home before submission. The bibliography for the assessment activities must include acknowledgement of the interviewees.

## **Joint Project on Memory and History between the Institute for Justice and Reconciliation and the Central EMDC of the Department of Education, Western Cape Provincial Government**

Oral history project on resistance against the pass laws in the Western Cape:

### **INTERVIEW GUIDE [A]**

The objective of the interviews is to obtain direct evidence of how people who reside(d) in Langa, Cape Town, experienced the Pass Laws

#### **Questions for the Interviews:**

Biographical Details:

- Name:
- Address:
- Date and Place of Birth:
- How long are you living in Langa? Where did you live before? What was the purpose of the move?
- Family Details:

Implementation

- Were you ever assaulted/ tortured/ physically abused for not carrying a pass? If yes, how has this affected your life?
- Were you ever arrested for any pass law offences?

*Effects*

How did the pass laws affect your life? For example in:

- Areas of work/ employment
- Family life
- Housing/ place of residence
- Education/ educational opportunities.

How do the effects of the pass laws still influence your life today?

*Resistance*

Do you remember the Langa march led by Philip Kgosana in 1960?

What were you doing the day of the march?

*Conclusion*

- How do you feel about the pass laws today?
- How did you experience being part of this project?
- What do you think the value of memories like yours may be for young people today?

## **Joint Project on Memory and History between the Institute for Justice and Reconciliation and the Central EMDC of the Department of Education, Western Cape Provincial Government**

Oral history project on resistance against the pass laws in the Western Cape:

### **INTERVIEW GUIDE [ B ]**

The objective of the interviews is to obtain direct evidence of who were involved in rendering assistance, e.g. Black Sash, to victims of pass law offences in the Western Cape

#### **Questions for the Interviews:**

Biographical Details:

- Name + Surname:
- Date and Place of Birth:
- Tell me / us about your family background

Involvement in Black Sash

- When did you join / become a member of the Black Sash?
- How did it come about that you joined the Black Sash?
- In what position did you serve the Black Sash?

Rendering assistance to victims of pass law offences

- In what way/s did Black Sash assisted victims of pass law offences?
- What role did you play in that process?
- Please tell me / us about one or two incidents which stand out in your memory about your work in Black Sash.

Effects

- How did your involvement in Black Sash affect your personal / family life?
- How did you deal with opposition to the work you were involved in?

Resistance

Do you remember the Langa march led by Philip Kgosa in 1960?

What were you doing the day of the march?

Conclusion

- How do you feel about the pass laws today?
- How did you experience being part of this project?
- What do you think the value of memories like yours may be for young people today?

# 5. Using oral history to profile participants

After conducting the interviews, the recordings were transcribed. Learners were given the transcriptions and asked to write profiles on each interviewee. Below are a few examples of profiles written by the learners.

## Xolile Mavata

*This profile was prepared by Aneesa Enos, a Grade 11 pupil at Rylands High School in 2004.*

Xolile Mavata was born in Langa's Papu Square. He lived in Langa during the apartheid era and experienced the difficulties and heartache of that time. His memories of the past are still as clear to him as if it had happened yesterday. He told us that growing up in that environment was extremely tough. Looking at today's lifestyle and comparing it to the apartheid days is extremely different.

Xolile Mavata was part of a family of 8 and he was the 6th child. When he used to go to school it was quite a hassle. He used to fight on his way to and from school as he was regarded as a sissy. He was also different from his peers at home because of the fact that he went to school. This was the only life he knew. There was only one high school for blacks available in the whole Western Cape, Langa High. Anybody who wasn't white, coloured or Indian had to go to that school. The government did not care about building more schools for blacks.

Xolile got married and later was divorced. His elder brother took part in politics, but he always discouraged Xolile from becoming involved. He didn't want Xolile to be arrested by the police. Xolile became involved with the ANC, but instead of fighting for the ANC, he joined the PAC. To avoid arrest they moved from house to house and never stayed in the same place twice. They divided themselves into different cells, with one cell concentrating on economics, another on recruitment and so on. Xolile's cell was involved with explaining socialism to the people. Socialism as it was practiced in Russia and other socialist countries wouldn't be the same as socialism in Africa or South Africa so they had to modify socialism so as to accommodate life in South Africa. They termed this Scientific Socialism. They were a group of 10 in a cell. Every year they had to change to different cells. Xolile says that they never involved the government in discussions of socialist strategy, for they would surely have been killed.

Xolile was never assaulted, physically abused or tortured by the police. He always had to carry a pass, which was known as the 'dompas'. Xolile refused to carry his pass and he was never caught because he was a good sprinter. If he felt he was about to be approached by the police, he would side-step them, change direction or run. At this time he was working for the city council in the very same department that issued passes. That was the only time he carried one.

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He explained what the purpose of the pass was. If you were seeking employment, you would have to get your passbook stamped at the administration office. They gave you 7 days to find work. If the 7 days expired, you would have to go back to the administration office for another stamp every week until you found employment. If the police caught you with your 7-day period expired, you could be arrested. If you found employment, your employer would have to sign your 'dompas' every month. If the police caught you with the current month unsigned, you would definitely be arrested. Thirdly, an annual tax of R20 known as 'Blackjacks' was imposed on every passbook holder. Failing to pay this tax would mean trouble. If your book ran out of space for the stamps, you had to reapply for a pass. This was especially hard on those seeking work, as they might not have the money for reapplication. Everybody had a problem with their 'dompas'; the police were never completely satisfied with all the requirements. And of course you had to carry it all the time. One could not open an account or go to the bank without it. This is why even during the 7 years when he was working for the administration office he would avoid confrontation with the police.

The pass laws were introduced to curb influx from the rural to urban areas, to keep track of every movement by blacks. Xolile was born in Cape Town and he could only work in Cape Town. Langa was under the city council, and Goodwood towards Bellville was under the divisional council, which meant in those days that he couldn't work beyond Goodwood. Nobody liked it but they never had a choice.

One day his sister went to the outside toilet and the police came onto the property and demanded her pass. They wouldn't accept her explanation that she had merely gone to the toilet, nor would they let her go inside to fetch it, and arrested her. Fortunately, because Xolile was working for the administration office at the time, he heard about the arrest and was able to retrieve her passbook and get her released before her court appearance the following day.

Xolile never participated in the 1960 pass burning, but he took part in the march from Langa to Cape Town. He was 11 years old and went with his two brothers (his sisters stayed at home). It was a long walk but they didn't feel it; they chatted and sang freedom songs and it was fun. When they got to Cape Town things got tense so his brother sent him home by train. The police arrested a student from UCT. A lot of his friends were also arrested.

Xolile spoke about the bad old days. 'It was bad; the bad old days. It is just figurative when you talk about the good old days. There was nothing good about it; nothing at all. These are good days. Today children have every opportunity to be anything and everything they want in life. Only they must just keep on going to school, that's all they need to do. They don't need to fight; they don't need to do anything. Just go to school and the world will open up to them but they do not want to go to school. They do not know what they want in life.'

The nightmare that he was talking about was almost like a bad dream for him. But it still comes back if someone reminds him about it. For example, if someone is walking to town and a white man screams, '*Kaffir kom hier!*' then all the memories come streaming back.

Today Xolile does not hate whites and doesn't want young children to be influenced by what happened in the past because it's all history. He doesn't want them to hate whites. Everyone should live in equality. He also hopes that the apartheid laws will never come back to destroy people's lives. If children learn about history, they should have an open mind. Now Xolile can rest in a peaceful and more enjoyable life and go and do whatever he wants to do. Remember, putting people apart

from one another based on the colour of their skin doesn't solve people's problems, but creates more problems, and dying just for freedom.

## Douglas Nyandi

*This profile was prepared by Glynnis Pangle, a Grade 11 pupil at Athlone High School in 2004.*

Eighty-year-old Douglas Nyandi, born in a Xhosa village at Engcobo in Transkei left his home to look for work. There were many places where he worked; he would often go back home and then return. The place where you could get your pass was in Langa. Mr Nyandi said that if you had a pass, at the end of the month you should say whether you were working and the 'good person/*umlungu*' (white man) as he put it – the person who employed you – had to sign at the end of the month. Because of the pass laws he and many black people were beaten up when the 'good person' (white man) came to look for information. He said that they were beaten up with the back of a gun by the boers. He was arrested for three days and then released. It was the 'good people' who governed at the time; there were no black people in government. They were oppressing the black people. The pass was painful. Black people had to carry a pass and white people took pleasure in humiliating them. You could not be employed without a pass.

Mr Nyandi is a father of five children, none of whom are studying. He is a widower and says his home is in the Transkei. He doesn't have a home here.

Talking about events after the march from Langa to Cape Town, he said that the people were told to go back to Langa and that they were going to receive an answer at six, whether or not the passes would be abolished. So they came at six. When they came there was a prayer by those who were praying, and the Boers were there. They said that in five minutes the prayer should stop. Three people from those who were praying were shot, and died. These things were the kind of things that took place here.

However, Mr Nyandi is living well today and he is happy; happy about the fact that the youth are interested in hearing about the pass laws. He hopes that this will teach the youth to study because in his time they never had the type of privileges that we have today. He still doesn't like white people, but says that there's nothing he can do to them. He is currently living here in Zone 19, at no 88.

## Mary Burton

*This profile was prepared by Vuyelwa Gongxeka, a Grade 11 pupil at Pinelands High School in 2004.*

On the 29 May 2004 I found myself in a group with pupils from the following schools; Athlone High, Ikamvalethu, Jan van Riebieeck and Rylands High School. We were all anxious to begin our interviews with the members of the Black Sash.

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I felt very honoured to interview a member of the Black Sash because I believe that they played a very important role in the history of South Africa. I interviewed Mary Burton and Susanna Philcox; two women whom I consider to be very courageous.

I liked the way in which the facilitators set up the interviews by giving us tape recorders so that we could get a sense of reality; just like historians or journalists would conduct an interview.

I was very excited to hear how Mary joined the Black Sash, as a white woman who lived in an era of hatred. She told me that she joined the Black Sash in 1963 when she came to live in Cape Town. She was one of the people who wrote articles and participated in numerous protests. I really felt honoured to be in the room with her because she was courageous and she wanted to see change in our country.

She told me that for many years it looked hopeless. It looked as though things were never going to change. But she never stopped fighting for liberation. The level of commitment she showed during the struggle really impressed me because she was brave enough to become active in the struggle against the pass laws in Cape Town. I was fascinated to hear from her about the Langa march that took place in 1960. She said that the Black Sash was assisting with legal aid to the people. I was also intrigued by the fact that she did not worry about her safety and that of her family. She said that she was sometimes afraid when things were particularly risky, but it was worth it. I truly felt her honesty was conveyed through her interview and her sincerity.

Most of all I enjoyed meeting new people and finding out how they felt about the pass laws and what their aspirations for South Africa are; also their views on the government and how they relate to our new democracy.

### Walter Wana

*This profile was prepared by Mbombo Masomelele, Ngozi Sicelo, Mbeki Thumeka, Daniso Amanda, Mbombo Nobahle, Ntozini Nolundi, Ngcoko Siphokazi, Radu Deliwe, Mpalala Buziwe and Bheja Bolekwa, Grade 11 pupils at Ikamvalethu High School in 2004.*

The person we interviewed was very passionate about his past. His name is Walter Wana. He lives at no.37, Zone 12, Langa. He was born in 1919 and used to live in Cape Town at 185 Waterkant Street. He had eight children but unfortunately one passed away.

The pass laws affected Walter Wana badly. People were not allowed to go anywhere or enter any area without a 'dompas' and if the police found you without it they would arrest you immediately. Walter Wana had been arrested once before for contravening the pass laws.

Mr Walter Wana was a committee member of the ANC during the struggle. All towns were affected by the pass laws. In his years they had no choice but to demonstrate against these laws and burn their pass office. For this they were arrested and sent to Robben Island and when they returned their people had been relocated. Today he feels very liberated, because he is living in freedom and he is out



of jail. He is happy for our youth today because we are not getting the treatment he and his peers got when they were young.

They also introduced and passed the law which would not allow a black person to go to the next location without producing a permit. If you could not do so, you were sent to jail. Your employer would pay for you if perhaps you left your permit at home. In some cases the whites would come by night to vandalise the houses of black people, kicking their doors down. A group of literate blacks organised political organisations in order to do away with those laws. These organisations were banned and they worked at night trying to mobilise people.

At first women who were pregnant were not arrested. This resulted in women disguising themselves to look as if they were pregnant. After a while pregnant women were also arrested. If your wife visited you she was only given 3 weeks and after that they would make sure she left or was arrested.

In 1960 a conflict between blacks and whites started. The people wanted to free themselves from those laws. A man by the name of Philip Kgosana led a delegation to Caledon Square. The main aim was to inform them that South Africa belonged to the black people. Beyond that it was to make it clear to them that we had not invited them to our land to introduce the pass laws. The white people were shocked since they were not being attacked but simply being told what black people thought of the pass laws.

The pass laws were over and the downfall of apartheid began. The white people thought they saw an opportunity to take our country. But we as blacks did not relax because we knew what white people did to blacks. We did not let them control us; we did not let them take our land or country. We did all we could to let them know that we belonged here in this country. It was difficult because some of our people were killed and some were arrested, but that did not get us down; the more we got arrested, the more we marched.

### Beverley Runciman

*This profile was prepared by Tamzin Beichter, a Grade 11 pupil at Jan van Riebeeck High School in 2004.*

Ek het onlangs die wonderlike geleentheid gehad om deel te neem aan die Paswet-Projek, waarvan net 'n paar uitgesoekte leerders gekies is. Die projek handel grootliks oor die paswette en watter gevolge dit gehad het op die algemene Suid-Afrikaner. Die onderhoud was met Mevrou Beverley Runciman, gebore in 1950, te Pretoria gevoer. Sy woon tans gelukkig in Kaapstad en doen steeds vrywillige werk in die veld van ontwikkeling. Sy is een van vier kinders. Haar vader is alreeds oorlede maar haar moeder leef steeds. Sy het ook drie kinders waarvan die jongste nou matriek voltooi.

Mev. Runciman het op die ouderdom van 30 in 1980 by Black Sash organisasie aangesluit. Sy het opgang in die organisasie gemaak en is uiteindelik as Streeksvoorsitter aangewys. Mev. Runciman het die betrekking vir twee jaar vanaf 1988 tot 1989 bekleed. Sy het op 'n baie interessante manier aangesluit by die organisasie, na haar eerste kind se geboorte. Mev. Runciman was toevallig by

Wynberg biblioteek, waar daar 'n dame gestaan het om handtekening te kry vir die petisie teen die verwydering van die inwoners van Distrik Ses. Sy was baie belangstellend en die dame het vir haar die kontak nommer vir Black Sash gegee.

Die Black Sash organisasie was nie baie groot en uitgebrei nie. Daar was ongeveer 'n 100 vrouens wat aktief betrokke was en ongeveer 250 vrouens wat die vergaderings bygewoon het. Die Black Sash organisasie het oor 'n advies kantoor beskik. Mense kon na die kantore toe kom om gratis advies te kry oor hul pensioene en werk-loosheidsversekeringsfondse, maar ook was dit daar om mense te help met paswet oortredings. Die Black Sash sou reel dat daardie mense prokureurs het, en verder het hulle alle prosedures in die Langa Hof gemonitor. Baie vrouens het dit innerlik waardeur en daar was ook vir hulle gese dat die organisasie se teenwoordigheid 'n merkbare verskil gemaak het. Die boetes was minder en hul was met meer respek behandel. Die enigste oortreders van die paswette wat aangekla was in die Langa Hof, was vroue. Die rede hiervoor was dat die vrouens se mans wat in die stad gewerk het wel toestemming gehad het om daar te bly. Ongelukkig was dit slegs geldig vir nege maande en hulle moes terugkeer na die buitewyke van Kaapstad vir 'n minimum tydperk van drie maande. Die meeste mans het nie van hul verdienste in daardie nege maande aan hul vrouens gestuur nie. Die vrouens sou dan Kaapstad toe kom om hul deel te eis. So is hulle gearresteer omdat hulle nie oor wettige toestemming beskik het nie, naamlik die pasboek.

Die Black Sash het oorwegend bestaan uit blanke vroue lede. In die begin toe dit gestig was, was dit nie veronderstel om 'n blanke organisasie te wees nie. Die werk wat mev. Runciman en haar kollegas verrig het was vrywillig, dit wil sê dat slegs die mense wat die tyd daarvoor gehad het en relatief na aan mekaar gewoon het, bereid was om dit te doen. Die Black Sash het ook die voordeel gehad dat van die lede welgesteld was, en so het hulle ook ander organisasies in die vryheidsstryd gehelp, byvoorbeeld plakkate gedruk en gehelp met die befondsing van ander organisasies se veldtogte. Die Black Sash was ook een van die stigters van die End Conscription Campaign en was verantwoordelik vir die heropening van die Doodstrafsaak, om dit te probeer afskaf.

Mev. Runciman voel dat sy nie teen gediskrimineer was oor haar lidmaatskap aan die Black Sash nie, maar sy was wel vervolgd en geviktimizeer. Sy het ook van haar vriende verloor, maar nuwe vriende binne die organisasie gemaak. Die mense wie teen werklik gediskrimineer was, was die nie-blankes. Haar familie was baie ondersteunend teenoor haar besluit om lid te wees van die Black Sash. Haar man het tuis gewerk sodat sy kon vry wees om haar werk te doen. Hy het dit beskou as sy bydrae in die vryheidstryd. Mev. Runciman se skoonouers het dit eers afgekeur, en daar het baie rusies ontstaan.

Haar familieverhoudinge het egter nie verbeter vir 'n lang periode nie, aangesien sy vier keer gearresteer was. Tydens die 1990s het hulle probeer verstaan waardeur die nie-blankes in Suid-Afrika gegaan het en die bydrae wat mev. Runciman gevoel het sy moet lewer.

Mev. Runciman was ook betrokke by die ontwikkeling van nie-blanke skole. Sy verduidelik dat die skole in erge toestande was. Vensters was gebreek, daar was geen banke nie en daar was ook nie geteelde vloere nie, slegs sement. Verder was daar ook geen boeke of penne tot hul beskikking nie. In mev. Runciman se ervaring as lid van die Black Sash, het die leerders van 'n Langa skool in opstanding gekom met hierdie omstandighede.

Die leerders het na die binnehof beweeg en geweier om te werk. Die feit dat Black Sash daar was, het beteken dat die polisie nie op die leerders kon skiet of beseer nie. Sy het ook baie leerders wat lid

van COSAS was gehuisves. In die apartheidsjare was kinders ontsteld en kwaad oor dit wat met hulle gebeur het. Die lede van COSAS het besluit om dit te probeer stop te sit.

Vandag voel mev. Runciman trots en tevrede met die bydrae wat sy gelewer het tot die vryheidstryd. Sy is 'n besondere vrou en ek voel so bevoorreg dat ek iemand soos sy ontmoet het. As almal in ons land net 'n klein onselfsugtige daad elke dag wil doen aan ander, dan is Suid-Afrika al klaar 'n veiliger plek waar almal gelukkig kan saam leef. Sy het so baie vir hierdie land gedoen, en al wat ons as nuwe generasie kan doen, is om haar voorbeeld ten volle te volg.

Hierdie projek het vir my soveel meer insig en wysheid gegee, maar ook waardige ondervinding wat ek kan toepas in my dae wat volg.

# 6. Conclusion

*By Mike Harris, Pinelands High School*

An episode of the 1980s' television comedy, *The Cosby Show* focuses on the 1963 march on Washington at which Martin Luther King gave his famous 'I have a dream' address. The son of the family has been set a history assignment to describe the event and comment on the significance of the occasion. He and a friend dutifully prepare, referring to textbooks and general works, and write their findings. The Cosby family parents and four grandparents gather eagerly to hear the boys read their paper because they had all been participant witnesses on that memorable day. They listen and are stunned by the banality of what they hear. The boys are surprised, disappointed too, because their attempts had been sincere. 'It wasn't like that at all', respond the adults, pained that the drama, excitement and vitality of the occasion had escaped the boys. 'You have missed so much. Why didn't you talk to us? We could have told you what it was like!'

So many history assignments suffer a similar fate. That is understandable because the summary-thin style of textbooks and many reference works – the ready resources – must present a broad and disinterested picture. We live, moreover, in a world comfortable with 'soundbite' information. Daily important events, let alone speeches, are described in essence only and life moves on. The real study of history, as the Cosby episode suggests, goes beyond such superficiality. Therein lies the value of the entire oral history project on the pass laws.



Photo: Mayibuye

*Burning of pass books, 1960*

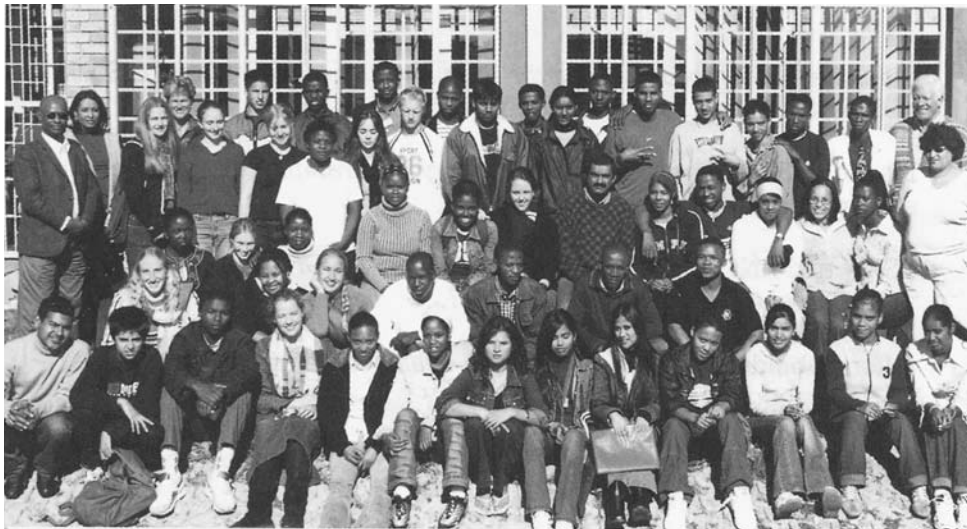
All the learners involved were given time to understand the background and the details of apartheid legislation. In class, and with exercises, all had the opportunity to think about a South Africa that was very real half a century ago with most disturbing impact on the social life of many who were treated as less than citizens. All were well initiated in training sessions, which helped to teach skills of empathetic interviewing, at a level of expertise that could not have been managed in the ordinary classroom. Finally, the learners were given the opportunity of coming face-to-face with South Africans who were young when the pass laws were reality, of hearing many tell their tales of hardship and fear, even with the humour that often comes from those who look back and remember. To hear the experiences of veterans of the Black Sash brought home vividly more than a sense of the struggle against complacency and prejudice in the face of the state's callous disregard of elementary human rights.

The learners were inspired and moved. No banality here. No dry summaries. No superficiality. That the learners were enthralled, informed and saddened by much of what they heard meant that they had been involved in an activity of true learning about the past because it affected their present.

# Educational resources

The learners and teachers relied on the following resources during the research phase of this project.

Black Sash Advice Office, minutes, correspondence and papers  
Black Sash Western Cape Region, minutes, correspondence and papers  
Federation of South African Women, UCT manuscripts and archives  
Langa Cultural Heritage Museum, Washington Street, Langa  
Noel Robb Papers, UCT manuscripts and archives  
*Qamata uVumile*, film, Department of Historical Studies, UCT  
Simons Papers, UCT manuscripts and archives  
SAIRR archives, UCT manuscripts and archives  
The Guardian, 1937-1963



*Project members*

# Project participants

## List of interviewees

Ms Mary Burton, Mr Nolwandle Butshaka, Mr Victor Damane, Mr Thozamile Galela, Mr Mnyamezili Mabumbulu, Mr Ndidi Mbula, Mr Frank Mgudlwa, Ms Candy Malherbe, Mr Xolile Mavata, Mr Bantu Memani, Mr Lennox Menu, Mr Mzwandile Mlambo, Ms Thozama Mphunyaka, Mr Douglas Nyandi, Jim Nyetyeni, Ms Beverley Runciman, Mr Edward Simelo, Mr Thembilo Vilo and Walter Wana

## The educators and learners who worked together on the project

### Athlone High School

Ms Rashieda Kimmie and learners Ashley Adriaanse, Byron Alcock, Andrew Foster, Tanya Julius, Nicole Naidoo, Glynnis Pangle, Tasneem Pharo and Charé Weldman.

### Ikamvalethu High School

Mr Kwezi Faltein and learners Yonela Dlulane, Saba Gcobani, Mbulelo Gxasheka, Nokulunga Joja, Kwandile Kewana, Sibongiseni Magela, Richard Magundubalana, Nonceba Masangwana, Mzwandile Mbethe, Masomelele Mbombo, Ntombekhaya Mdletye, Mzingizi Mpukwana, Akhona Rorwana, Clarence Saba, Buyiswa Sidlydia, Masakhane Sisusa and Fezeka Sonamzi.

### Jan van Riebeeck High School

Ms Veda Swart and learners Tamzin Beichter, Nelle du Toit, Jan Louw, Wendy Maritz, Primrose Mbane, Liesl Potgieter, Jardus van Loggerenberg, Corné Volschenk

### Pinelands High School

Mr Mike Harris and learners Martine Daniels, Shadley Desai, Vuyelwa Gongxeko, Kirsty McConnachie, Magaret McGrath, Lee-Anne Papathonsiou, Nicola Rodwell

### Rylands High School

Mr Hussain Mohamed and learners Jocelyn Chetty, Aneesa Enos, Tamlyn Koen, Muneebah Hendricks, Nasreen Jainoodin, Ishrafiel Johaardien, Mishka Moodly, Megan Morta, Vasen Pather and Shameema Samodien.

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# Forced Removals

a case study on Constantia

An oral history resource guide for teachers





# 1. Introduction

History should be a process of enquiry and debate based on evidence from the past. The evidence should include written sources as well as oral sources, whether based on living memory or on oral traditions passed down from generation to generation. Learners must be given opportunities for "doing history" as historians do it: engaging with authentic sources from the past and constructing historical knowledge from the evidence derived from the historical sources. This publication, the result of one such process, tells the story of forced removals in Constantia. But it also illustrates how an interactive oral history project can be conducted within the parameters of the National Curriculum Statement. As such, it is aimed at teachers of History, particularly at Grade 11 level, but the ideas for classroom activities can be adapted to any grade at high-school level.

## Background

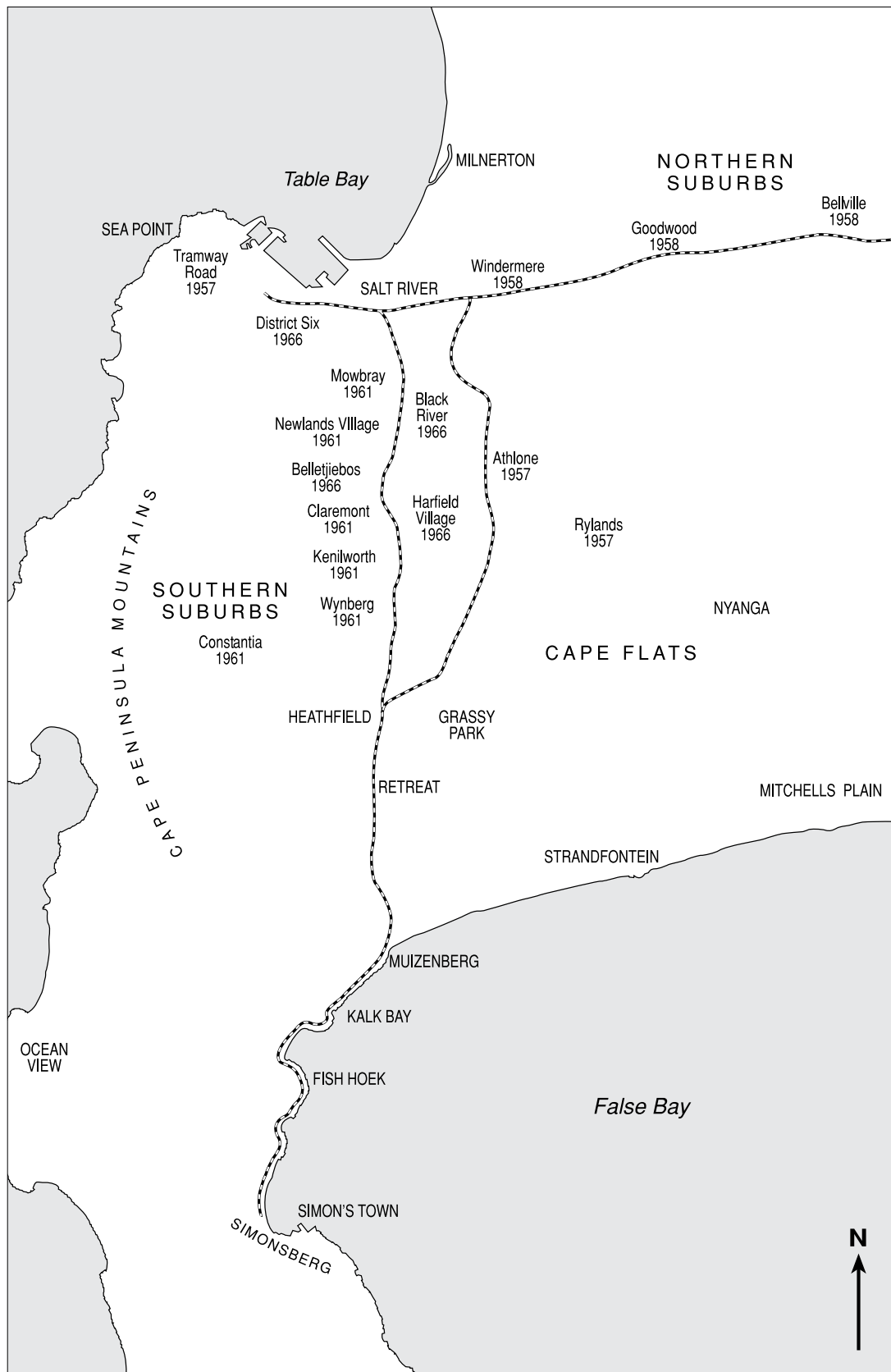
In 2005 the Education Management Development Centre (EMDC) South of the Western Cape Education Department, in partnership with the Institute for Justice and Reconciliation (IJR) and District Six Museum, embarked on an oral history project. This brought together about fifty Grade 11 learners and seven teachers from five high schools in the Western Cape. The research topic was "Forced Removals in the Western Cape under the Group Areas Act". Learners explored the impact of this law on the lives of people in the Western Cape, using Constantia as a case study.



*Learners interview Mr Ismail Allie, a former Constantia resident*

The 2005 project was a follow-up to a successful partnership between the EMDC Central and the IJR in 2004 that focused on the pass laws and resulted in an oral history resource guide for teachers, *Pass Laws in the Western Cape: Implementation and Resistance*.

## Forced Removals



Places and dates of forced removals in the Western Cape

## Process

Five schools participated in the project: Fairmount Senior Secondary in Grassy Park, Fish Hoek Senior High School, ID Mkize High School, Lentegeur Senior Secondary and Sinethemba Senior Secondary. Meetings were held with teachers and learners at each of the schools to discuss the programme. Their response was positive – some were even keen to volunteer!

The history teachers at each school selected learners to take part. The actual project work (training, conducting the interviews, transcribing them and writing a story based on them) was to be done outside of teaching time but teachers included lessons to support learners doing the project. One suggestion was that the project should form part of the learner's portfolio.

During the March school holidays of 2005, learners met for a two-day oral history training programme facilitated by Bonita Bennett, an experienced researcher and trainer from the District Six Museum. The training began with a visit to the District Six Museum. This visit exposed learners to the impact that forced removals had on people's lives. A guided tour of Constantia followed. Under the knowledgeable leadership of former resident Mr CW Pietersen, a hidden history of the area was revealed – one which left learners with a new insight into Constantia. Fairmount Senior Secondary School in Grassy Park was the venue for the rest of the training, where learners were given guidelines for conducting oral history interviews. The training was once again facilitated by Bonita Bennett.

Two weeks later, Fairmount Senior Secondary was also the venue for a gathering of former Constantia residents who had been invited to share their memories of life in Constantia. This reunion was a time of both happy and painful memories for the former residents who had agreed to be interviewed. Some learners returned to Constantia a few weeks later for a longer tour with Mr CW Pietersen and were fortunate to encounter several other former residents and hear their stories.

After the interview tapes were transcribed, learners used the transcripts as sources for writing short life stories of the interviewees. Learners also reflected on what they themselves had learned from their research into the experience of forced removals. You can read these stories on the Institute website: [www.ijr.org.za](http://www.ijr.org.za)



*Former Constantia residents, Mr Cassiem and Mrs Farida Kharekar, interviewed by learners*

## **Why Constantia?**

People throughout South Africa whose experience and historical knowledge were previously denied expression are now telling their stories so that new generations of South Africans can learn more about our country's past. Many communities in the Western Cape suffered forced removals, so why focus on Constantia? The timeline for Constantia on pages 23–27 gives some idea of the importance of the area and its heritage. Moreover, compared to other areas, very little has been recorded about forced removals in Constantia. Many of the Constantia interviewees have never told their stories in public. The narrative, "Remembering Constantia", on page 32 captures the stories of former residents and is based on interviews done by learners. This is a contribution to the history of Constantia for those who plan to return and those who return only in memory. The collaboration of learners, former residents and others in the project has reclaimed some of the often forgotten history of Cape Town and the Western Cape.



# 2. Forced removals and Group Areas in South Africa

The Group Areas Act was brought in by the National Party Government from 1950. However, there was residential segregation – and segregation in other forms – long before the policy of apartheid became the law of the land after 1948. Even before 1900, some areas of Cape Town were “whites only” by law and there was informal segregation in other areas. At the same time whites, coloureds, Indians and Africans were neighbours in areas like District Six, Salt River and Mowbray.

## When did forced removals begin in South Africa?

This timeline offers an historical overview of displacement and forced removals in South Africa from long before 1948 and places Group Areas removals in that context.

*1901:* Africans living in District Six and elsewhere in the city were forced to move to barracks in the Docks and to Ndabeni location, far from town, despite resistance (strikes and stayaways, mass meetings on the Parade, protest marches and delegations).

*1913:* The Land Act divided South Africa into “native reserves” (about 7 % of the country) where Africans could own land and the rest where they could not. In 1936 the land assigned for “native reserves” was increased to 13 % of the country.

*1923:* The Native Urban Areas Act decreed that all Africans should be segregated in locations.

*1926–7 on:* In Cape Town, Africans living in Ndabeni location were forced to move further out beyond the white suburbs to a new location, Langa.

*1934:* The Slums Act gave government the power to expropriate and demolish property in “slum areas” for the purpose of “social upliftment” – in effect, for whatever local authorities wanted to do with the land. Group Areas demolitions were preceded by decades of neglect by landlords, government and the city council, with growing urban decay.

*1936:* African voters (those few who were registered voters in the Cape) were removed from the common voters’ roll.

*1937:* Africans were forbidden to buy land outside of rural reserves.

*1938–9:* The Cape Provincial Government and Parliament both tried to pass laws to enforce coloured

## *Forced Removals*

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residential segregation, but failed, mainly because of massive protests led by Cissie Gool and other members of the National Liberation League.

**1948 on:** The National Party Government extended apartheid to every aspect of people's lives. The Group Areas Act forced people of different racial classification to live in separate areas. When an area was classified white, people not classified white were forced to move even if their families had lived there for generations.

**1949:** The Prohibition of Mixed Marriages Act was the first major apartheid law (and in 1950, the Immorality Act was amended to make sex illegal between white and black).

**1950:** The Population Registration Act aimed to define who belonged to what racial group: white, coloured, Indian or African. The Group Areas Act aimed to stop mixed residential areas in South African towns and cities. These Acts split many families and caused many people to be driven from their homes or schools.

**1951:** The government took control of all property transfers and changes of occupancy that went across racial lines. By law, owners were not allowed to sell or rent property to people of the "wrong" racial group. The system was administered by the Group Areas Board.

**1953:** The Separate Amenities Act aimed to segregate South Africans from birth to death and beyond: at offices, beaches, restaurants, parks, bus stops, benches, post office counters, lifts, hospitals, ambulances and graveyards.

**1955:** Forced removals were carried out in Sophiatown, Johannesburg, sometimes described as Johannesburg's District Six on account of its lively cultural mix.

**1956:** Coloured voters were removed from the common voters' roll.

**1959:** Following the earlier implementation of segregated schooling, the Extension of University Education Act led to segregated universities: "whites only" (the universities of Cape Town, Stellenbosch, Pretoria, Natal, etc.); "coloureds only" (University of the Western Cape); "Indians only" (Westville); "Xhosas only" (Fort Hare); "Zulus only" (Ngoye) and so on.

**10 February 1961:** Constantia, along with other areas including Bishopscourt, Fernwood, Rondebosch, Claremont and Hout Bay, was declared a White Group Area.

**11 February 1966:** District Six was declared a White Group Area.

**1960s–1980s:** In Cape Town 150 000 people (including 60–70 000 residents of District Six) were forcibly removed under the Group Areas Act. Since 1913, the figures for forced removals nationally, under various laws including the Group Areas Act, have been estimated at well over four million. This includes removals from "blackspots" in the rural areas, removals of farmworkers who were previously living on farms, and removals from many informal settlements. For example, in Cape Town there were violent forced removals and strong resistance from Modderdam, Crossroads and other informal

settlements in the 1970s and 1980s. (The apartheid government actually planned to move all Africans living in Cape Town to Khayelitsha, not only from the informal settlements but also from the established townships of Langa, Nyanga and Guguletu.)

### **How did the Group Areas Act cause forced removals in Cape Town?**

The notice from "the Group" usually gave a date by which the property had to be vacated. Removals and relocation to the townships followed the same pattern as the Sophiatown removals of the 1950s. The poor sub-tenants were moved first; landed property owners last. People were promised "suitable alternative accommodation" but were often intimidated into accepting houses that were either small and substandard, or too expensive. Government agents also caused confusion and alarm by using bribery, threats and corruption and by issuing illegal eviction notices with no offer of alternative accommodation. The chronic housing shortages worsened as the waiting list in Cape Town climbed to 24 000 units.

By 1982 about 150 000 people had been forcibly removed in Cape Town under the Group Areas Act. The vast majority were coloured Capetonians. They were evicted from older residential areas and from shack settlements alike. Apartheid planners were determined to put an end to mixed areas (such as District Six, Woodstock and Salt River and some of the informal settlements) and to place a barrier between coloured and white areas – a railway line or a road or an industrial area, such as Epping Industria between Pinelands and Bonteheuwel.

### **How did people resist forced removals under the Group Areas Act?**

In the period when most of the Group Areas removals were taking place from the mid-60s to the early 80s – an era of brutal political repression – there was a rising tide of protest and resistance against apartheid in general. Inside South Africa, the struggle against apartheid continued with youth uprisings, the growth of union and civic organisations, strikes and consumer boycotts, the formation of the United Democratic Front (UDF) and more.

There were protests against Group Areas removals in Cape Town but the removals continued apace (though here and there, in areas such as Woodstock and Kalk Bay, a few families found ways to outwit the system). In District Six after the removals, strong opposition to redevelopment by ex-residents and their interest groups, including the "Hands Off District Six" campaign, blocked government plans to implement housing development. The building of the "whites only" Cape Technikon was intended as a symbolic victory over District Six by the National Party – like building Triomf, a new white area, on the site of Sophiatown – but District Six remained a strong rallying point for opposition groups.

### **What was the social and economic impact of Group Areas on the lives of people?**

The destruction wrought by the Group Areas Act has been described as "Cape Town's Hiroshima" by the writer Richard Rive. Under the Group Areas Act, people not classified white were removed from some of the most beautiful parts of the city and peninsula, near the mountain and the sea. They were pushed out to townships they had never seen on the windy Cape Flats. They found themselves

## Forced Removals

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among strangers, far from workplaces and shops, schools and places of worship, hospitals and other services. This destroyed communities and social support networks and disrupted family life, schooling and work. Living conditions in the new townships were no improvement: there were serious complaints about small, badly built houses or flats; poor roads, lighting and community services; and the lack of safe spaces.

The cost of commuting was heavy and relocation usually meant a dramatic rise in the cost of living. In a paper titled "Breaking the web: Economic consequences of the destruction of extended families by Group Areas relocation in Cape Town" (1984), Don Pinnock gives a sociological perspective on the social and economic impact of Group Areas removals on displaced families and communities:

*As families labelled coloured were being moved out of Harfield Village to make way for white developers, a graffiti slogan appeared across the walls of two Wesley Street houses. In letters a metre high it read: THE GROUP IS KILLING MY PEOPLE. The terrible truth of this slogan has yet to be systematically tested and the effects of Group Areas removals remain largely impressionistic.*

*The first casualties were the old people. Thousands died as the machinery of the Act tore into the old established neighbourhoods. Among five families who were my immediate neighbours in Harfield Village, two elderly people died after their families received eviction notices and a third had a heart attack within weeks of removal. But these deaths were only part of the misery that the intra-city relocations were to cause. A less apparent effect was the destruction of social webs and the complex network of household commodity production and services which depended upon them. Because what gave way before the racist geopolitics was the extended family – the social and economic life-raft of the old ghettos. Not only were the fragile economic threads broken by the mass removals, but they were prevented from being re-spun on the hostile sands of the Cape Flats because the extended families could not reconstitute themselves in houses built around the bourgeois ideal of the nuclear family. Families were either hopelessly overcrowded or smashed.*

In addition to recording the breakdown of the extended family, Pinnock also tells how gangsterism grew. He records how the activities of gangs that had previously been "lower-income cultural groupings" in District Six, increasingly "took on an economic and illegal character" after relocation to the Cape Flats.

After the removals, the white areas occupied the most valuable land of the inner city and the mountain slopes of the Peninsula. The Group Areas freed valuable property within central Cape Town and places such as Newlands, Kirstenbosch and Constantia for development as expensive white suburbs that would pay higher rates to the city council. There was a property boom and white investors made fortunes, buying cottages cheaply, gentrifying them and selling them at a great profit. Old homes were demolished to make way for grander homes or shopping malls (like Cavendish Square, Maynard Mall and Constantia Shopping Centre) and institutions (like the Cape Technikon in District Six). Long-established schools and churches stood empty. All of this, as Pinnock notes, "added further to the displacement of memory" for those who could hardly recognise the streets from which they had been removed.

Separated from familiar community networks, people were stressed and vulnerable amidst the gangsterism and social disruption of the Cape Flats. However, many held fast to the traditions and social practices they brought from home, and managed to develop "new forms of social solidarity in sports clubs, religious organisations and cultural societies".

### **To what extent have people forcibly removed during Apartheid received compensation post 1994?**

The Restitution of Land Act passed in 1994 applies to people dispossessed of property through racist laws or practices after the 1913 Land Act and entitles people to get either their original land back or alternative state land. There is also an option of financial compensation. The new Act created two structures: the Commission on Restitution of Land Rights (integrated into the Department of Land Affairs in 1999) and the Land Claims Court. The Land Claims Court makes judgments on land claims and decides what kind of restitution will be granted to the claimants. Claimants can be individuals, co-owners, a group or a whole community. Verifying claims often requires time-consuming archival research. Oral history testimony is legally recognised by the Land Claims Court. Long-term tenants may also claim if they have evidence of their tenancy (for example, rent receipts or testimony from neighbours).

Families have had to make difficult decisions: to claim or not to claim; to take the token amount of money or wait for land; to apply for the same property or not; to stay where they have made their lives for more than a generation or to go back. Many people decided not to apply because they did not want to relive the pain of the past. In some areas, however, ex-residents have formed organising committees to liaise with the Office of the Regional Land Commissioner. Some 200 former residents of Constantia have formed such a committee and are demanding the return of about 64 hectares of Constantia land, worth millions of rands.

Many questions face those who want to return. What land is left undeveloped? Who currently owns the land? Who has the right to return? Who will actually come back to live in the area? On what land? What would ex-residents like to see in the area they were forced to leave? What about affordable residential housing? What relationship would those who return have to those who replaced them? How can the redevelopment and restitution process memorialise the experience of forced removals? The long process has been frustrating for many claimants. Only a small proportion of claims has been finally settled.

*In the Cape Town urban context there are many areas where it will be impossible for people to return to their original houses or land ... in some areas, for example, parts of Tramway Road and District Six, claimants will eventually receive new houses on the original land ... people's struggles for restitution are driven by dreams of returning to the home or community where they feel they belonged. But this struggle is also about wanting to be heard, wanting to be seen and wanting to be remembered. (Field, 2001: 120)*

The claim for restitution is not against those who now own the property but against the state: the state pays. It is ironic that the new government has to pay to make good the wrongs of the old system, out of taxpayers' money, while those who profited from the removals remain untouched.

# 3. Constantia prior to forced removals

## Who built Constantia?

For centuries before any settlers arrived from the interior or from abroad, indigenous Khoi herders inhabited the mountain slopes, the valleys and the plains of the Cape Peninsula. By the late 1600s the small European settlement at the Cape was expanding, taking over the ancestral lands of the indigenous people. The fertile and beautiful valley that we know as Constantia was named after the farm, Constantia, on the land granted to Governor Simon van der Stel by the Dutch East India Company.

Historians tell us that van der Stel built the fine Cape Dutch house at Groot Constantia (now a national monument) and planted 70 000 vines and 8 000 fruit trees and olive trees, as well as the famous oak trees, but it was surely the slaves who did most of the work. 220 slaves lived and worked on the estate in the 150 long years of slavery. Where did they come from? About two thirds came from around the Indian Ocean (27 from the islands of Indonesia, 73 from India, 22 from Madagascar and 20 from Mozambique) and about one third (78) were born to slave mothers at the Cape and were thus automatically slaves. We know very little about the lives of the vast majority of slaves but some freed slaves and their descendants rose high in Cape society. When van der Stel died, the farm was divided into Klein Constantia, Bergvliet and Groot Constantia. Olaf Bergh, who bought Groot Constantia, was married to Anna de Koning whose mother, Anna of Bengal, was a slave. After Bergh died in 1724, Anna inherited the farm and ran it with the help of 27 men slaves.

## How is the history of slaves entwined with that of the people forcibly removed from Constantia?

Many slaves, including African slaves, were Muslim (or became Muslim) and are among the ancestors of the Muslim community of Constantia and the Western Cape. The records of 1744 state that Tuan Said and Hadji Mattarm, "Mohammedan priests", were said to have spread Islam through the kramats or holy shrines in Constantia and around the city. But at this time the only expression of religion allowed at the Cape was through the Dutch Reformed Church, so these two Muslim leaders were sentenced to work in chains on Robben Island.

In 1788 three ambassadors of the Sultan of Mysore in India – Mohammed Dervich Khan, Mohammed Osman Khan and Akbar Ali Khan – visited the Cape en route to France and at least one of them visited Constantia. It would be interesting to know whether these eminent men had contact with local Muslims. We know that there were devout Muslims at the Cape from the early years of the settlement (mainly political exiles and slaves), but it was only in 1798 that the first mosque in

.....→ southern Africa was established in Dorp Street by Tuan Guru, after his release from Robben Island in 1793.

The Imams and office-bearers at the two Constantia Mosques have a strong oral tradition about the important role of Constantia in early Islam at the Cape, as well as private collections of documents and photographs.

Former residents all describe the close links between Muslim and Christian neighbours in Constantia. At the time of writing it is not known whether Christchurch in Constantia honours slaves and freed slaves among the ancestors of the congregation, as do certain other Christian communities, such as St Philip's Anglican Church in District Six and the Moravian Church in Elim.

By 1788 Hendrik Cloete, the new owner of Groot Constantia, had 50 slaves and 20 Khoi servants. Once a week an ox or fat sheep was slaughtered to feed the slaves and they were also given wine – could we call this the start of the "dop system"? Cloete also obtained some slaves from a ship's captain in exchange for wine. In the early 1800s there were 64 slaves (43 men and 21 women) at Groot Constantia. The records for 1816 show that among the slaves were skilled winemakers and barrel-makers, waggoners, carpenters and masons, tailors and shoemakers, cooks and domestic workers. We know from travellers who visited Groot Constantia that in 1780 Cloete had a whole orchestra of 15 slave musicians to play outside his bedroom every morning. In 1819, there were 74 slaves, 25 of them under the age of 16 at Groot Constantia. There were a number of other farms in the Valley, including Klein Constantia and Bergvliet, whose past inventories and auctions record slaves as being included in their lists of possessions.



*A former Constantia resident, Mr Benjamin Davids, with learners*

### **How did the emancipation of slaves shape the socio-economic history of Constantia?**

At the Cape, slavery was abolished in three stages. In 1795 the British took over from the Dutch at the Cape – except for the period 1803–1806 when officials of the new Dutch Republic were in control. The slave trade was abolished in British colonies from 1807. This meant that it was illegal to import new slaves but it was legal for slave owners to keep the slaves they already had and to buy or sell them and any children born to slave mothers.

From 1816 on, the British had Protectors of slaves, first in Cape Town, and then in the countryside, so that slaves could complain about unfair treatment. But it was only in 1834 that slavery became illegal and slaves were freed. These so-called “freed” slaves had to work another four years, “apprenticed” to their masters, no matter how skilled they were. The apprenticeship was to make them fit for freedom in 1838. While the masters were entitled to compensation for the loss of their slaves, ex-slaves had no right to compensation for their work and their suffering at the hands of their masters. It seems that there was a labour shortage on the Constantia farms after emancipation – did many of the former slaves move away from the farms but stay in the area?

From then on, all men, black or white, were supposed to be equal before the law. Men (but not women) had the right to vote in local and central government elections – but only if they earned a certain wage, or owned property. Until recently, there was nothing to commemorate the lives of the hundreds of slaves who worked on the estate. However, the exhibition building next to the oak avenue that runs to the front of the manor house now houses some interesting displays about the slaves of Groot Constantia, though little is known about their lives.

From the mid-1800s to the 1960s Constantia remained the Valley of the Vines, a rural area famous for its wine estates, grand houses and stables. Like the neighbouring areas of Bishopscourt and Newlands, Constantia was an area of wealth and privilege for white Capetonians. However, there were far more coloured and black residents, some with roots going back generations (even to the time of slavery), who had been attracted to the area. There were the farmworkers who lived in farm cottages with their families, there were other families who lived in Strawberry Lane, Sillery Road, Spaanschemat River Road, Ladies Mile Road and elsewhere in Constantia. Some families had their own farms or businesses.

Since the mid-60s two major changes have been the forced removal of most of the early residents of Constantia, and the property boom and “development” which have gentrified the remaining cottages and converted many of the old estates into homes and amenities for the very wealthy.

### **What was the life like in Constantia prior to forced removals?**

Many people were forcibly removed from areas such as Newlands, Sea Point, Bo-Kaap, District Six, Sophiatown, and Constantia. The deliberate destruction of settled communities brought about pain, anger and lots of resentment.

Mr Christopher Pietersen was only four years old in 1932 when one day two white men came unannounced onto their property in Constantia. His father owned 3 acres fertile land there. When he enquired from his father later that day as to their visit his father told him that they were from the government's land survey department and they informed him that the land was earmarked



for future exclusive white occupation. The Pietersen family cultivated flowers, fruit and vegetables which they traded on the local market in Cape Town and even exported some produce. Mr Pietersen kept meticulous records of everything connected to his ancestral place in Constantia and produced documentation of shipment of fruit to London. Access to productive land allowed for independent livelihoods.

Racial segregation was not foreign to Cape Town at the time. Mr Pietersen pointed to this, with racial separation that extended even to the Constantia cemetery whilst on a guided tour of the place. Mr Pietersen was of the firm view that the intended eviction by the government of the day was thwarted by the outbreak of the Second World War in 1939. However, after the war the election of the Nationalist Party in 1948, which campaigned for racial separation or apartheid, adopted a raft of racially based legislation. One of which was the Group Areas Act which made provision for segregated residential areas.

Mr Pietersen vividly recalled the official reason given why they had to leave Constantia. The "government claiming that the streets" had to be widened. However, to "this day the streets have never been widened", he exclaimed. Sadly with a lot of heartache he continued how the "houses we knew as home were demolished, how people were forcibly removed and chased out of their own homes like animals." And it he was angered by the fact that "where those houses stood and were built back then was nothing but pasture up until today".

The former residents of Constantia were removed to areas like Lavender Hill, Manenberg, Grassy Park and Mitchell's Plain, exposed to the harshness and poverty of the Cape Flats. Mr Pietersen also explained that when he moves to "Grassy Park was the first time I'd ever heard about a community rape or murder but in Constantia I was only exposed to petty crimes such as theft."

# 4. Doing oral history in Constantia

## Sample learning unit

Teachers from the participating schools taught the history of forced removals in their classrooms prior to the oral history project. The sample learning unit was used in conjunction with other learning materials.

This example of a learning unit was prepared by Spencer Janari (EMDC South), Tracey Petersen (Fish Hoek SHS), Lulu Sibiyi (Sinethemba SSS), Janine Kaptein (ID Mkize HS), Henry Dirkse and Desiree Barnes (Lentegeur SSS), and Cassiem Savahl (Fairmount SSS). It is an example of a series of lessons and activities that culminate in an oral history research project.

The overall question provides direction and focus to the learning unit and there are a variety of activities, including two CASS activities (a source-based activity and the research assignment).

## Overall question: How did apartheid affect the lives of people in South Africa?

Time-frame	Content Focus	Resources	Activities
<b>KEY QUESTION 1: What is apartheid?</b>			
Week 1	Issues that will be explored include: <ul style="list-style-type: none"> <li>• Where did apartheid come from?</li> <li>• What did it borrow from – segregation; National Socialism in Nazi Germany, etc. (apartheid as concept and ideology)</li> <li>• Major apartheid legislation (e.g., Group Areas Act, Population Registration Act, etc.).</li> </ul>	Various sources (textual and visual) illustrating these issues.	Discussions; answering questions based on sources; a debate; an extended writing activity comparing apartheid to the Nuremberg Laws.
<b>KEY QUESTION 2: How did the implementation of apartheid impact on the lives of South Africans?</b>			
Week 2	This is a broad exploration of some of the effects of apartheid on South African society. One or two other examples can be examined here, but the focus is on the effect of the Group Areas Act on people's lives.	IDASA audio cassette: "A Knock on the Door", oral testimony of those forcibly removed from various parts of South Africa.	CASS activity: source-based task focusing on key question 2.



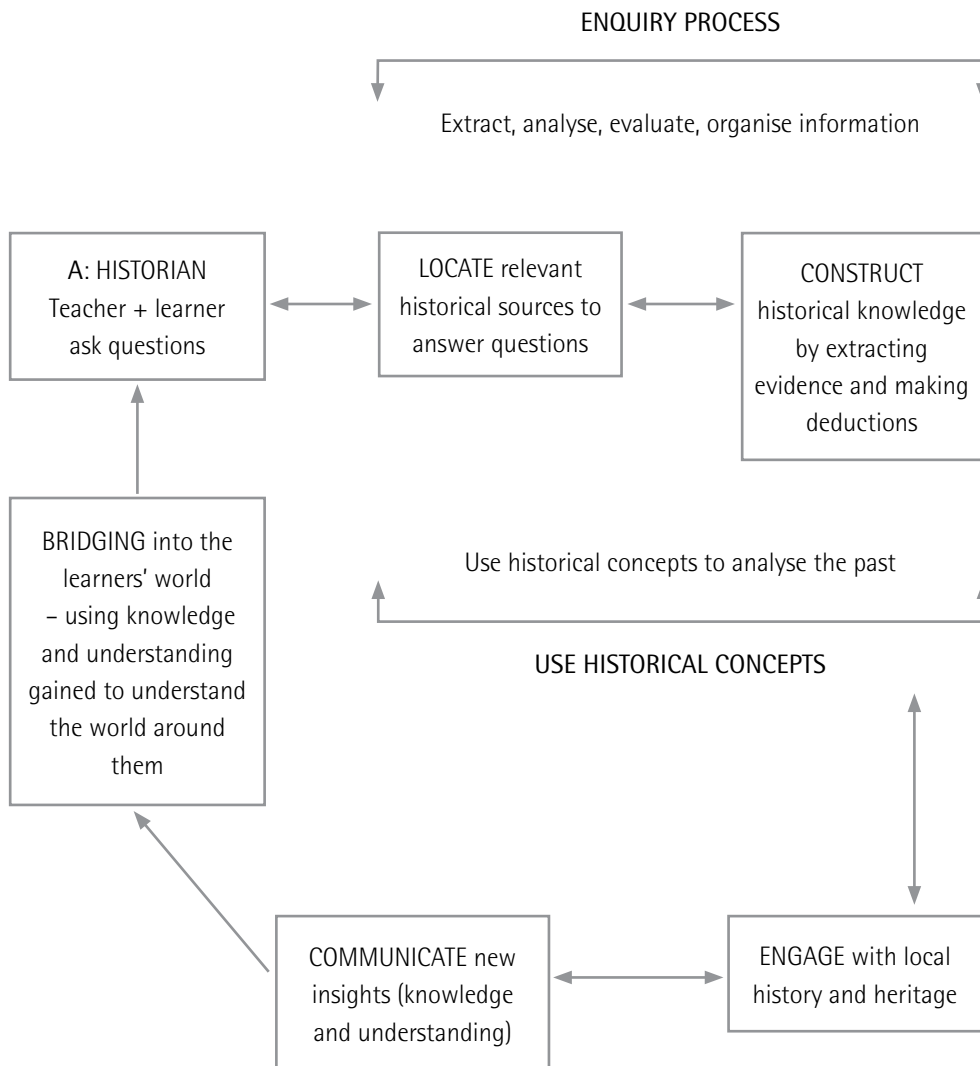


<b>KEY QUESTION 3: How did Constantia change over time?</b>			
Weeks 3 & 4	<ol style="list-style-type: none"> <li>1. The early inhabitants and character of the area.</li> <li>2. The changes to this character before the Group Areas Act.</li> <li>3. The changes after the implementation of the Group Areas Act and forced removals. The focus of this section is on forced removals from the designated area.</li> <li>4. Some of the reactions to the forced removals, locally and internationally (link these reactions to human rights).</li> </ol>	<p>Sources taken from the Internet and newspapers.</p> <p>"Brown", a video produced by Other-Wise Media (this focuses on, among other things, a family that was forced out of Constantia; a copy of the video or DVD is available from the EMDC South Metropole's Resource Centre); a pre- and post-viewing guide for teachers to direct discussion and questions.</p> <p>Sources taken from the Internet and newspapers.</p>	<p>Self-study directed by questions provided.</p> <p>Pre- and post-viewing questions related to the video "Brown"; group and class discussions.</p>
Weeks 4, 5 & 6	<ol style="list-style-type: none"> <li>5. Constantia today: <ul style="list-style-type: none"> <li>• The current character of the area</li> <li>• Land claims with respect to forced removals (concept and current status).</li> </ul> </li> <li>6. Oral history research project: <ul style="list-style-type: none"> <li>• The form the oral history project takes in the class; outlining the process; interview/listening skills; generating interview questions; checking equipment; mock interviews.</li> <li>• Learners conduct and transcribe interviews. They then write a research essay to address the key research question.</li> </ul> </li> </ol>	<p>Notes on oral history techniques.</p>	<p>Self-study directed by questions provided.</p> <p>Oral history research project (CASS activity): developing interview questions; conducting mock and real interviews; transcribing interviews; analysing interview transcripts; consulting other sources; drafting and writing research essay.</p>
<b>CONCLUSION:</b>			
Week 6	<p>Wrap up the learning unit by reflecting on the overall question: How did apartheid affect the lives of people in South Africa?</p>	<p>Interview transcripts.</p>	<p>Group and class discussions: debate the issue of restitution and compensation in relation to forced removals.</p>

The findings and the interview transcripts could also be used as sources for further activities, and/or other learners could use them as sources when the same section of work is taught the following year. Learners get a huge sense of achievement when they see their work being used as sources in the History class; they realise that they are part of the process of constructing historical knowledge.

The learning unit immediately after this one could focus on the key question: "How were these apartheid laws challenged?"

Diagram illustrating the construction of knowledge in history



## The oral history project

In the FET (Grades 10–12), History learners have to complete a research project to fulfil their continuous assessment (CASS) requirements. An oral history project fulfils this requirement and gives learners a real sense of the historian's role, as it allows them to construct their own piece of history based on oral testimony and other sources. However, an oral history research project requires much preparation on the part of the teacher and learners. Learners need to be aware of the advantages of oral history as well as some of the pitfalls.

Although oral sources may be unreliable at times (like other historical sources), they reflect what people felt and thought about events in the past and show how those events have been remembered. All historical sources should be cross-referenced with other types of sources. For this reason, an oral history research project should always be properly contextualised in the class: learners need to interact with numerous sources on the topic before they are asked to conduct interviews. This requires thorough planning.

## **Planning**

When planning any research assignments, including oral history research assignments, syllabus requirements have to be met, while, at the same time, the task must be manageable for learners.

- Formulate a research question that gives direction and focus to the assignment and limits the size of the assignment.
- Give learners clear guidelines and assessment criteria at the beginning of the task.
- Set the assignment on a section within the syllabus, preferably while the topic is being covered.
- Ask learners to present their findings in the form of an essay addressing the research question.
- Encourage learners to consult a variety of sources (primary and secondary).
- Indicate whether and to what extent learners should work individually, in pairs or in groups. A significant portion of the work should always be done individually.
- Allocate class time for learners to work on the assignment, to develop interview questions, to practise mock interviews, and so on.
- Break the assignment down into smaller, more manageable parts. You can then set dates (interim deadlines) to monitor progress and give direction.
- Give learners these dates and the final due date at the beginning of the process.
- The assignment should have an introduction, a body, a conclusion and list of references acknowledging the sources used.

The oral history research project should form part of a larger learning unit where the historical context is outlined before the actual interviews. The assignment is part of and linked to all the other class activities on the chosen topic. This ensures that learners ask more meaningful and informed questions and that they are aware of the context for responses by interviewees.

The content that we focus on in this learning unit is "Apartheid and its effects". At present it is part of the Grade 12 syllabus but in the NCS this topic is part of the Grade 11 content. However, it was felt that the Grade 12s have too much on their plate in their final year to take on this project as well. It is therefore done here with Grade 11 learners. We had to do the project in the first and second terms of the year, but it is probably better to do it in the third and/or fourth terms of Grade 11 when you are allowed to complete the Grade 12 research project.

The assessment rubrics used to assess the projects can be found in Department of Education's Subject Assessment Guidelines for History (January 2008). The rubrics are included in the toolkit in Book1 of this volume.

## **Oral History Project: Grade 11**

Senator PZ van Vuuren, in a speech in the 1950s, commented as follows on the reasons for and the impact of the Group Areas Act: "We put that Act on the statute book and as a result we have in South Africa, out of the chaos which prevailed when we came to power, created order and established decent separate residential areas for our people."

### Research question

#### **How valid is Senator van Vuuren's statement on the reasons for and the impact of the Group Areas Act?**

This is an oral history project. You therefore have to interview at least two people whose responses will help you answer the research question. There are various steps to this project:

Step 1: In pairs, identify people to be interviewed and then develop about ten interview questions.

Step 2: In pairs, conduct interviews.

Step 3: In pairs, transcribe interviews and hand them in on ...

Step 4: Working on your own, use information from the interviews and information from other sources to write your research essay in which you address the research question. Take note of the rubric that will be used to assess your project.

Due date: ...

#### **How did the lives of people change when they were forced to move [from Constantia/various places in South Africa] as a result of the Group Areas Act?**

This is an oral history project. You therefore have to interview at least two people whose responses will help you answer the research question. There are various steps to this project:

Step 1: In pairs, identify people to be interviewed and then develop about ten interview questions.

Step 2: In pairs, conduct interviews.

Step 3: In pairs, transcribe interviews and hand them in on ...

Step 4: Working on your own, use information from the interviews and information from the other sources to write your research essay in which you answer the research question. Take note of the rubric that will be used to assess your project.

Due date: ...

### Using museums to gather research

In preparing the learner for their interviews with former residents, the project leaders exposed learners to educational tours. The first tour was at the District Six Museum served as a memorable introduction to forced removals and their impact on people's lives. Later, learners went on walk-about tours of Constantia led by former resident, Mr C Pietersen.

## District Six tour

The museum focuses on District Six, but it also gives a history of forced removals across Cape Town and nationally. The oral history training programme for this project began with a visit to the Museum. For most of the learners and for some of their teachers, it was their first visit. These comments show how learners responded:

Museums sound dusty and boring but this is quite a lively place, like a community museum, a lot of people coming in and out – hectic – but it's a good place for doing research if you have more time. It was shocking and it really touched me to see how apartheid hurt the people with forced removals and separate everything, even "whites only" benches. It was just stupid. It's about District Six but there's more about apartheid and we saw some photos of a family who were forced to leave Constantia, from Zomerlust farm.

These simple but eloquent words on the dedication panel inside the Museum recall the many communities affected by the forced removals that took place throughout the country in cities, towns, villages and informal settlements between the 1950s and the 1980s:

Remember Dimbaza.  
Remember Botshabelo/Onverwacht,  
South End, East Bank,  
Sophiatown, Makuleke, Cato Manor.  
Remember District Six.  
Remember the racism  
which took away our homes  
and our livelihood  
and which sought  
to steal away our humanity.  
Remember also our will to live,  
to hold fast to that  
which marks us as human beings:  
our generosity, our love of justice  
and our care for each other.  
Remember Tramway Road,  
Modderdam, Simonstown.  
In remembering we do not want  
to recreate District Six  
but to work with its memory:  
of hurts inflicted and received,  
of loss, achievements and of shames.  
We wish to remember  
so that we can all,  
together and by ourselves  
rebuild a city  
which belongs to all of us,  
in which all of us can live,  
not as races but as people.

## Forced Removals

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Also note the words on the brass plaque outside the front door of the Museum, placed there when the building was still used as a church at the height of the forced removals from District Six.

ALL WHO PASS BY REMEMBER WITH SHAME THE MANY THOUSANDS OF PEOPLE WHO LIVED FOR GENERATIONS IN DISTRICT SIX AND OTHER PARTS OF THIS CITY, AND WERE FORCED BY LAW TO LEAVE THEIR HOMES BECAUSE OF THE COLOUR OF THEIR SKINS.  
FATHER FORGIVE US.

Use the words on the dedication panel as well as the words on the plaque to stimulate a class discussion on how to mark or commemorate the places of forced removals. The following questions could guide the discussion:

- Where are all these places?
- What do we know about their stories?
- What do they have in common?
- What differences are there between them?
- What other forced removals could be added to the list?
- What form could these memorials take?
- Where should they be placed?
- What dreams do we have for a rebuilt Cape Town?

### Constantia: A guided tour in 2005

On 30 March 2005 a busload of learners and teachers visited Constantia with Mr CW Pietersen as their guide. On 30 April a smaller group of Fairmount learners and an educator were privileged to make a follow-up visit. This account is based on what was learnt during those unforgettable guided tours. Constantia today is one of the wealthiest areas in Cape Town, with big mansions and gardens



*Learners interview Mrs Adelah Solomon*



behind high walls, beautiful views of the mountain, green walks, expensive shops and restaurants, private schools with spacious grounds, and security companies on the alert. Properties are sold for millions of rands.

But there is a hidden history of Constantia and one needs a guide like Mr CW Pietersen – someone who lived in Constantia before the forced removals – to help one see Constantia with new eyes. Look out for the few important landmarks that bear witness to Constantia as it was until 40 years ago.

- The Sillery Mosque (and graveyard) is in Sillery Road. Imam Sardien is descended from the first imam of the mosque.
- The Mosque and the big Muslim cemetery in Spaanschemat River Road are still owned and used by former residents.
- Christchurch, the Anglican Church, has "coloured" former residents in its congregation; in the cemetery the graves of family members go back for generations and some former residents intend to be buried there, whether they return to live in Constantia or not.
- In Constantia Main Road, the ADM Superette – the only one of the old shops that was not demolished – is near the boutiques and delis before the turn-off to Groot Constantia. The house, garden and business have been in the Dawood family since 1917. Their old butchery, café and general dealer store have now been made into one shop. The Dawoods were the only family not classified white who managed to stay on in Constantia. Mr Ishak Dawood, third generation in the business, explained that the family had to put the property up for sale but managed to make an arrangement with a white friend living overseas so that the property was transferred into his name. In the mid-70s when the family was told to move out to Elsie's River, they consulted two eminent lawyers, Mr Essa Moosa and Mr Dullah Omar, who threatened the Board with a Supreme Court action. After that, the family was left in peace.
- Near the ADM store is a dilapidated white cottage, which was the old post office and the police station. The latter was closed because as a former resident states, there was "too little crime in the area".
- At the corner of Ladies Mile Road is Constantia Primary School where generations went to school up to Standard 4 (now Grade 6). The bluegum trees were planted by Mr CW Pietersen and his schoolmates.
- The old street names – Spaanschemat River, Schilpadvlei, Pagasvlei, Sillery, Ladies Mile, Kendal – are still in use. But you will have to look very hard to find any signs of the farms, cottages and shops that people were forced to leave behind when they were scattered in their thousands on the Cape Flats.
- The house of old Imam Pagoedien Allie, the carpenter, on the dirt road to Varkiesvlei still stands, but is now the trendy garden shop "Plaisir du Jardin" on a busy corner opposite the Constantia Mall.
- Mr CW Pietersen's farm at 1 Ladies Mile Road has been replaced by a garage and Woolworth's Food Store.
- The municipal dumping ground in Ladies Mile Road is on land where the Solomon and Kherekar families once lived and farmed.

## Forced Removals

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- The green open space at the intersection of Ladies Mile Road and Spaanschemat River Road was the lively centre of village life: Mr Karjekar's U-shaped yard, cottages, butchery and shops were demolished to widen the road that was never widened, and those who lived there were sent to the Cape Flats.
- In Strawberry Lane, where rows of cottages once stood among flower gardens, a lavish new development called "Strawberry Fields" advertises units from R2.25 million each; "die ou skool", once a small school and chapel for the local community, is now an upmarket property valued at over R6 million. If you want to know about Strawberry Lane, you could also ask the flower sellers in Rondebosch or elsewhere in Cape Town. Many of them have links with Strawberry Lane and stories to tell. Or in late summer, ask the older people selling hanepoot grapes at the roadside stalls in Constantia or at Constantia Nek.
- There is no sign of the small school near the High Constantia archway where the Pietersens, the Dawoods and others went to school. The best known farm in Constantia is Groot Constantia, once the home of Governor van der Stel. Many tourists and school groups come to visit the gracious old homestead. If you visit, have a good look at the huge historical timeline in the exhibition building next to the car park. This shows key events in the history of South Africa from pre-colonial times to the present, alongside key events in the history of the Constantia Valley. In August 2005, it was a shock to find that for the period 1960–1980 there is no mention of the Group Areas removals that forced the majority of people living in Constantia to leave their homes and gardens, farms, schools, shops and places of worship. The Groot Constantia Museum is part of Iziko Museums of Cape Town, which has a public commitment to transformation. We hope that this small booklet may prompt Iziko to include the history of the people of Constantia who were forced out by apartheid legislation.

## The Oral History Workshop

The research phase which included the classroom teaching and the educational tours coincided with the oral history workshop.

## Interview process

### A Before the interview:

1. Invite the interviewees to participate in your research (see an example of a letter of invitation on pages 76–77).
2. Research the background.
3. Prepare your questions.
4. Discuss with your partner(s) who will be asking which questions.
5. Decide whether you will use any aids, such as photos, maps or documents.
6. Confirm your appointment.
7. Practise with the equipment.

## **B On the day:**

1. Checklist:
  - Test equipment
  - Batteries or mains cable
  - Cassette
  - Consent form
  - List of questions
2. Pre-record details of the interview: your name(s); name of interviewee; place and date of interview.
3. Switch off your cellphone.
4. Introduce yourself. Confirm consent to record (off-line).
5. Switch on recorder. Ensure that the microphone is as close to the speaker as possible.
6. Introduce your project and purpose. Start off with a general, open-ended question.
7. Continue with the interview, and if you need to refer to your list of questions, do this as discreetly as possible.
8. Listen carefully – sometimes the interviewee will answer your questions even before you ask them, or give valuable information you would not have asked for. Try not to interrupt.
9. Refer to photos, maps or documents if you have them.
10. When the interview has come to an end, thank your interviewee and explain the purpose of the consent form. Ensure that the interviewee has signed it.

## **C After the interview:**

1. Label the tape, both on the cover and the actual tape. You should write down the name(s) of the interviewer(s), the interviewee's name, the date and place of the interview, and one or two lines to give a very brief summary of what the interview is about.
2. Mark this as the master tape.
3. If the interview has used a single tape mark as 1/1; for two tapes mark as 1/2, 2/2, and so forth.
4. Snap the safety tabs on the cassette to ensure that your interview is not erased accidentally.
5. Ensure that the tape is placed into whatever system has been decided upon by your teacher, together with the consent form.
6. Make your field notes as soon after the interview as possible. Identify anything that was significant for you. Mention any specific learning that took place: about the content of the interview, your own emotional response, technical knowledge, and so on. Comment on your experience of the interaction between yourself and the interviewee, and yourself and your interview partner.
7. Decide who will send the interviewee a letter of thanks. Refer to the resource guide at the end for more suggestions about how to do oral history. There is also a section of the bibliography that focuses on oral history (see pages 87–88).

## *Forced Removals*

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The key objective of the oral history project is for the interviewees to share part of their life story, their recollections and stories of growing up in Constantia and to explore the impact of forced removals on their lives. A letter was sent to as many former residents as possible calling on them to participate in the project:

Dear Former Resident of Constantia

Would you be willing to be interviewed by high-school learners to share your memories of life in Constantia and the Group Areas Act removals? We hope to find 25 or more former residents who would be willing to come together and be interviewed.

We cordially invite you to participate in this project for high-school learners on the theme of Group Areas removals in Constantia. The project is a partnership of the Institute for Justice and Reconciliation (IJR), the Western Cape Department of Education (Metropole South) and the District Six Museum. The project will bring together 50 Grade 11 (Std 9) learners and their history teachers, from five Cape Town schools and from different cultural backgrounds: Fairmount Senior Secondary in Grassy Park, Fish Hoek Senior High School, ID Mkize High School in Gugulethu, Lentegeur Senior Secondary in Mitchell's Plain, and Sinethemba Senior Secondary in Khayelitsha.

- The learners will be trained to use the methods of oral history to uncover parts of our recent history.
- Learners will then interview a cross-section of former residents of Constantia.
- The learners will write stories based on the interviews.
- The project will work in consultation with the teachers to produce a Teachers' Resource Guide on forced removals, using Constantia as a case study. Time: The interviews will take place on Saturday, 16 April 2005 Place: Fairmount Senior Secondary School, Grassy Park Transport will be arranged by the project

The interviews will include the following topics:

- what it was like growing up and living in Constantia
- occupation, religious life, education, sport and recreation
- how people were informed that they had to leave
- what happened on the day people left
- what life was like in new surroundings
- connections over the years with Constantia
- experience of the land-claim process.

We believe that learners will learn a great deal from the interviews and the Resource Guide will bring into many classrooms the history that is too often ignored or forgotten. Please feel free to contact me with any suggestions or problems you might have.

Yours sincerely

Cecyl Esau



*Learners discuss the interview process*

This guide was used by learners for their interviews with former residents of Constantia. It was designed for the training course but could be adapted for any life history/oral history project.

## **INTERVIEW GUIDE ON FORCED REMOVAL FROM CONSTANTIA**

The key objectives of the interviews is for the interviewees to share part of their life story, their recollections and stories of growing up in Constantia and to explore the impact of forced removals on their lives

Please note the questions below serve only as a guide in the interview process. Feel free to change, add or leave out any question. Phrase the questions in a manner that the interviewee can clearly understand it. Remember that you will write the interviewee's profile based on your interview !

### Biographical Details

- Name
- Address (current)
- Place of birth
- Family details, parents, sisters and brothers

### Living and growing up in Constantia

- What are some of your fond memories of living in Constantia
- what were school days like in Constantia
- what did living in Constantia mean to you
- what did you do for fun
- how was it like living in a community like Constantia before Apartheid was introduced

### On learning that you had to leave

- when did you hear that you were to be removed from Constantia
- by whom were you informed
- what reason(s) was/were given for your removal

## *Forced Removals*

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- what was your understanding of why you had to move
- how much time were you given to move out

The day when you had to leave Constantia

- what do you recall of that day
- what did you feel about being forced out your community

New neighbourhood

- where did you move to
- describe the neighbourhood you moved to
- how did it compare to Constantia

Impact of forced removals

- what was family life like before you were removed from Constantia
- how did your family deal with the new expense pressures
- how did forced removals from Constantia change your life
- were there any positive aspects of the forced removals from Constantia

Links with Constantia over the years / dealing with the years of separation

- what kind of links did you maintain with Constantia over the years

The process of reclaiming the land / housing lost

- have you been part of the process to reclaim your lost house / land
- what is it like to be part of the process to reclaim the land / house(s)
- what would you do if you get your land back

Oral history process

- how did you experience being part of this interview process
- what do you think the value of memories like yours may be for young people today

At the end of the end of the interview, please thank the interviewee for her/his willingness to share his/her memories

# 5. Using oral history research

Little has been written about the recent history of Constantia and the forced removals. The narrative that follows outlines some of the key themes extracted from learners' interviews with former residents.

A fuller oral history would need to draw on other sources, such as the recorded interviews with former residents of Constantia conducted in the 1980s by Barry Gasson of the UCT Dept of Architecture and Planning, as well as the more recent interviews conducted by Bonita Bennett of the District Six Sound Archive, and Michele Pause.

We are very grateful to our guide Mr CW Pietersen and to other former residents of Constantia who gave up their time to meet with learners on Saturday 16 April 2005 and share their memories.

The edited extracts from the learners' stories that follow were provided by the residents in response to questions drawn from the interview guide.

## A wonderful place to live – a paradise

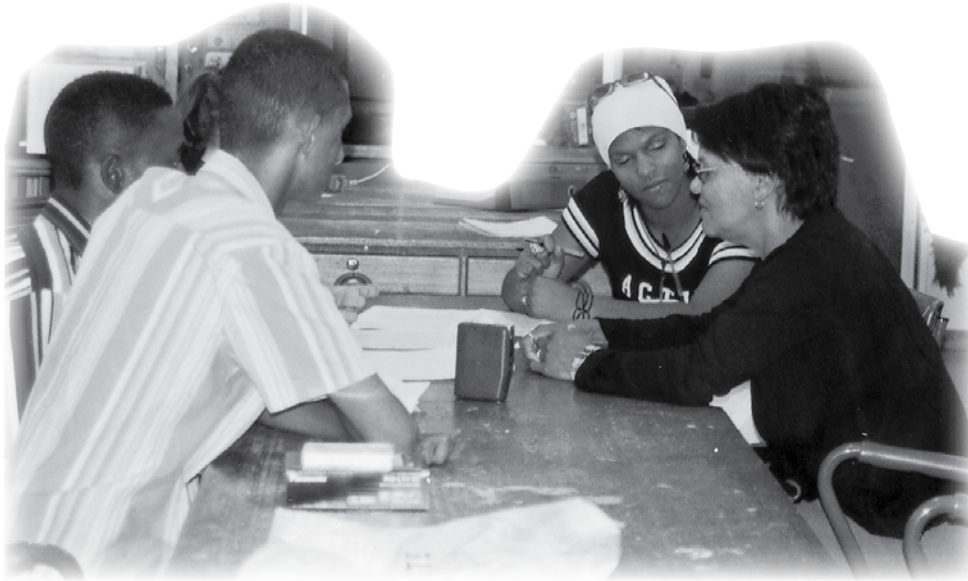
*Constantia was a gold mine ... it was so beautiful because of the flowers that we grew there, the vegetables, the vineyards, the valleys. Everything was so green ... the backdrop is the mountains and that was a beautiful place. It was almost like a paradise that time. If I talk to you about memories I can tell you until doomsday we live with the memories and we will die with the memories because we grew up differently from the township people. It was almost like farms ... my father was a gardener and he always went to sell his flowers in Cape Town ... He had his own plot of land ... worked that ground with a spade. Imam Ismail Allie interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima*

*There weren't roads in Constantia, only sand tracks ... there were no names on the roads but they had a name. There was no electricity in Constantia. There was no running water but the people had water wells 60 feet or 50 feet deep. Then we had fountains gushing out of the ground and it was crystal clear. Most of the people used the water from the two rivers; they used to wash their clothes in the river; they used to come and collect the water with horse carts and donkey carts. Mr Allie Takay interviewed by Colleen van den Berg, Melissa Collop and Xolisa Mpini*

*Oh, the neighbourhood was beautiful! It was in a meadow and there were rivers – it was like heaven. Never a dull moment ... for fun we would listen to the hit parade on the small snakeskin radio, we would go for walks in the beautiful areas in Constantia. Mrs Ellen Deane*

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Learners interview Mrs Ellen Deane, a former Constantia resident

*I loved living in Constantia. It was free and you could move ... There was a river running and we used to make boats and paddle down the river. Mrs Marie Frans interviewed by Yolanda Payi, Mogamat Redhaa Adams, Matthew Olckers and Gracious Diko*

*We could go into the shops and get baskets and baskets of grapes. You can't do it now. We did a lot of gardening and planted flowers. Our father brought us up not out of Pick 'n Pay, but from our own garden at home, our own vegetables – tomatoes, beans, carrots. Beautiful flowers. They stood that high in the vlei ... dahlias, so pretty, poppies. All day I think about Constantia. When it was Christmas we used to stand and look out and it was just flowers from one end to the other. Mrs Kulsum Mattews interviewed by Sheroné Roach, Rensia Pallais, Themba Marele and Zukisani Booysen*

*We never had lights in Constantia [but] we knew who was coming in the dark. It isn't like it is now in Lotus River that you have to be scared to walk around. We were born there and we grew up there. So, we did not have what we have now – toilets in the house, water in the house – we did not have all that but we lived happily. And New Year, oh, then we went to Cape Town. We went to watch the Coons and my mother made all of us food – pickled fish. Mrs Afia Allie interviewed by Sheroné Roach, Rensia Pallais, Themba Marele and Zukisani Booysen*

*Constantia was like heaven and that was before the regime started removing the people from there. But before that ... I am talking now in the early 40s up to the 60s ... it was a wonderful place to live. People were all loving freely, knew each other, respected each other. Mr Benjamin Davids interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo*

*We had two horses, we had a cow, we had donkeys, we had lots of chickens and pigs. A smallholding. Dogs and cats and all. I can still remember their names. Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nazeem Abrahams*



*My dad had a farm in Ladies Mile Road. We grew flowers, vegetables. Most of the vegetables were taken to the market. We had to get up early in the morning to pick especially beans, mealies, carrots we used to make the bunches, pack it in a circle, like a tower, wash it off. On a Friday morning we had to pick those flowers before we went to school and make bunches, carry water. We didn't have taps. Our water came from wellpoints in our garden and fountains. We used to carry it with buckets and then fill the baths to put the flowers in and keep it fresh by splattering water all over until the afternoon, and then the flower sellers came to fetch it.* Mrs Marie Frans interviewed by Yolanda Payi, Mogamat Redhaa Adams, Matthew Olckers and Gracious Diko

*Constantia people were mostly farmers – carrots and cabbages and you name it. We had sheep there and cows there and we never went to the shop to get milk – we had our milk on the farm and chickens. Constantia people were hawkers ... in Adderley Street you see the flower sellers, my mother used to sell there with flowers from the farm ... in Constantia we sleep with open doors and we never close our windows and the air was much fresher than here. In the summer time, oh goodness me, it was all kinds of fruit. We didn't buy grapes. We go to the vineyard and we pick our grapes and our guavas and strawberries – you name it. There were flowers – gladiolas, roses, you name it. Constantia ground was very fertile.* Mr Cassiem Kherekar interviewed by Ghulsaan Ahmed, Charl Williams, Christie Cope and Sisonke Mshudulu

*We had a big house – three bedrooms, big sitting room and a big kitchen and a large yard; we had a flower garden and we had a vegetable garden, fig trees and everything we had, so we lived out of our gardens. That house stand open a long, long, long time. No one moved in there. That house stands open ... It is a very sad story.* Mrs Mariam Samsodien interviewed by Mieke Botha, Jeanéve Paulsen, Collin Krwaxa, Xolani Bunu and Khanyiswa Zangqa

*The place was a beautiful place although there were wood and iron cottages and half cottages ... built on the farms. There was an abundance of fruit and during the time of grapes, as the lorry goes to the winery, you know, bunches of grapes fall off and you see the grapes lying in the road. You never go hungry in Constantia because the next person will give you food.* Mr Allie Takay interviewed by Colleen van den Berg, Crystal Rich, Melissa Collop and Xolisa Mpini

### Safest, most peaceful place with no crime

*The youngsters never had to fear walking in the road and walking in groups. That was the difference between where we are now and when we lived in Constantia. You could trust your children and you could trust the people. They were very safe. It was a crime-free place.* Mr Benjamin Davids interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo

*Constantia had no crime, no gangsters. There was nothing like now the children take tik ... It was a very, very good atmosphere to bring up your children. If you go out at night and you say "Mommy, we are going to my auntie", it is two houses from there. We can sit there the whole night and they don't worry and if we sit late and then my father comes over and fetch us.* Mrs Mariam Samsodien interviewed by Mieke Botha, Jeanéve Paulsen, Collin Krwaxa, Xolani Bunu and Khanyiswa Zangqa

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*We could have walked there in the night time and we know in the dark who it is. I think that Constantia had very bright eyes at that time. You could walk until 1 o'clock or 2 o'clock in the morning. Everybody knows each other you know.* Mr Cassiem Kharekar interviewed by Ghulsaan Ahmed, Charl Williams, Christie Cope and Sisonke Mshudulu

*There was no crime in Constantia. When I was young we had a police station there but they closed Constantia police station because there was no crime ... Our children was quite different from the people from town or other places, now they come and stay here ... Have you been to those houses in Manenberg? There one door is here and the other door right next to it. Now, your children get mixed up with these children or people and, you know, it's funny but you always learn a thing that is wrong more quickly than something good. I was very sorry for the children, man. We were now big – we can stand, but for the children it wasn't nice.* Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams

*The surrounding areas like Diep River, Wynberg there were lots of crime and each of those areas had their own police station like still today. In the early days Constantia also had one. Constantia it is about four or five times bigger than Grassy Park, so if you see the area that they had to cover – two policemen and there was no crime and there was no work for them. That police station was removed.* Mr CW Pietersen interviewed by Tarryn Mey, Inge Stata, Firdous Richards and Marlon Phillips

*We know each and everyone. We know who is who. There were no skollies in Constantia. No skollies, no rapes, no murders. Nothing like in the township.* Imam Ismail Allie interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima

## A community across religious and racial differences

*Constantia people were so close-knit – even the Christians and Moslems. They were one big family. If there was a wedding the whole of Constantia was invited – Christians and Moslems.* Mr Cassiem Kharekar interviewed by Ghulsaan Ahmed, Charl Williams, Christie Cope and Sisonke Mshudulu

*We were all like family and there were Moslems and Christians who lived like family ... a mix of cultures we would mix with the whites. We used to play with lots of the children and they were okay, and Moslems and blacks on the other farms ... The removals changed me a lot. I couldn't stand the whites. Nowadays I have learnt to forgive.* Mrs Ellen Deane interviewed by Josie Jewiss, Lungisa Constable, Qaasiem Town and Sharia Latief

*Africans worked on the farms and sometimes during the school holidays the children used to come visit them and then we used to play with those African children. We always played together after school.* Mrs Marie Frans interviewed by Yolanda Payi, Mogamat Redhaa Adams, Matthew Olckers and Gracious Diko

*The families were all the same. I myself I sleep over with my Christian friends and at Christmas time when they go to church, then we Moslems we also go and then they go with us to the Mosque. Friendship – that was the whole environment in Constantia.* Imam Ismail Allie interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima

*In 1669, there is two holy people who have been buried there in Constantia. That was thirteen years after Jan van Riebeeck came here in Cape Town and they came here from Indonesia, from Batavia, from that island as slaves, so they intermingle with the people here – the Khoikhoi – the people who are working on the farms ... there was a timber business there at the bottom of the mountain there in Constantia, what we call Constantia Nek ... they worked there. Then the night time they put them in a cell ... and sometimes the guards would come and they are gone but the gates is closed, so they come to the people here [in Constantia] to live here, and then they intermingle and then inter-marriage with the people ... So that is where our history starts ... I think Constantia is the first history of the Malay people of Cape Town, before the Bo-Kaap.*

**Imam Ismail Allie** interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima

*Simon van der Stel moved into Constantia, according to this here, 1685. So maybe the name starts from 1685 [but] the Moslem people were the first in Constantia. There was this ship – with slaves or political prisoners brought to Table Bay. Now those people they were fighting with the Dutch in the Far East there in Malaysia, in Java, in ... but eventually the three leaders were caught and brought to Cape Town. Now instead of leaving them in the Castle [they] brought them to Constantia – they were frightened that the other slaves would start to riot or become restless, because those three people were very highly religious people and they were the religious leaders and social leaders. Mr Allie Takay interviewed by Colleen van den Berg, Crystal Rich, Melissa Collop and Xolisa Mpini*

### Deep roots

*I was born 1938, third eldest of ten children; I am the fourth generation that stayed in Constantia.* Imam Ismail Allie interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima

*A few of the people of Constantia owned the property they lived in since 1902 when they had an opportunity to buy a piece of land ... My great-grandfather was also born there. I have documents to show that my people have been there since the 1800s. The first headstone that my parents put on was in 1890 but before then several other of the family members were buried there but it was only at a later stage that we can [afford to] put walls and headstones ... After my grandfather, my father and I lived off the farm, 1 Ladies Mile. We exported grapes overseas – me and the Solomons family were the only people who exported grapes to England. [The removal] took my livelihood away.* Mr CW Pietersen interviewed by Tarryn Mey, Inge Stata, Firdous Richards and Marlon Phillips

*When we moved out of Constantia I was 27... We had a shop also in Constantia, a grocery, general – my grandfather he actually ... he jumped ship in 1896. He lived up to the age of almost 100 years and he had three sons here and each son had a farm. My father's uncle had a farm with a shop in Kendal Road. My father had a farm in Ladies Mile and my other uncle had a farm. They were all farmers. It was just my one uncle that ran the shop. I took them on a drive the other day – our grandchildren – I took them to Constantia and I said, "There I stayed" and they said, "This is a beautiful place, was Dada born in this place?" and I said, "Yes, my father was also born in this place. You see that empty piece of land there, it is still there. It is*

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*lying there." Like my grandchildren they couldn't believe that there was coloured people living in Constantia. Like my one daughter she worked in Constantia by the shopping centre and the people asked, "Where were you born?" and she said, "I was born here in Constantia." They won't believe her. Mr Cassiem Kharekar interviewed by Ghulsaan Ahmed, Charl Williams, Christie Cope and Sisonke Mshudulu*

*I was 40 something ... we had a shop on Kendal Road and opposite that was a butcher shop, and there was a farm stall, and there was two shops ... there was a prayer room, it must have been a very long time ago – in the early 1800s or so – they make a garage out of it and there was a shop or a butcher next to it and there was this farm building but it all belongs to the Moslems. There was a very old graveyard there also next to the house. When the house went on sale, there was nothing that we could do. We couldn't cut off the grave, we had to sell lock, stock and barrel. Mr Allie Takay interviewed by Colleen van den Berg, Crystal Rich, Melissa Collop and Xolisa Mpini*

*I have all my family buried there. I visit the graves regularly. Yes, we go there once a month and every Easter Saturday and Christmas Eve. Mrs Ellen Deane interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams*

*I was born [in] Strawberry Lane 1924, eleven brothers and sisters all born in Constantia; about five of them they died in Constantia and were buried in Constantia. Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams*

### "Die ou skool" in Strawberry Lane and Constantia Primary

*I used to stay in Strawberry Lane – the school was in the same road. The Principal was Mr Miller. He was very nice and we used to climb in the trees to get quinces and then we had to go play in the field. Mrs Catherine James interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo*

*In Strawberry Lane, in those days we called it Spaanschemat River, I went to school. It was a sand track and there was a wood and iron building that was the DRC church. On Sunday they held church and during the week it was school. I went to school there until Standard 1, so we moved out to another school which stands there today on the corner of Kendal and Spaanschemat River Road – that was a European school before where all the farmers' children attended until it was closed in 1933 and in 1934/35 it was open for us until Standard 2 and the following year to Standard 4. Now those trees that you see standing there, there is a row of trees on the outside and a row of trees on the inside, now the trees on the side of the road, now one of those trees, I planted it. From Standard 4, so I went to Diep River High School and I must walk from Constantia to where the Diep River station is. Mr Allie Takay interviewed by Colleen van den Berg, Crystal Rich, Melissa Collop and Xolisa Mpini*

*Constantia Primary School, we had beautiful teachers, every year we had exhibitions and every Friday we had flower arrangements and we were given prizes for the first three in different categories ... We went with the teachers to children's homes, Princess Alice home, Lady Michaelis and the convalescent home in Diep River, with floral arrangements. Mrs Marie Frans interviewed by Yolanda Payi, Mogamat Redhaa Adams, Matthew Olckers and Gracious Diko*

*We went to school there and the school is still there and my father also went to school there – Constantia Primary School. Mr Cassiem Kherekar interviewed by Ghulsaan Ahmed, Charl Williams, Christie Cope and Sisonke Mshudulu*

## Segregation – then apartheid

*The cemetery up there in Constantia, the one side was coloureds and other the whites. They call it segregation but afterwards it was apartheid. That was 1948. On the subway you can't go and then the station you must go this side, and that side. It was whites and coloureds there. I don't know why. I can remember when I was still small there was a lot of Irishmen, they couldn't speak Afrikaans. They all had coloured women so I couldn't understand what was going on ... our neighbour, she was an Irish woman, she had a black husband and they had a beautiful daughter. So I don't know why ... apartheid must come and the people were staying and living together all the time. That was the heartsore. Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams*

*Even at that stage the whites refused to bury their people among the coloured people. If you come into the graveyard you will see on your left there is just a handful of whites there and it is the whole area right down to the end of the property that is coloured. Mr CW Pietersen interviewed by Tarryn Mey, Inge Stata, Firdous Richards and Marlon Phillips*

*And in the church the one side was for the whites and the other for the coloureds – worshipping the same God but we are separated and when it comes to the Holy Communion the whites get first and then we must ... I didn't want to go to church. I almost let go of my religion. Mrs Ellen Deane interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams*

*Well it was apartheid ... the Nats, they won this election from the United Party ... from there onwards it starts like we have to call them "Baas", or, whatever the case may be, "Meneer". Not Meneer but Baas. Every white man was called Baas but we had pride. We didn't tell them Baas. We make a joke of them. "Baas you see a policeman". Basie, Basie, Basie. Imam Ismail Allie interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima*

*The apartheid era started in 1949 ... I think it started after the election when the United Party lost the election, the National Party took over and then it all started from there. It is all about colour. I would say part of it was because of the land because most of the coloured people in Constantia owned their own properties. We were moved by force to make way so that some of the whites could come and have some of the land which was taken away from the coloureds. Mr Benjamin Davids interviewed by Melissa Isaacs, Natasha Small, Notomboxolo Msuthu and Mkhusele Bushula*

## Forced removals

*I can remember it was a big, fat European man that come and say you must move. Now that time the old people like my father, like his friends: "You can't throw me out". They just live there. You can't throw me out. But they make it a European area at that time. Mrs Mariam Samsodien interviewed by Mieke Botha, Jeanéve Paulsen, Collin Krwaxa, Xolani Bunu and Khanyiswa Zangqa*

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*We were born there and we were happy there and then when the Nationalists took over they said that our colour is not right to stay there because we were coloureds and we had to get six months notice in 1964. They gave us papers ... they paid my father R22 000 for a whole farm. And my wife's family got R8 000 for the farm. Mr Cassiem Kherekar interviewed by Ghulsaan Ahmed, Charl Williams, Christie Cope and Sisonke Mshudulu*

*Those that moved before us it was like a funeral every time because you just cry when you say goodbye. Devastated. It felt like death. Mrs Ellen Deane interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams*

*These white people used to come there and used to come and measure the ground and then he used to ask them, "What are you doing?" and they used to tell him, "You will have to move sooner or later because this is going to become a group area and you will have to move out of Constantia." My granny, she said she is not going to move out of Constantia and funnily the year before we had to move, she died ... The night before we had to move, we were looking for where is my Daddy, and he was sitting around the corner crying. What was so funny for me was the day we moved our furniture just fell off the cart, so I was just wondering the furniture don't want to move either. Mrs Marie Frans interviewed by Yolanda Payi, Mogamat Redhaa Adams, Matthew Olckers and Gracious Diko*

*This man used to come there. I still remember his name; it was Mr Lowe and he used to come with a Volkswagen and he knock on your door and bring you a paper, Monday come there. Thursday we must move; there is a place for you in Manenberg, I don't even know the places. As I say, the people didn't know whether they were going or coming and they don't know the places to go. They say we must be out and everybody just has to. As I say you can't ask them what is going on. They just say "no, you must leave" as if something is going to happen there now. The people must now .... There is going to be an earthquake or whatever it is. You must just get out here and go. Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams*

*To think they send you to a place to Manenberg and you must go upstairs ... What do you do with all your stuff that is in the ground – all your plants, the water pump that you pump the water to the garden. The people just have to leave all that things just like that. Just like that. When you come there half of the flowers have been picked off. They take the plants out. We came and the pump was gone. You can't get the people who took it. When you come there half the flowers has been picked. We used to deliver it to the parade in Town. I was, say, 50, but we kept on with the ground there and we still continued with the garden. Me and my brother – he was older than me. Now when I left there, when he died – he died about seven years ago – when he died I still went on with the garden because I had someone who helped me with the garden. So I was 74 when I left Constantia. My whole life is from Constantia. Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams*

*It was very, very sad. You know I had never seen my father cry; I had seen my mother cry you know ... Before we had Boere neighbours in Constantia and I can still remember their names ... we prayed together. Sunday mornings my mother used to make koeksusters and dumplings and they came to eat and there was nothing in that that they are going to turn against us ... But*

*when apartheid came in, then we must say Baas Richard and Baas James. Mr Cassiem Khrekar interviewed by Ghulsaan Ahmed, Charl Williams, Christie Cope and Sisonke Mshudulu*

*We were moved out because we were coloured and we did not belong in that place. It was apartheid and it was a law. We were forced out. I can remember there came around an inspector ... I was running the shop here on the corner of Kendal Road and Spaanschemat River Road and they told us you must get out and what can we do. So he said all right if you don't move out we send the bulldozer. So I said you better get bulldozers. So he asked where do you pay rent and I said the people on the property. I worked in Kendal Road so that was the only house still standing. The others were all bulldozed down, and I could have cried that day. The tears were falling out of my eyes to see them bulldoze the house to pieces ... I was hating the government – they want to keep the white people all on the white side and the coloured people dump there on the other side. Mr Allie Takay interviewed by Colleen van den Berg, Crystal Rich, Melissa Collop and Xolisa Mpini*

*The rumours were that it was going to be a Group Areas but there was never a time given ... and there were people that had houses with their belongings ... and those people sold their houses. They got peanuts for the houses. Next to nothing for the houses. The ground stands today – dead still. There is not a thing built on it. That was ground that people had houses on. Mrs Afia Allie interviewed by Sheroné Roach, Rensia Pallais, Themba Marele and Zukisani Booysen*

*They did tell us for some time but like most people we did not want to leave Constantia. We were born there, married there, brought children up there, we don't know another place except Constantia ... they gave us places in Lotus River but there were people, like my uncle he did not want to leave Constantia. All the years he lived there and then he had to leave. They said if he did not leave, then they would bulldoze the house down. So he had to leave and we all had to leave and [today] there is just one house left and that is my uncle's shop. We used to visit him there. When we were children he had a shop and okay he is dead but his children and grandchildren are there. As children we had to do it and we just accepted it. There were many people who still cry about Constantia. Mrs Kulsum Matthews interviewed by Sheroné Roach, Rensia Pallais, Themba Marele and Zukisani Booysen*

*Ever seen an old man cry? It was very painful to tell you the truth. At the time it was like you have been taken for a ride and everything has been taken away from you and you have no right to fight back for it because you haven't got the power to do so. That is how we felt. It was terrible. Something I don't even want to remember if I can help it ... We had to have our stuff and furniture and whatever removed all by ourselves. There was no transport. We had to remove our stuff ourselves ... Most of the people had to leave some of their stuff behind especially their gardens and their garden tools like water pumps and machinery. Some of them had to leave it there and when they came back for it after a while, it was gone because it was taken. Mr Benjamin Davids interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo*

*Heartsore. Heartbreaking. There I saw big people cry. Big people. They go to one another but they can't talk, they just crying. They were heartbroken. I don't want to talk about it sometimes. Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams*

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*I know our parents cry a lot. Where they going now? Which place? They don't know because they don't know any other place ... We were the first people that moved out of Constantia because we bought a house ... Constantia is a history place. My mother is 98 but she can never, never forget Constantia. You know my father when we moved I think he was the saddest man in Constantia because he was the oldest man in Constantia when we moved to Lotus River. We had to take him every day to Constantia. You can't do a thing but to just sit there and look at what he had done for all the years.* Mrs Mariam Samsodien interviewed by Mieke Botha, Jeanéve Paulsen, Collin Krwaxa, Xolani Bunu and Khanyiswa Zangqa

### Did people resist?

*It was a hateful thing but my Dad was firm on not hating people and to turn the other cheek which we did. At the time we couldn't resist ... otherwise they bulldoze your house down with furniture, with you inside ... it was a question of being locked up if you go against the government, you could [be] thrown away or got killed mysteriously.* Mrs Ellen Deane interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams

*You ask: was there anything that you did to try and stop the government from moving you out of your home? What could we do? Nothing we could do. We were forced to move out of Constantia. Some of the people did not even have the time to pack all their things.* Mr Benjamin Davids interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo

*We just had to carry on. What can we do? There is nothing that we can do. We just had to obey the laws of the land. You can't go to them and say this. They don't take notice of you. Even if you tell them that you were born here and all that, they don't want to hear that. For them it was just get out.* Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams

*They were affected very badly because they didn't want to move but they were compelled. There was force.* Mr CW Pietersen interviewed by Tarryn Mey, Inge Stata, Firdous Richards and Marlon Phillips

*It is almost like ... forced removal ... I mean they tempt the people. It is almost like they say if you are not going to sell, then we are going to take it. That was an apartheid law. We are going to take it if you are not ... and what do they give the people – peanuts. I mean 5 000 ... 10 000 that was a lot of money at the time but compared to today. I mean it is millions that they get [for] a plot.* Imam Ismail Allie interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima

### On the Cape Flats

*We were living in Strawberry Lane, we were nine with my wife and myself and children. I had to now take them out of school to get them into another school and it was in the middle of the year. Very much higher costs because of public transport – in Constantia you could walk to the schools. My own mother she was already an old age pensioner and she of course had to stand in and look after the children while my wife also went to help with the financial income.* Mr Benjamin Davids interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo



*We didn't hate the people. We can't hate because that is their way of thinking but we know that there is a God upon our heads and he is the Creator and he gives us every sustenance. He gives us life and everything but they want us to take them as Gods. We must obey and abide by their laws and we know that wasn't just ... you can't put a force upon people that do nothing to you.* Imam Ismail Allie interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima

*Everyone was scattered as far as Manenberg, Grassy Park, Retreat, Lavender Hill and all the areas there. It was just sand and like living on a beach – a dirty beach, dirty sand. Everyone was just for themselves. If you see your neighbour ... and if they greet you that is fine but if not that's okay.* Mrs Ellen Deane interviewed by Josie Jewiss, Lungisa Constable, Qaasiem Town and Sharia Latief

*Very, very bad. There were no doors, there was no ceiling in, there was no electricity. Lie in bed and it was like rain, like raindrops.* Mrs Mariam Samsodien interviewed by Mieke Botha, Jeanéve Paulsen, Collin Krwaxa, Xolani Bunu and Khanyiswa Zangqa

*The government said that they would give you equivalent homes to those in Constantia. No, they didn't but what can we then do? We had to accept it. They really destroy us. When we stayed there in Parkwood they used to terrorise and they threw stones in our windows.* Mrs Catherine James interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo

### Keeping links with Constantia

*It is years ago and I still ... when I dream at night, it will be like still living there. Even though I will have my children and my husband and all those around me ... And most of the other places there where the coloured people were staying, it was bulldozed down and it is still lying like that up until today.* Mrs Ellen Deane interviewed by Josie Jewiss, Lungisa Constable, Qaasiem Town and Sharia Latief

*As I say, there the people was poor, they had a little burial society with the old people come together and to help one another and all that. We still have the burial society – it is 125 years old. Dr van der Ross's grandfather – he started it. Ja.* Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams

*Most of them, like, living in the new areas they couldn't adapt and they just died, especially the elderly. Those that didn't die most of them turned out to be gangsters and robbers because the area that they were moved to they had to either beat them or join them and we were not a violent community so most of them joined these gangsters.* Mrs Ellen Deane interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams

*I went back there quite a couple of times a year or so just to see what was going on there and I found that most of the places was still empty, still standing there. Some were broken down, gardens were still there but of course it grew out of course. So it was quite heartbreaking to go there. I still visit Constantia now and again – very seldom because it is so built up. But it is*

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*free now with the new regime – the ANC in operation. You are free to go where you want to go. Before you never had the right to be in that area. You were questioned what you are doing here and who are you.* Mr Benjamin Davids interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo

*It changed our lives but it didn't change our action. We are the same people these days in 2005 – the people that we grew up with ... no change of attitude. It is only the way of life that we have to go through ... My heart was still in Constantia ... Everything is there – my value is there, my forefathers are there because they have been buried there. [But] the youth don't know what happened in our lives, our fathers' lives, our grandmothers', our grandfathers' ... their mind was so intimidated through the years of apartheid that they don't understand history ... if I talk to my children about Constantia they say, "Daddy that is old time."*

Imam Ismail Allie interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima

## Compensation or restitution: money or land

*We were only tenants but we were offered a piece of ground from the new government but then we took the compensation instead. I think it is a very good process. Honest and fair. Will the government giving land back or giving money back ever make up for what they did to the people back in the 1940s and 1960s – moving them out? I don't think it will ever make up for how the people suffered. Even the money that they are offering us, the piece of land they offer the people. It will never make up for the suffering of the people in Constantia. Never. I will never have a grudge against this government ... I can't live with the past. You must go like our former President said: "We must bury the hatchet and live with peace and people."* Mr Benjamin Davids interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo

*There were about 30 families that wanted money. It was only R22 500 but to them it will make a difference in their lives at this moment. There are those that must still be compensated for their land because they had a choice to get the land or the money. I personally worked with an investigator/researcher and most of those people got money but the others ... before the end of this year they will get land but you are actually not allowed to sell for five years.* Mrs Ellen Deane interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams

## It's too late now to return

*It will never ever be the same to live there. In the first place we won't be able to afford to live there. The house that you would have to build there would like bring down the valuation of the house next to you that is already there and people in Constantia live in mansions. I will never ever be able to. So I am better where I am living, with selling that land and using that money to better the way I live.* Mrs Ellen Deane interviewed by Josie Jewiss, Lungisa Constable, Qaasiem Town and Sharia Latief

*I don't want to go and stay in Constantia because all millionaires [are] staying there. I can't afford to build a house there because you can't build a pondok there – otherwise the Constantia ratepayers they are going to say, "Look at the house – the value is coming down."*

Mr Cassiem Kherekar interviewed by Ghulsaan Ahmed, Charl Williams, Christie Cope and Sisonke Mshudulu

*You must have a lot of money to go back to Constantia. You can go but you must have millions to live in Constantia.* Mrs Mariam Samsodien interviewed by Mieke Botha, Jeanéve Paulsen, Collin Krwaxa, Xolani Bunu and Khanyiswa Zangqa

*I won't move back because it is unsafe to walk in the Constantia area ... I work still in Constantia, you can see the helicopters going over and keeping an eye out. It is very dangerous living in Constantia. There are many people who would like to live there again, but me? No.* Mrs Afia Allie interviewed by Sheroné Roach, Rensia Pallais, Themba Marele and Zukisani Booyesen

*It would be very nice to accept the ground but it is going to work out very expensive to have a house built in Constantia. At the moment to be very honest, it would be very nice to have the land back. I know everybody would say the same but it would be very expensive to be living in Constantia now. I have two sons already living in Constantia but of course that was before the land claim.* Mr Benjamin Davids interviewed by Yolanda Overmeyer, Carima Behardien, Zukile May and Tancu Nomthandazo

*I don't think I would go back again. No. Too many memories. I don't want to go back. It will never be the same. New neighbours and all that now.* Mrs Mary Petersen interviewed by Jade Sardien, Zola Jamela, Olivia Abrahams and Nezaam Abrahams

*It is not that easy. Selling your land for peanuts and fighting to get it back ... We were offered by the government that we can claim our land back ... They won't give you your original ground back. The only place I would go back to Constantia is the day when I die and they bury me there. I will go back then.* Mrs Adelah Solomons interviewed by Washiela Alexander, Arlene Velasco, Shaheema Matthews and Yaseen Booranoodien

### For sure I am going back

*I had big hopes [but] so far as today it is about 16 years and nothing has yet materialised – 16 years down ... it is definitely a great feeling to think that one day I will be able to go back. It won't be the same but the thoughts will be there and then I will be near my parents' graves and I can walk to the graveyards and sit there. But the people who lived there with me, most of them have gone.* Mr CW Pietersen interviewed by Tarryn Mey, Inge Stata, Firdous Richards and Marlon Phillips

*Yes, I will go back, yes ... I don't know how long I am going to live but I know for sure I am going back there, when, when I die. They must bury me there because that is my place. I want to lay among my ancestors. It won't be the same because this generation now is our children ... You must be a rich man because now at the moment it is a rich man's paradise. You have to have money and you have to have the way of life.* Imam Ismail Allie interviewed by Mashnoenah Thebus, Crystal Oliphant, Mzothando Witbooi and Tessa Makalima

# 6. Conclusion

Both learners and teachers indicated that their participation in this oral history project has brought about a fresh understanding of past events under apartheid as well as having acquired a set of additional tools with which to interrogate the past. Below are some of the direct responses from learners and teachers.



*Mr Chris Pietersen, a former Constantia resident, explains racial segregation at the cemetery*

## Responses from learners

### What I learnt from the project

*Oral history helps us to interact and even if apartheid is over, life is still difficult for some people. I learnt how to listen to people's stories, to relate to their suffering. There were lots of things about apartheid I didn't know – the sadness when you are being oppressed. This project inspired me to learn about South Africa's history. At school we took forced removals as a joke, as if it never happened, but when we met the people from Constantia, that's when we learnt the real experience of apartheid. There were so many questions I wanted to ask – please give more time for the interview. I also found out that there was a white government at that time.*

*We learnt how to work as a group, collecting important data and conducting an interview. I've learnt that people who were forcibly removed will never gain back what they had; that*

*oral history is more interesting; and to be more patient and to listen to what other people have to say. We should respect one another no matter where we come from. I'd like to ask the government of that time: what did they think, to remove these people from their homes? I would change the lives of those who were removed from their place.*

*I've learnt how people were treated and I've gained confidence to stand up for my rights and interacting with people of different cultures. In future I would talk more often, ask more questions and make more friends. I've learnt to communicate with people I don't know, how to pronounce Xhosa names and a few words.*

### What I enjoyed most

*I enjoyed interacting with other people and the ideas we shared with each other but most of all the diversity – being in one place with people of different races. I enjoyed the second day because we had time to mix and interact with other students of different schools, different cultures and religions – so-called different races. Please can we get together more often, to interact with other learners.*

*It was amazing – fun and sad. I enjoyed working together with other groups. There's no discrimination. This project is good because it will educate the youth and bring us together. At first I was tired and very nervous but I enjoyed being forced to meet new people and pushed outside my comfort zone. It was the best experience I ever had – much better than sitting at home. I enjoyed being part of the project, the skills about interviewing people, and the food.*

*It was interesting travelling around Constantia to know its roots – do the people who live in the big houses know the history of the place? I enjoyed interacting with the ex-residents of Constantia, especially Mr CW Pietersen. They shared their experiences with us and helped us to understand what they went through. My family was forcibly removed and I enjoyed meeting other residents of Constantia because I can share with my family the experience.*

This poem, written by a learner in the project, shows the impact of the oral history interviews.

Yesterday was a shame  
Yesterday may seem like a game  
Yesterday I was striving for fame  
But today I am saving  
The flowing of my blood  
Through my veins,  
Maybe signs of pain  
But our freedom we've gained

I am an African  
And never will my concerns be dropped in a bin  
'cause discrimination I will question

I am a South African

## Forced Removals

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With my mixture of blood

I am a leader  
And I will challenge this world  
With any domination  
I will not be a defector

*Terché April, Fairmount Senior Secondary School*

## Responses from teachers

### Not another workshop

*My first response was "not another workshop" but this was participatory and worthwhile for learners and for us as educators. At first I thought it would be too time-consuming, I have around 53 in a class, but getting first-hand information gave learners and myself more insight – it brought history to life. I must say I enjoyed it.*

### The value of oral history

*Oral history is not just what ouma says, that's just part of it – the project explored oral history and contextualised more broadly. This has built my confidence to work with oral history in teaching and to try it for myself. It was good for learners to be learning from sources besides the teacher and the textbook. Perhaps the most important thing is that the project has demystified the notion that research is for experts only, it has inducted learners into doing research. That's been motivational.*

### The apartheid legacy we need to overcome

*It was good for all of us to get out of the usual environment – we tend to get stuck in the geography that apartheid left us. Grade 11s were only starting school in 1994 – maybe that's why they seem to take apartheid as a matter of long ago. Meanwhile we live with the legacy in our education system, where we live, it's everywhere. Meeting the old people and hearing the inside story of Constantia was a shock for some learners. I think it made them go home and ask questions in their own families. Breaking the silence.*

*The best thing about the project was bringing the youth together across the usual barriers, with a common interest. We need to do that much more. Oral history is a good way in.*

# Educational resources

The following educational resources was used in class and during the training sessions to help learners unpack the topic, formulate with questions and conduct the interview:

## Videos and audiocassette

- Audiocassette "A Knock on the Door": oral testimony of people forcibly removed from various parts of South Africa (Cape Town: IDASA)
- Video "Brown": a young singer traces her family's roots in Constantia and the effects of forced removal (Other-Wise Media)
- Video "Last Supper at Horstley Street" (District Six Museum)
- Video "Cape Town's First Forced Removal – to Ndabeni and Langa" (Department of Historical Studies, UCT)

## Poems and songs

For short poems and words from the heart about life before, during and after forced removals: *Words in the House of Sand: The Writers' Floor of the District Six Museum* (Cape Town: District Six Museum Foundation, 2000) Ask students if they know any songs on the theme of forced removals. Ask rap or kwaito artists in the class to make their own songs. Older songs include "A Piece of Ground" (recorded by Miriam Makeba) and "Meadowlands" (recorded by Sibongile Khumalo and others).

## Autobiography

These personal stories are interesting and very readable. The first three books are available from the bookstall at the District Six Museum at a cost of between R60 and R70.

Ebrahim, N. *Noor's Story: My Life in District Six* (Cape Town: The District Six Museum Foundation, 1999)

Fortune, L. *The House on Tyne Street: Childhood Memories of District Six* (Cape Town: Kwela Books, 1996)

Ngcelwane, N. *Sala Kahle, District Six: An African Woman's Perspective* (Cape Town: Kwela Books, 1998)

Rive, R. *Buckingham Palace: District Six* (Cape Town: David Philip, 1986)

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### Interdisciplinary work

For interdisciplinary work on the theme of forced removals, there are many books of photographs on Sophiatown (for example, by *Drum* magazine photographers, or *Sophiatown Speaks*) and District Six (works by George Hallett, Jansje Wissema, Jimmy Matthews, Jan Greshoff and others). You might like to look at *The District Six Museum Public Sculpture Project*, a well-illustrated book edited by C. Soudien and R. Meyer on sale at the District Six Museum for R35.

### Research – a shortcut

This shortcut is recommended for learners who want to get the most value out of their reading in a short time.

### The District Six Museum

Visit the District Six Museum and/or log on to their website [www.districtsix.co.za](http://www.districtsix.co.za) for an excellent introduction to the history of forced removals. Of course, the Museum focuses on District Six but it also gives a history of forced removals across Cape Town and nationally (on the big display panels along the walls). The Museum is open from 9 a.m. to 3 p.m. on Mondays and 9 a.m. to 4 p.m. on Tuesdays to Saturdays. Phone (021) 461 8745 for information and to book guided tours for school groups.

### Some essential reading

#### *Cape Town in the Twentieth Century*

For an excellent overview of forced removals in Cape Town and memorable stories about specific communities, look at *Cape Town in the Twentieth Century* by V. Bickford-Smith, E. Van Heyningen and N. Worden (Cape Town: David Philip, 1999). This big coffee-table book by three well-known academic historians is very readable and the text is illustrated with photographs, cartoons, maps and drawings, and lively short stories that bring the history to life. (If you'd like to go further back in history, look for *Cape Town: The Making of a City* by the same authors.) Available in libraries, and in bookshops for about R220.

#### *Lost Communities, Living Memories: Remembering Forced Removals in Cape Town*,

If you want a single book that covers the subject of forced removals in more detail, look for *Lost Communities, Living Memories: Remembering Forced Removals in Cape Town*, edited by Sean Field (Cape Town: David Philip, 2001). This is a readable book, based on oral histories of forced removals with a practical section at the end on how to do an oral history project. It is available from major bookshops (about R130) and in some libraries.

It includes chapters by different researchers on Group Areas removals in Cape Town: Windermere, Tramway Road in Sea Point, District Six, Simon's Town, Claremont – though, unfortunately, not on Constantia.

As you read the chapters, you will hear the voices of many people who suffered forced removals and told their stories to interviewers. Also very valuable for educators is the introductory chapter, "Mapping Cape Town: From Slavery to Apartheid", which traces the roots of segregation long before apartheid became law. This chapter places forced removals in their historical context: from Cape Town's first forced removal in 1901, when African residents of the city were forced to move to Ndabeni, and then forced to move to Langa in the late 1920s, right up to Group Areas removals of people classified coloured, starting in the 1960s.



*Handbook for oral history interviewing*

This tiny 20-page booklet is available at R5,00 from the Centre for Popular Memory. It has practical guidelines for planning an oral history project, doing interviews, transcribing interviews, copyright release forms, and so on.

Those who have more time for research should consult the longer bibliography available on the website: [www.ijr.org.za](http://www.ijr.org.za)

## **Interested in oral history research?**

There are two main oral history archives in Cape Town: the District Six Museum Sound Archive in Buitenkant Street in Cape Town, and the Centre for Popular Memory, based at the University of Cape Town.

- Contact these archives if you want to listen to interviews (or read transcripts of interviews) with people you're interested in, or from specific areas, or on specific topics. This is incredibly valuable for research, for community radio – and for the classroom.
- If you have audio or video recordings, photographs or documents that you think should be preserved for posterity, contact one of these archives to see whether they would like to have them. The archive will ask for written permission from interviewees.

*The District Six Museum Sound Archive* has hundreds of hours of audio- and video-taped interviews with people who came through forced removals – people from District Six but also from many other places, such as Protea Village (near Kirstenbosch), Sea Point, Black River, Claremont and Salt River. The archive also contains fascinating material on popular culture in Cape Town, the roots of Cape music, and more. Copies of the tapes and transcripts of interviews from this project with former residents of Constantia will be deposited in the District Six Museum Archive. The interviews will also be available on the website. Contact Bonita Bennett, Collections, (021) 461 8745 or [bonita@districtsix.org](mailto:bonita@districtsix.org)

*The Centre for Popular Memory* (formerly the Western Cape Oral History Project) at the University of Cape Town has an archive of over 1 600 hours of audio- and over 300 hours of video-taped interviews collected since the 1980s, as well as many transcripts. The collection focuses on individual and community life histories of the Western Cape. Areas of interest include popular culture, heritage sites and the environment, forced removals, health and HIV, trauma and violence, and the experience of refugees.

The Centre offers oral history training programmes for individuals and community organisations and works with community radio. For further information contact the administrator, Sharifa Hellaby, [shellaby@humanities.uct.ac.za](mailto:shellaby@humanities.uct.ac.za) or (021) 650 4759; the archivist, Renate Meyer, (021) 650 4758 or [rmeyer@humanities.uct.ac.za](mailto:rmeyer@humanities.uct.ac.za); or the director, Dr Sean Field, (021) 650 2941.

Interested members of the public can access the interviews through the Centre, the Department of Manuscripts and Archives at the University of Cape Town and the website [www.popularmemory.org](http://www.popularmemory.org)

# Project participants

## **The former residents of Constantia who generously agreed to be interviewed**

Mrs Afia Allie, Imam Ismail Allie, Mr Benjamin Davids, Mrs Ellen Deane, Mrs Marie Frans, Mrs Catherine James, Mrs Edith James, Mrs Farida Kherekar and Mr Cassiem Kherekar, Mrs Kulsum Matthews, Mr Christiaan Pietersen, Mrs Mary Petersen, Mrs Mariam Samsodien, Mrs Adelah Solomon and Mr Allie Takay.

## **The teachers and learners who worked together on the project**

### **Fairmount Senior Secondary School**

Mr Cassiem Savahl and Ms Sandra Sauer-Jacobs and learners Ghulshaan Ahmed, Nezaam Abrahams, Mogamat Redhaa Adams, Terché April, Washiela Alexander, Mellisa Collop, Shaheema Matthews, Crystal Oliphant, Yolanda Overmeyer, Rensia Pallais, Jeanee Paulsen, Marlon Phillips, Sherone Roach, Jade Sardien, Natasha Small, Mashnoenah Thebus, Qaasim Town, Arlene Velasco and Charl Williams.

### **Fish Hoek Senior High School**

Ms Tracey Petersen and learners Carima Behardien, Mieke Botha, Christie Cope, Josie Jewiss, Viwe Maqungo, Tarryn Mey, Matthew Olckers and Crystal Rich.



*Former residents of Constantia, learners, teachers and other project managers*

### **ID Mkize High School**

Ms Janine Kaptein and learners Xolani Bunu, Mkhusele Bushula, Zola Jamela, Collin Krwaxa, Tessa Makalima, Themba Marele, Sisonke Mshudulu, Ntomboxolo Msuthu, Yolanda Payi and Bongani Tawu.

### **Lentegeur Senior Secondary School**

Ms Desiree Barnes and Mr Henry Dirkse and learners Olivia Abrahams, Yaseen Booranodien, Colleen van den Berg, Abigail Holm, Melissa Isaacs, Sharia Latief, Tancu Nomthandazo and Firdous Richards.

### **Sinethemba Senior Secondary School**

Mr Lulama Sibiyi and learners Zukisani Booysen, Lungisa Constable, Gracious Diko, Zukile May, Xolisa Mpini, Inga Stata, Mzothando Witbooi and Khanyisawa Zangqa.

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*There are also many examples of readable publications and documentary films – including local ones – that are based on life history/oral history interviews. Many explore important themes in accessible, everyday language. They can become valuable classroom sources and inspire learners to tell their own stories or stories of people they know.*

# Stories op die wind

'n Handleiding vir opvoeders van Noord-Kaapse Volksverhale



'n Gesamentlike projek van die Instituut vir Geregtigheid en Versoening en die Departement van Onderwys, Noord-Kaap Provinsie





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Hierdie handleiding word opgedra aan die storievertellers en leerders wat aan hierdie projek meegewerk het en sodoende 'n klein deel van hul ontasbare erfenis met ons gedeel en geboekstaaf het.

## **Erkenning**

Baie mense het saam gewerk om hierdie handleiding oor volksverhale van die Noord-Kaap tot stand te bring. Die projek se sukses is grootliks te danke aan die 57 storievertellers van Siyanda en Namakwaland.

Die projek is in die Noord-Kaap van stapel gestuur met die samewerking van die Departement van Onderwys en die Departement van Kuns en Kultuur. Jesse Strauss het die teks vir hierdie handleiding geskryf, behalwe die derde hoofstuk wat deur Marlene Sullivan Winberg geskryf is. Sullivan Winberg het ook die teks geredigeer en albei skryfsessies vir mentors en deelnemers gefasiliteer. Daarbenewens is die lesplanne voorberei en geskryf deur Valdi van Reenen-Le Roux en Vernon Titus, op advies van vakadviseurs Garrith van Wyk en Adriane Cloete.

Hierdie handleiding is ontwikkel onder leiding van Cecyl Esau wat die proses in Namakwaland gekoördineer het en Valdi van Reenen-Le Roux wat dit in Siyanda gedoen het. Fanie du Toit het die oorhoofse bestuur behartig.

Ons erken met dankbaarheid die ruim finansiële bydrae van die Finse ambassade asook die Nasionale Departement van Kuns en Kultuur vir hierdie projek.

# 1. Inleiding

Hierdie handleiding is bedoel as gids vir opvoeders van volksverhale in 'n wye verskeidenheid opvoedingsituasies. Volksverhale vorm 'n belangrike band met die verlede. Dit bied ons die geleentheid om die historiese leefwyses van verskillende gemeenskappe, soos byvoorbeeld die San- en Nama-gemeenskappe, beter te verstaan. Deur na die stories te luister, skep ons 'n platform vir daardie stemme wat deur kolonisering en apartheid stilgemaak is. Dit bied ook die geleentheid aan gemeenskappe om mekaar beter te verstaan.

Hierdie handleiding fokus op die Noord-Kaap en beoog om inheemse kennis van die San en die Nama, soos uitgedruk in volksverhale, te verwoord en te erken. Nie net is hierdie stemme lank geïgnoreer nie, maar in vele opsigte eensydig uitgebeeld. Hierdie projek poog om dié beeld te help herstel, maar ook om opvoeders aan te moedig om soortgelyke projekte in hul eie gemeenskappe aan te pak.

## Agtergrond

Die handleiding is die uitkoms van 'n Noord-Kaapse gemeenskapprojek gelei deur die Instituut van Geregtigheid en Versoening. Die doel van die projek was om intensief in twee gemeenskappe te werk en om die uitkomst met die breë gemeenskap te deel. Sodoende hoop ons om 'n geleentheid te skep vir leerders van verskillende agtergronde om uit hierdie ervarings te leer.

Soos die twee vorige handleidings in hierdie reeks, *Pass Laws in the Western Cape* en *Forced Removals – A case study on Constantia*, kan hierdie handleiding 'n nuttige bron vir opvoeders wees. Die handleiding word aangevul deur nog 'n publikasie, 'n bloemlesing in Engels, Afrikaans, Nama en !Nu waarin volksverhale waarna hier verwys word, meer volledig opgeteken is en waarby daar ook 'n CD met lewende opnames van die volksverhale ingesluit is.

Hoofstuk 1 handel oor die oogmerke en inhoud van die projek sowel as oor die projekimplementering. In Hoofstuk 2 word stories as 'n voorbeeld van ontasbare erfenis bespreek om die verband tussen ontasbare en tasbare erfenis te ondersoek. Die aard van volksverhale word in Hoofstuk 3 bespreek. Hoofstuk 4 bied 'n kernagtige historiese agtergrond van Namakwaland en die oorlewering van volksverhale. Hoofstuk 5 bevat die lesplanne vir onderskeidelik Geskiedenis, Huistaal (Afrikaans) en Lewensoriëntering. Assesseringsgidse vir die lesplanne sal op die Instituut vir Geregtigheid en Versoening se webwerf geplaas word: [www.ijr.org.za](http://www.ijr.org.za).

Die handleiding bied 'n kernagtige fokus op verskeie onderwerpe:

- 'n Historiese konteks vir die ontwikkeling van volksverhale, byvoorbeeld in die storie "Diamond

- Cloetes" (bladsy 96) wat onder meer met verdrukking en uitbuiting verband hou;
- die verband tussen die mens, dier en omgewing in stories soos "Karlentjie" (bladsy 91) en "Groot slang";
  - die manier waarop waardes in gemeenskappe oorgedra word in byvoorbeeld vermaakverhale soos "Volstruis en Skilpad" (bladsy 90);
  - die manier hoe kinders opgevoed kan word deur volksverhale. Die storie "Groot slang" was byvoorbeeld daarop gemik om kinders te leer om water spaarsaamig te gebruik omdat dit 'n skaars bron is, maar terselfdertyd word daarop gesinspeel dat water ook gevaarlik kan wees.

Die handleiding sluit ook 'n aantal lesplanne in wat opvoeders kan help om volksverhale in die konteks van die kurrikulum te gebruik.

## Die kurrikulum

Kennis omtrent die kuns van storievertel lê na aan die hart van die kurrikulum. Hierdie soort kennis word Inheemse Kennisstelsels (IKS) in die Nuwe Kurrikulumverklaring (NKV) genoem, wat deur die huidige graad 10's gevolg word en in 2007 en 2008 onderskeidelik vir die graad 11's en 12's ingestel gaan word. Storievertel vorm dus 'n integrale deel van die NKV. In Geskiedenis word daaraan aandag gegee in Leeruitkoms 4, wat oor erfenis handel. In hierdie leeruitkoms word aandag gegee aan die belangrikheid van stories en legendes as 'n erfenisskat. In die kurrikula vir tale word daar veral aan storievertel aandag gegee in Leeruitkoms 1, wat oor praat en luister handel. Dit word ook in Leeruitkoms 3 gedek. In Asseseringrigslyne kry storievertel ook aandag, want daar word in die taalkurrikulum van leerders verwag om verhalende opstelle te kan skryf, en in Geskiedenis om 'n erfenistaak te doen. Hierdie handleiding kan dus nuttig aangewend word, aangesien die leerders oor die stories en legendes wat hierin voorkom kan skryf. Hulle kan egter ook dieselfde werkswyse volg om deur storievertellings vanmelewe se legendes op te diep.

## Die proses

### Opleiding

Dit is nie 'n eenvoudige proses om mondelinge erfenis betroubaar op te teken nie. In hierdie geval het altesame agt skole in Namakwaland en die Siyanda-streke, naamlik Steinkopf, Komaggas, Okiep, Concordia, Springbok, Kharkams, Rietfontein en Kakamas aan die projek deelgeneem, asook gemeenskapswerkers van tien organisasies. Storievertellers van die betrokke dorpe is geïdentifiseer en die leerders moes onderhoude met hierdie persone voer. Deelnemers is opgelei in die metodes en tegnieke van mondelinge navorsing, en die opleiding het die klem veral laat val op die volgende aspekte:

- wat mondelinge geskiedenisnavorsing is;
- die verskil tussen mondelinge geskiedenis en mondelinge tradisie;
- die opstel van 'n onderhoudsgids met oop en



*Leerders wat aan stories werk.*

## Stories op die Wind

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geslote vrae;

- praktiese wenke vir die inwerkingstelling van so 'n projek;
- oefensessies met 'n band- of digitale opnemer; en
- skryfwerksessies oor hoe die transkripsie van die klankopname van 'n onderhoud gebruik kan word in die skryfproses.

Ter selfdertyd en ter voorbereiding van die skryfproses, is mentors, opvoeders en gemeenskapswerkers se skryfvaardighede geslyp deur 'n professionele skrywer en deskundige op die gebied van volksverhale.

### Voor die onderhoud

Voor onderhoude kon plaasvind, het deelnemers met potensiële storievertellers in verbinding getree en hulle oor die volgende aspekte ingelig:

- die aard van die projek;
- wat van die storieverteller verwag kan word;
- wat die storieverteller van die deelnemer kan verwag;
- die toestemming van die storieverteller vir die opname van die storie en die gebruik daarvan vir opvoedkundige doeleindes; en
- die datum, tyd en plek vir die onderhoud.

### Die onderhoude

Die onderhoude het op verskillende dae en verskillende tye plaasgevind:

- die geïdentifiseerde storievertellers het gegaan na die plek waar die onderhoude gevoer word; en
- die deelnemers het die onderhoude met storievertellers gevoer en dit met 'n digitale opnemer opgeneem.

Gedurende die onderhoud of onmiddellik daarna het die deelnemers notas oor die volgende geskryf:

- die hooftrekke van die vertelling;
- wie die storie oorspronklik aan die storieverteller vertel het, of waar hy of sy daarvan gehoor het;
- wanneer stories gewoonlik vertel is;
- waar (plek/omgewing) die storieverteller gebore is en grootgeword het; en
- hoe sy/haar familie geleef het en wat hulle gedoen het om 'n bestaan te maak.

### Ná die onderhoud

Na die onderhoud het die deelnemers 'n geleentheid gekry om na die opnames te luister en in sekere gevalle het hulle besluit om 'n tweede onderhoud te voer omdat die eerste onderhoud onvoldoende was. Die transkripsies van onderhoude in hierdie projek is deur 'n professionele transkribeerder gedoen, maar die onderhoude kan ook deur deelnemers getranskribeer word. Die transkripsies van onderhoude word deur deelnemers gebruik om aan die hand daarvan hul stories te skryf. Die gebruik van digitale opnemers het die deelnemers in staat gestel om 'n kopie van die klankopname sowel as die transkripsie te gebruik om hul stories te skryf.

## Die skryfproses

Die opskryf van mondelinge erfenis is meestal 'n sosiale proses waarin insigte gedeel word en saam opgeteken word. Die deelnemers het drie geleenthede gekry om hul geskrewe stories te verbeter, waarna al die stories deur 'n sentrale redigeringsproses geneem is.

Die projek het meegebring dat deelnemers die onderstaande skryfvaardighede kon ontwikkel:

- basiese skryfvaardigheid;
- die raadpleeg van die transkripsie asook die klankopname as navorsingsmateriaal regdeur die skryfproses;
- die ontwikkeling van 'n intrige (storiëraamwerk);
- funksionering in kleiner groepe met 'n mentor / begeleier wat gereeld terugvoering gegee het;
- 'n geleentheid om hul eie skryfwerk te evalueer en krities te herskryf;
- geleentheid om geskrewe stories aan 'n gehoor te vertel; en
- verdere ontwikkeling van die storie gegrond op mondelinge terugvoer.



*Leerders bespreek die raamwerk van hul stories met fasiliteerder.*

Hierdie soort proses bied interessante moontlikhede in skole. Die geskiedenisopvoeder kan byvoorbeeld taalopvoeders vra om skryfsessies aan te bied waarin die finale stories saamgestel kan word. Dié werkwyse bevorder die integrasie van vakke, en is 'n gulde geleentheid om gebruik te maak van portuuronderrig ("*peer learning*") waarin leerders mekaar in die skryfproses help.

## 2. Volksverhale is deel van ons erfenis

Die uitdaging waarvoor Suid-Afrikaners deesdae te staan kom, is om seker te maak dat die tasbare én die ontasbare erfenis van alle mense voldoende erkenning geniet. In die verlede is hoofsaaklik tasbare erfenis gedenk in museums en deur die oprig van standbeelde. Die herdenking van ontasbare erfenis is egter tot die spesifieke gemeenskappe beperk, en dit is miskien 'n rede waarom museums nog nie aandag aan Suid-Afrikaanse volksverhale gee nie. Daar is egter 'n noue verband tussen tasbare en ontasbare erfenis. Die koestering as erfenis van die eindelose panne van die Kalahari sal byvoorbeeld nie volledig wees sonder die stories oor die panne waarmee die inwoners van die Kalahari so goed bekend is nie. So sal Mnr. Bot, die eienaar van Klipkolk en die Majestic Lodge in Klein Mier, besoekers wat op die panne wil gaan ry, waarsku dat die sandstorms wat daar voorkom motoriste kan laat verdwaal, en mense ook in besonderhede kan vertel van al die inheemse plante wat op die panne voorkom.

### Omskrywing

Tasbare erfenis is wat 'n mens kan sien en voel, ontasbare erfenis daarenteen kan 'n mens nie met jou hande voel nie. Voorbeelde van tasbare erfenis sluit in monumente, artefakte en natuurlike erfenis soos berge en eilande. Ontasbare erfenis word gewoontlik van geslag tot geslag oorgedra deur middel van vertellings, musiek en die oordrag van inheemse kennis. Die verwantskap tussen tasbare en ontasbare erfenis word duidelik in volksverhale gedemonstreer. In volksverhale speel 'n spesifieke plek en alledaagse gebeure eie aan daardie plek en gemeenskap 'n groot rol in die verhaal. In die volksverhaal "Die drie Christelike manne" (bladsy 78) lig die storieverteller die luisteraars byvoorbeeld in dat die drie mans hul brood en water in hul bladsakke gepak het voordat hulle op die reis vertrek het. Die verhaal self is 'n voorbeeld van ontasbare erfenis, maar die "bladsak" waarna verwys word, is 'n artefak (tasbare erfenis) wat gesien en gevoel kan word. In baie van die verhale beskryf storievertellers die plantegroei of landskap wat deel uitmaak van die tasbare erfenis. In party stories praat die storieverteller van reën- of beswymingsdanse ("trances") wat plaasgevind het. In ander verhale beskryf die storieverteller die eertydse musiek wat deur die San gemaak is. Dit is alles voorbeelde van ontasbare erfenisbronne.



*Pan naby Philandersbron.*

Opvoeders kan leerders vra om 'n lys saam te stel van die ontasbare erfenisbronne (musiek, tradisies en seremonies) wat deur hul families beoefen word. Hulle kan ook die voorbeelde van ontasbare erfenisbronne in verband bring met tasbare erfenisbronne. Byvoorbeeld: 'n Nama-huwelikseremonie (ontasbaar) kan verband hou met 'n trourok (tasbaar) wat steeds in die familie se besit is.

## **Openbare voorstellings: Wie se erfenis?**

Standbeelde en museums word dikwels deur maghebbers gebruik op maniere wat tot hul eie voordeel strek. Dit gee uitdrukking aan hul erfenis. Voor 1994 is monumente in verskeie Namakwalandse dorpe soos Pofadder en Springbok opgerig om die Groot Trek te herdenk. Langs die pad tussen Calvinia en Nieuwoudtville is byvoorbeeld 'n monument opgerig om die einde van die Suid-Afrikaanse Oorlog te herdenk. Ná 1994 is net buite Calvinia ook 'n monument opgerig vir Abraham Esau, wat as Kleurlingleier in die Suid-Afrikaanse Oorlog die opstand teen die Boere gelei het. Hy is wreed deur die Boere doodgemaak.

Die erfenis (tasbaar en ontasbaar) van die meeste inheemse mense is voor 1994 verwaarloos en tans is daar nie veel erfenisterreine in Namakwaland nie. Daar is wel enkeles soos Kinderlê naby Steinkopf, waar 32 Nama-kindere deur die San vermoor is toe hul ouers kerk toe was. Besondermeid is ook 'n erfenisterrein in die Steinkopf-gebied. Daarteenoor is daar ná die simboliese herdenkingstrek van 1938 Voortrekkermonumente in baie dorpe opgerig waardeur wit mense die gedagtenis aan hul voorgelagte in stand hou.

Die geskiedenis van die inheemse mense getuig ook van helde, soos Klaas Pofadder van Pofadder. Hy het uit 'n geslag leiers gekom wat reeds in 1870 op Robbeneiland as politieke gevangenes aangehou is. As Pofadder 'n erfenispark kry, moet die standbeeld van Klaas Pofadder ook daar staan. Op Pella was daar ook leiers wat vereer kan word, en so kan mens aangaan. Elke dorp het sy leiers – waarom nie almal vereer wat dit toekom nie? So 'n stap kan van onskatbare waarde vir nasiebou en versoening wees.

Elke dorp het sy eie helde en heldinne en sy eie stories oor sy leiers. Bestaande straatname weerspieël soms die name van leiers. Gaan doen navorsing oor die bestaande straatname. Is julle tevrede met hierdie name, of is daar ander leiers wie se name ook as straatname gebruik kan word?

## **Hoe behoort ontasbare en tasbare erfenis gedenk te word?**

Maar wat van erkenning aan volkstverhale as 'n erfenisbron soos wat erkenning verleen word aan 'n fisieke terrein? Het volkstverhale en legendes nie dieselfde waarde as monumente en erfenisterreine nie? Het dit nie hoog tyd geword dat ons besef dat volkstverhale en -legendes net so 'n belangrike deel van ons erfenis as museums en erfenisterreine is nie? Sal die statusverandering van volkstverhale en -legendes nie juis lei tot die oorlewing van hierdie kritiek belangrike deel van ons verlede, hede en toekoms nie? Hoekom oorleef baie monumente en die boodskap wat daardeur oorgedra word? Oorleef hulle nie juis omdat dit iets konkreet is wat deur mense besoek kan word nie? Is dit nie van uiterste belang dat volkstlegendes ook dieselfde status as museums moet kry nie? Het dit nie juis sin om volkstverhale se status te verhoog nie? 'n Mens kan tog nie 'n museum met jou saamdra nie, maar jy kan met groot gemak 'n CD of DVD van volkstverhale by jou hou en so in aanraking daarmee bly.

Volkstverhale en -legendes kan ten opsigte van erfenis nie dieselfde status as monumente en erfenisterreine kry nie. Stem jy daarmee saam? As volkstverhale en -legendes dieselfde wetlike status as monumente en erfenisterreine kry, sal dit nie juis tot 'n ongekennde opbloei van die vertelkuns en verhaalkuns lei nie? Sal dit nie juis daartoe lei dat 'n inherente deel van ons erfenis vir die nageslag behoue bly nie? Loop ons nie juis die gevaar dat volkstverhale en legendes sal uitsterf en dinosourusse van ons verlede word nie? Debatteer hierdie punt.

## *Stories op die Wind*

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Tasbare en ontasbare erfenis komplementeer mekaar. Dikwels word ontasbare erfenis op 'n tasbare wyse voorgestel. Die stories van Abraham Esau en die monument wat hom vereer, is 'n voorbeeld van dié verhouding. Ontasbare erfenis kan uitgebou en herdenk word deur 'n storiefees.

Waar daar mense is, moet daar geskiedenis wees, en waar daar geskiedenis is, moet daar stories wees, en waar daar stories is, moet dit vertel word...



# 3. Volksverhale dra waardes oor

Storievertelling is die mens se oudste manier van onderrig. Lank voordat ons geskrewe literatuur ontwikkel het, was daar 'n storie vir elke lewensles, vir jonk en oud. Waar daar nie 'n storie bestaan het vir 'n probleem of uitdaging nie, het mense 'n nuwe storie geskep om die gebeurtenis te verwerk.

Tradisionele gemeenskappe was vol goeie storievertellers en leermeesters. Stories was gemeenskaplike eiendom en nie private besittings nie. Die ou San-mense het gesê dat hul "kukummi", hul stories, op die wind dryf, en van mens tot mens en plek tot plek waai. Met elke vertelling het die storie 'n nuwe lewe, element of betekenis gekry. Orale literatuur was 'n lewende inheemse kultuur.

Stories was dikwels 'n formele ervaring in 'n gemeenskap. Elke ritueel het sy eie verhale gehad wat op spesifieke tye en plekke plaasgevind het. Hierdie literatuur is van geslag tot geslag oorgedra en ontwikkel. Dit was die mens se mondelinge biblioteek.

Net soos ons vandag verskillende genres in ons geskrewe literatuur het, was daar ook verskillende soorte stories in die tradisionele literatuur. Met 'n bruilof, byvoorbeeld, was daar 'n storieles oor die waardes wat in 'n suksesvolle verhouding gerespekteer moet word. In San-stories bring die hasie waardevolle boodskappe van die maan af, en diegene wat nie na die hasie se boodskappe luister nie, word gestraf en lei dus 'n ongelukkige gesinslewe.

In die storie "Bobbejaan en Springbokkie", (bladsy 58), lei hierdie twee se uiteenlopende behoeftes uiteindelik tot die einde van hul verhouding. Die onderliggende boodskap is dat twee mense dieselfde waardes moet deel om 'n gelukkige huwelik te hê.

Oorgangsverhale het sielkundige en ook praktiese lesse ingehou. Interessante jagterstories gaan byvoorbeeld oor hoe 'n jong man sy eerste eland geskiet het en verduidelik die sosiale en spirituele waardes daaraan verbonde. Die storie se temas leer die jong man hoe om 'n volwasse rol in die gemeenskap te speel. In die Nama-kultuur is daar vandag nog voorbeelde van "hok-stories". Gedurende 'n meisie se eerste maandstonde is sy in afsondering in die rituele hok of hut gehou. Hier het sy deur middel van allerhande inheemse rituele, liedere en stories haar nuwe rol as vrou leer ken. Die stories en liedere was dus 'n brug tussen kind- en vrouwees.

Historiese verhale het ook 'n gemeenskap se oorsprong verduidelik en hul identiteit versterk. Die Namakwalandse verhaal "Die drie Christelike manne" (bladsy 78) is 'n voorbeeld van 'n storie wat historiese elemente bevat en vanuit 'n godsdienstige oogpunt vertel is.

So ook het genesingsverhale spesifieke kennis oorgedra en die verhouding tussen geslagte van

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tradisionele genesers versterk. Ons dink aan die storie van die San se godola-plant, 'n soort groen spinasie-plantjie wat inheems is aan Angola en saam met die mense deur Suider-Afrika getrek het omdat die mense dit gebruik het om hulle gesond te hou en maagsiektes te genees.

Natuurbewaring is 'n sterk tema in ons volksverhale. Waterbronne, byvoorbeeld, is dikwels skaars in Afrika en het dus talle mitologiese stories oor respek, bewondering of vrees ontlok. Die gewilde Noord-Kaapse stories oor die skrikaanjaende groot slang wat in die water woon, met sy blink voorkop is 'n goeie voorbeeld.

Daar is ook stories oor hoe die mens net genoeg hout mag neem, of nie sommer voëls vir die pret mag skiet nie. Hierdie volksverhale het van geslag tot geslag "op die wind gewaai" en so is aan almal vertel hoe die mens gestraf word as hy die natuur misbruik. By die Moloporivier vang die groot slang jou as jy durf waag om die water sonder sy toestemming te gebruik. In die Kalahari bloei die boom se hart as jy sy takke afbreek. Die gees van die boom vloei in jou gees in en dan begin jou arms bloei. Die pam-pam-voël fluit sy boodskappie aan die jagter: "Neem net een van my veertjies vir jou pyl, anders is daar nie meer vere ná die volgende volmaan nie."

Natuurstories was 'n konstante herinnering daaraan dat die mens en die natuur 'n verhouding met mekaar het; dat hulle 'n spirituele en materiële ekologie deel en dus van mekaar afhanklik is. Die Nama-mense lewe al amper 2 000 jaar lank in die Richtersveld met hul vee. In hierdie onherbergsame omgewing groei daar nog steeds die wêreld se grootste natuurlike versameling vetplante. Dit getuig van hierdie kultuur se vermoë om natuurbewaring toe te pas. Hul stories was deel van hul natuurbewaring en onderrigmetodes.

Oorsprongverhale of -mites het die verhouding tussen die elemente van die natuur ondersoek en simbolies voorgestel. Onder meer is die mens se eeu oue fassinering met die oorsprong van die wêreld in kleurrike verhale oortel. Die "Boesman se Son" is 'n voorbeeld van hoe mense die oorsprong van die son op 'n mitologiese manier probeer verduidelik het.



*Kokerbome naby Garies.*

Vermaaklikheidsverhale soos "Volstruis en Skilpad" (bladsy 90) het ook sosiale waardes uitgebeeld. Skilpad wen die resies omdat hy en sy familie saamwerk. Volstruis verloor omdat hy so hardkoppig en eiewys is. Die verhaal oor die "Meermin" (bladsy 51) handel onder meer oor die gierigheid van mense.

Ons kan dus sien dat die verlies aan ons inheemse verhale 'n geweldige verlies aan kulturele kennis en waardes is.

### Sonder grond en sonder stories

In Suid-Afrika, soos ook elders in die wêreld, het die geskiedenis van grondbesit 'n regstreekse verband met inheemse kennis. "Ons kon nie ons ou stories vertel nie, want ons bome en plante was nie meer om ons nie." Piet Witbooi van Riemvasmaak in die Noord-Kaap verduidelik hoe hulle hul stories verloor het toe die Suid-Afrikaanse Weermag hul grond in besit geneem het. "Ons het baie verloor. Die stories het ook verlore geraak. Hoe vertel jy 'n storie oor 'n kokerboom aan 'n kind wat nog nooit een gesien het nie? Hoe vertel jy die storie van die Moloporivier as daar geen rivier om jou is nie? Die storie van die witkruisarend in die berg of die afkopperd by die groot klip, die rooi rivierklei wat goed is vir sonbrand? Nee, hulle het ons stories ook weggevat."

Ons reg tot inheemse volksverhale en ons reg tot ons grond loop hand aan hand. Die grondherstelproses in Suid-Afrika het ook betrekking op ons inheemse kultuur. Volksverhale is 'n belangrike deel van ons erfenis.

### 'n Brug tussen orale en geskrewe literatuur

*Stories op die wind* is 'n versameling stories wat leerders, onderwysers en ouers gedokumenteer het. Gedurende werksessies het die jong mense nuwe betekenis in die stories gevind en dit in geskrewe literatuur omgeskep. Hulle het dus die verband tussen tradisionele, orale literatuur en moderne, geskrewe literatuur oorbrug. Elke element van die intrige, metafoor en simbool is afgestof en ondersoek en die verlore elemente is weer bygevoeg. Inheemse simbole en verwysings is nagevors en nuwe weergawes is geskep. Sommige Westerse name het weer hul oorspronklike inheemse name teruggekry en plante het weer hul plaaslike name gekry. Die stories in hierdie versameling getuig dus van die herstel van regte tot inheemse kennis; die viering van inheemse kultuur.

### Universele temas: Wat maak 'n storie inheems?

Dit is interessant om kultuur-spesifieke temas in volksverhale van verskillende tye en plekke dwarsoor die wêreld te ondersoek. Een van die geheimsinnigste kultuurverskynsels is dat dieselfde soort stories en dieselfde temas dwarsoor die wêreld voorkom in plekke en kulture wat nooit met mekaar in kontak was nie. Daar is byvoorbeeld merkwaardige ooreenkomste tussen die 17<sup>de</sup>-eeuse Duitse sprokie "Rooikappie" en die Nama se "Karlentjie" (bladsy 91). Hierdie universele temas, simbole of figure word "argetipes" genoem. Aspoestertjie-temas kom ook voor in stories uit Asië en Afrika. Die Skandinawiese trol het dieselfde eienskappe en rol as Afrika se tokkelos of die Noord-Kaapse mensvretertjie. Die antieke fabels van die Griekse skrywer Aesopus weerspieël baie van die ou San-stories se dieremanewales. "Jantjie Rooiklaas" van Kharkhams is 'n klassieke werkersklasstorie en die ekwivalent van die Middeleeuse Europese verhaal "Robin Hood". Die verskil is net dat Jantjie Rooiklaas soos 'n Oosterse djinni ("genie") van vorm kan verander en mense so om die bos lei.

Wat maak 'n storie inheems of universeel? Daar is 'n baie fassinerende teorie oor hoekom die wêreld se volksverhale universele temas en patrone deel, en daar is ook baie literatuur oor hierdie onderwerp. In Suid-Afrika weet ons byvoorbeeld dat inheemse stories dikwels deur die Europese volksverhale beïnvloed is en ook andersom, soos wat die stories oortel is en "op die wind gewaai" het. Baie van hierdie stories is honderde en dikwels duisende jare oud en het oorloë, natuurrampe en kulture oorleef. Daar is dus geen oorspronklike, korrekte weergawe of spesifieke skrywer van 'n tradisionele

## Stories op die Wind

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storie nie. Die patrone, temas en argetipiese karakters deel 'n universele menslikheid en word dikwels (maar nie altyd nie) kultuur-spesifiek in die oorvertelling.

### Dieper betekenis: Waaroor gaan 'n storie?

Omdat volksverhale die menslike ervaring deur simbole en argetipes verteenwoordig, is daar eidelose ruimte vir die interpretasie van 'n storie. Agter die verhaal, as jy die verhaal sien as die aaneenskakeling van gebeure in 'n storie, is daar dikwels 'n ingewikkelde netwerk van simbole en verwysings wat 'n mens die onderliggende of dieper betekenis kan noem. Die Bybelse gelykenis van Die Saaier in Mattheus 13 of die Tien Maagde in Mattheus 25 is goeie voorbeelde van hoe 'n verhaal of die oppervlak van 'n storie 'n dieper simboliese betekenis kan hê.

In die Noord-Kaapse storie "Karlientjie" (bladsy 91) en ook in "Die Mensvretertjie", ontmoet ons 'n verdwaalde dogtertjie wat met die hulp van die woud se diertjies gevare die hoof bied en haar weg terug huis toe vind. Karlientjie se reis deur die woud is simbolies van die gevare wat kinders kan teëkom as hulle ver van 'n veilige plek afdwaal. Die diertjies en die rivier in die storie is simbole van 'n gesonde en veilige verhouding tussen mens, dier en natuur.

Ons kan hierdie storie op drie vlakke interpreteer:

Verhaal	Struktuur of patroon	Simboliese betekenis
Karlientjie verdwaal.	Protagonis/heldin is in gevaar.	Karlientjie is simbool van weerloosheid en onskuld.
Karlientjie en padda help mekaar.	Diere help mens om probleme op te los.	Padda is simbool van spirituele hulp.
Sy en poukuiken help mekaar.	Genesing vind plaas deur samewerking.	Poukuiken en Karlientjie is simbool van samewerking tussen mens en natuur.
Mensvretertjie vang haar.	Die antagonis bedreig die heldin.	Mensvretertjie is simbool van boosheid en gevaar.
Diertjies help haar ontsnap.	Natuur help heldin na veiligheid.	Diere en rivier (natuur) is simbool van veilige oplossings.
Sy is weer veilig tuis.	Goed oorwin kwaad.	Huis is simbool van veiligheid en bewaring.

Wanneer ons na die struktuur of patroon in die middel kyk, kan ons sien hoe universele patrone en temas in plaaslike vorms gestalte kry. Ons kan ook sien dat dit moontlik is om vanuit hierdie patrone nuwe stories te skep.

Daar is 'n herlewing in baie wêreldkulture van inheemse mense se volksverhale. *Stories op die wind* is 'n versameling Noord-Kaapse stories wat deel is van hierdie wêreldwye beweging om weer ruimte te bied aan inheemse kulture, hul inheemse regte te herstel en tradisionele elemente weer te betrek by die hedendaagse opvoedingsituasie. Op hierdie wyse word opvoeders, hul leerders en die gemeenskap bewaarders van hul kultuur.

# 4. Volksverhale as deel van die geskiedenis

Hierdie kort historiese agtergrond oor die Noord-Kaap is beperk tot die rol van volksverhale in bepaalde gemeenskappe.

## Die oorsprong van volksverhale

Alhoewel die inheemse mense van Suid-Afrika nie hul geskiedenis te boek gestel het nie, beteken dit nie dat hul geskiedenis en erfenis nie oorleef het nie. Ten spyte van politieke struikelblokke het die mense se stories, en tot 'n sekere mate die kuns van storievertel, die pre-koloniale, koloniale en apartheidstydperke oorleef. As gevolg van mondelinge oorlewering is hul erfenis in die vorm van stories, musiek en speletjies van geslag tot geslag oorgedra.

Maar soos die titel van die handleiding aandui, waai stories op die wind en daarom is dit moeilik om die oorsprong van 'n storie vas te stel. Soos die Khoekhoe en San gereis het, het hul stories ook saamgereis. Van dié stories het agtergebly en ander het verder gereis. So is dit oor die jare vertel en oorvertel.

In hierdie projek kan ons nie seker wees of die oorsprong van 'n volksverhaal wel van 'n spesifieke groep soos die San-, Nama-, Namakwa- of Griekwa-gemeenskappe is nie. Terwyl die oorsprong van sommige volksverhale, soos byvoorbeeld "Volstruis en Skilpad" (bladsy 90) uit enige San- en Khoekhoe-gemeenskap kon kom, is daar tog stories wat wel leidrade van die oorsprong daarvan verskaf. In die storie "Die Afkopman wat met jou praat" (bladsy 82) vertel die storieverteller van 'n Nama-held wat gesterf het in 'n skermutseling tussen die Nama en die San. Omdat die afkopman in die storie as 'n Nama-held beskryf word, kan ons aflei dat hierdie storie in die Nama-gemeenskap oorleef het.

## Die doel van kukummi

Storievertel is 'n kuns wat deur inheemse mense vervolmaak is. Dit is gebruik in die dae toe daar nog nie radio's, televisie en rekenaarspeletjies was nie. Toe is daar saans langs die vuur, of by die stoof, in die jagveld of gedurende belangrike rituele baie tyd aan stories afgestaan. Hierdie stories het oor die mense se geskiedenis gehandel, hul kultuur, toekomsprojeksies, erfenis en legendes. In die Khoekhoe- en die San-gemeenskappe is daar soms tot laataand stories vertel. Na 'n suksesvolle jagtog het die jagters geesdriftig en in die fynste besonderhede die jagtog oorvertel. Selfs gedurende die tradisionele danse is die stories geesdriftig met handgebare vertel.

Die San is goeie vertellers en storievertel was 'n belangrike deel van hul kulturele gebruike. Hulle het volksverhale van geslag tot geslag oorvertel. In die bekende Bleek-versameling wat tussen 1850 en 1900 oor die !Xam opgestel is, is baanbrekerswerk oor die San gedoen. Dit het ook aan die lig gekom

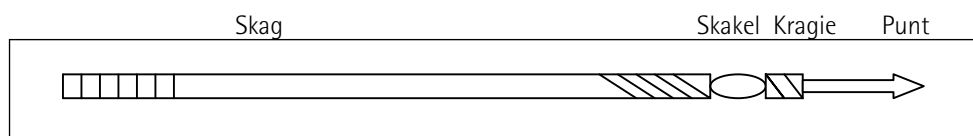
dat die San hul eie woord vir storievertel het. Dit staan as "kukummi" bekend. Hulle het aanvanklik wydverspreid in Suid-Afrika gewoon, daarvan getuig die rotstekeninge wat feitlik oor die hele land aangetref word. Hulle het in klein groepe gewoon, en hierdie groepe het soms oor en weer gekuier. Sulke kuiery het altyd tyd gemaak vir "kukummi". Dan is daar met groot oorgawe gesels. Met hierdie geleenthede is nuus oorgedra, soos wat die televisie en ander media dit vandag doen. In ander inheemse Afrika-kulture is nuus soms deur middel van tromme oorgedra. Mense wat ver van die tromslaners af was, kon dus ook na die boodskap luister deur dit van die tromslae af te lei.

### Volksverhale in jag

Kukummi het nie net oor nuus gehandel nie. Onderwerpe soos historiese gebeure is ook so oorgedra. Kukummi is ook gebruik om uiters belangrike lewenslesse by kinders tuis te bring. So is die kinders geleer dat hulle die gesagstrukture moes respekteer. Hulle is geleer om mekaar en volwassenes te respekteer en verdraagsaam te wees.

Met die kukummi het die San ook oor hul helde gepraat. Dit is hoe die kinders geleer het dat as 'n leeu een van die San-jagters gevang het, dit die taak van die groepleier was om wraak te neem. Hy moes met een enkele pyl die leeu gaan soek en doodskiet. Die leeu se vel sou aan sy volgelinge bewys dat hy wel die leeu doodgeskiet het. Daar is soms vertel van die "Groot Jagters" wat, in gevalle waar leeus byvoorbeeld ander jagters gevang het, op tot soveel as drie leeus moes wraak neem. Die "Groot Jagter" het dan 'n uitmergelende stryd gehad om die leeus op te spoor en een ná die ander met akkurate pyle dood te skiet. Ná vele sonne en mane het die "Groot Jagter" weer by sy groep uitgekom met drie leeus se velle. So is ook soms aan die kinders deur kukummi kennis oorgedra oor hoe 'n pyl vervaardig word en wat die funksie van elke deel van die pyl is.

#### Voorstelling van 'n San (Boesman) se pyl.



Die pyl bestaan uit 'n skag, skakel, kragie en pylpunt. Die agterste deel staan bekend as die skag. Die skag word met die skakel aan die kragie van die pyl verbind. Die kragie is weer met die pylpunt verbind. Elke deel het 'n bepaalde doel gehad. Die skag is nodig om die pyl vorentoe te dryf. Wanneer die pyl sy teiken getref het, het die skakel verseker dat die pylpunt en die kragie in die prooi agterbly. As die skag nie afval nie, kan die prooi maklik die pyl afskud voordat die gif begin werk het. Die mans het hoofsaaklik met pyl en boog gejag. Die boogsnare is van dieresenings gemaak en die boog self is uit hout vervaardig.

In die verlede was die San-manne die jagters en die vroue het veldkos versamel, hoewel hierdie rolle soms gedeel is. Vleis van diere het ongeveer een derde van die totale dieet opgelewer. Twee derdes van die dieet het uit veldkos bestaan wat bessies, heuning, wilde vrugte, bolplante, ens. ingesluit het. Deur kukummi is die kinders van kleins geleer watter veldplante giftig is en watter geeët kan word.



'n San-hut te Andriesvale.

Vanweë hul nomadiese leefwyse het die San nie permanente huise gebou nie, maar eenvoudige grashuise wat afgebrand is wanneer hulle na 'n nuwe gebied verskuif het. Met die verloop van tyd het hierdie leefwyse, weens verskeie mense se aanspraak op grond, konflik met veeboere en ander groepe, soos die Namakwas, die Basters en blankes, veroorsaak. Die San het voortdurend aanvalle op die veeboere geloods om hulle so te ontmoedig om hulle op hul grond te vestig. Die San se weerstand is toe met kommando's gebreek, want hul pyle en boë was nie opgewasse teen die veeboere se gewere en perde nie.

Soos die San se leefwyse verander het, het dit 'n impak gehad op die manier hoe hulle hul stories vertel het. Alhoewel hierdie stories vir geslagte oorgedra is, bestaan daar die moontlikheid dat die stories afgewater is, en fasette verloor of bygekry het. Dit is ook waar dat 'n storie in die oortelproses sekere aspekte kan verloor of bykry.

### Storievertel as deel van daaglikse lewe

Die Namakwas is 'n Khoekhoe-groep wat ná die San in die Namakwaland-gebied ingetrek het. Namakwaland is na hulle vernoem. Hulle was semi-nomadies en het nie baie van die San verskil nie. Die enigste werklike verskil tussen die San en die Namakwas is die feit dat die San primêr jagter-versamelaars was en die Namakwas weer hoofsaaklik veebesitters. Net soos die San was die Namakwas ook goeie storievertellers.

Die Namakwas en die Nama het dieselfde voorouers. Volgens die Elphick-teorie was hulle een groep wat saam getrek het. In die Karasburg-gebied in Namibië het die groep in twee verdeel. Die Namas het hulle noord van die Oranjerivier gevestig en die Namakwas suid. Later het van die Nama ook deur die rivier getrek en hulle suid van die rivier gevestig.

Hulle was dus van die eerste permanente inwoners van Namakwaland. Die Namakwas het in matjieshuise (rondehuise) gewoon. Basters en blankes het ook later in soortgelyke matjieshuise gewoon, en soos die naam aandui, is die huise met rietmatjies oordek. Die Namakwas was veeboere van Namakwaland en het soms hul vee so ver as die Olifantsriviervallei (die Clanwilliam-Citrusdal-omgewing) laat wei. Hulle het groot troppe vetstertskape, langhoringbeeste, bokke en pak-en-ry-osse besit. Later het hulle ook donkies, muile en perde by hul kuddes gevoeg. Rykdom is in veegetalle gemeet en dit was niks snaaks om Namakwa-veeboere te kry wat tot 4 000 beeste en 3 000 skape besit het nie.



Luyanda met storieverteller oom Tompie by 'n matjieshuis.

Die vee is deur die seuns en volwasse mans opgepas. Kleinvee moes deur die seuns en grootvee deur die mans opgepas word. Gewoonlik was die veewagters arm mans wat nie self vee besit het nie. Tog was dit moontlik dat hulle later self vee kon besit. Die veebesitters het veewagters normaalweg met kos en vee betaal. Soms kon die veewagter die helfte van die vee kry, nadat hy vir 'n sekere tyd by die eienaar gewerk het. Ná sy dood het die veebesitter se seuns sy vee geërf, hoewel sommige groepe net die oudste seun laat erf het. Andere het weer voor hul dood reeds die vee van die kinders (seuns en dogters) aan hulle gegee.

## Stories op die Wind

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Veeboerdery vereis weivelde en drinkwater. Die Namakwa-boere het hul vee in die winter in die winterreënvalgebied laat wei en in die somer opgepak en na die somerreënval-gebied getrek. Met verloop van tyd, veral ná die vestiging van nedersettings, is die veeposstelsel ontwikkel. Dit sal gewis interessant wees om by die ouer mense die storie van die veeposte te gaan navors.

Normaalweg het die Namakwa-veeboere drinkwater van fonteine, putte, gôrras, panne, oop water op klipbanke, nie-standhoudende riviere, ens. verkry. Met die koms van Baster- en blanke veeboere is gronddamme gemaak. Wanneer die rivier afgekom het, is die water daarin opgegaan. Uit hierdie damme is weer leivore gegrawe waarlangs water na die gesaaides gelei is. Dit is miskien een van die redes hoekom daar baie volksverhale oor riviere is. Stories oor die groot slang was die gewildste. Dit wys dat die Namakwas, soos ander groepe, baie waarde aan water geheg het. Die vroeë leefwyse van die Namakwas help ons om die volksverhaal en die simboliese betekenis daarvan te verstaan.

Die Namakwas het egter net soos die San gejag en soos ander Khoekhoe-groepe geglo dat die wild wat doodgemaak word of vee wat geslag word onder alle mense in daardie groep verdeel moes word.

Die Namakwas se godsdiens is op die natuur gegrond. Die maan was vir hulle belangrik, omdat hulle met volmaan of nuwemaan hul tradisionele danse en reënmaak-seremonies uitgevoer het. Die mans het gewoonlik gedans (net soos by die San) en die vroue het die musiek gemaak deur te sing en ritmies hande te klap. Mettertyd is die musiek ook deur mans gemaak. Die Namakwas het ook van Tsui-//goab gepraat. Laasgenoemde was die skepper van die Khoekhoe en het ook oor die Khoekhoe se gesondheid wag gehou. Hy was ook die bron van voorspoed en oorvloed en die verskaffer van reën. Daar was ook 'n slegte wese bekend as //Gaunab. Hy was verantwoordelik vir siekte en dood. Benewens hierdie twee wesens was daar 'n derde wese bekend as Heitsi-eibib. Hierdie wese is verskeie kere op verskillende plekke dood, maar het weer opgestaan. Elke keer het hy in 'n ander gedaante opgestaan. Sy grafte is oral aangetref. Dit is goed vir mense wat daar verbygaan om 'n klippie, tak, deel van jou klere of die vel van 'n dier op die graf te sit. Daarmee vra jy vir 'n voorspoedige en veilige reis. Op dié manier skep jy 'n band tussen jouself en 'n spirituele krag.

Daar word ook oorvertel dat daar ander interessante bygelowe onder die Khoekhoe was. So is daar byvoorbeeld geglo dat 'n warrelwind iets van die duivel is en dat dit slegs gekeer kan word deur water reg in die pad van die wind te spat. As jy nie die warrelwind keer nie, sal iets slegs met jou gebeur. Meer onlangs word vertel dat die wind ook gestop kan word deur paaierend te fluit.

Die Namakwas het ook van Tsui-//goab gepraat. Maar met verloop van tyd en in ander politieke omstandighede het die meeste van die Namakwas hul taal verruil vir Afrikaans. Die volksverhale wat die deelnemers nagevors het, is in Afrikaans vertel, maar vroeëre storievertellers het nie die storie in Afrikaans vertel nie. Dit is dus baie interessant dat die storie in 'n ander taal oorleef het.

### Grondbesit in volksverhale

Soos die Namakwas het die Griekwas ook vanuit die Piketberg-omgewing na Namakwaland verhuis. Die eerste leier van die Griekwas was Adam Kok I. Daar is meer as een storie oor die herkoms van Adam Kok. Enersyds word beweer dat hy 'n vrygekoopte slaaf was en andersyds word beweer hy was die seun van 'n Khoe-vrou en 'n Hollandse man (wat 'n kok op een van die Hollandse skepe was). Aangesien die seun die eerste kind van 'n blanke in die betrokke Khoe-groep was, is hy Adam genoem (wat "eerste" beteken). Die feit dat sy pa 'n kok was, het aanleiding gegee tot die van "Kok".



Adam Kok I het saam met sy twee seuns, Cornelis en Solomon, hul eie onderneming begin. Hulle was grootwildjagters wat diere soos olifante en leeu's gejag het, maar het van 1776 ook die plaas Elandsfontein in die Koperberge gehuur. Later het die twee seuns hul eie plase in Namakwaland bekom. Hulle was ryk veeboere wat duisende stuks klein- en grootvee besit het. Hul invloed het tot anderkant die grense van Namakwaland gestrek, tot so ver soos die hedendaagse Griekwaland-Wes. Dit is miskien een van die redes hoekom die volksverhaal "Die drie Christelike manne", wat Adam Kok se leierskap besing, nog altyd op die wind waai in Namakwaland.



*Die Oranjerivier naby Upington.*

Die groep van Jager Afrikaner, wat ook "Basters" of "Oorlams" genoem is, het ook naam gemaak in die Oranjerivier-gebied. Hy was die seun van Klaas Afrikaner of !Garuxameb, wie se grond ook deur die Hollanders afgevat is. !Garuxameb het wraak gesweer. Hy sou alles in die stryd werp om sy mense se grond terug te kry. Sy seun Jager en sy kleinseun Jonker het vir 'n lang tyd 'n skrikbewind langs die Oranjerivier gevoer. Hulle het sonder aansien des persoons aanvalle op die San, die Khoekhoe, die Basters en die blankes suid van die Oranjerivier geloods. In sulke aanvalle is vee afgevat en so het die kuddes van die Afrikaners aangegroei. Later het hulle noord van die Oranjerivier ook voortdurende aanvalle op die Khoekhoe, die Herero's, Damaras en die Owambo's geloods.

Teen die einde van die 1800's het daar nie veel van die Namakwas en die Griekwas se tradisionele leefwyse oorgebly nie. Net soos die San het hulle ook in 'n groot mate die Westerse kultuur aangeneem. Ná die totstandkoming van die nuwe demokrasie in 1994 het al meer afstammeling van inheemse groepe hul egter begin vereenselwig met hul herkoms en deesdae is daar immers al Namakwalanders wat na hulself as Nama, Koranna, Griekwa of San verwys.

### *Khoekhoe-woorde in Afrikaans*

- Plekname – Namakwaland, Karoo, Gamka, ens.
- Dierename – kwagga, gogga, geitjie, koedoe, ens.
- Plantname – boegoe, dagga, koekemakranka, kambro, karee, ens.
- Ander name – kerie, karos, abba, aitsa, eina, ens.

# 5. Volksverhale as voorbeeld van inheemse kennisstelsels

Die Noord-Kaap het 'n rykdom van inheemse kennisstelsels, soos die medisinale gebruik van inheemse plante. So is die *Hoodia gordonii* deur inheemse mense gebruik om te voorkom dat hulle goue honger of dors word. Talle ander plante is vir verskeie siektes gebruik, plante soos wildeals, Jantjie Bêrend of kalkoenbos en die aalwyn. Inheemse vroue het altyd veldkos versamel soos uintjies, koekemakranka, wildekool, ens.

Volksverhale stel ons in staat om kennis oor die verlede te bekom. So het ons te wete gekom wie die eerste mense van Namakwaland was en hoe hulle geleef het. Die Khoekhoe is deur die Europeërs "Hottentotte" gedoop, vanweë die manier waarop die Khoekhoe gepraat het. Die Hollanders het gesê die Khoekhoe kloek soos hoenders. Die klanke wat hulle voortbring het wanneer hulle 'n sekere dans dedoen het, het ook soos "hot-en-tot" geklink – vandaar die naam.

## Hoe koloniste die volksverhale vir eie gewin gebruik het

Die vestiging van die Nederlandse verversingspos aan die Kaap het uiteindelik ook Namakwaland beïnvloed. Reeds gedurende die vroeë jare van die Kaapkolonie het die koloniste van die bestaan van die Namakwas verneem, onder meer van die Skiereilandse Khoekhoe soos die Goringhaikwa, die Goringhaikona en die Gorachoukwa. Hulle het vertel van die baie koperware wat hulle by die Namakwas gesien het. Die koloniste het so gehoor van 'n fabelagtige rivier, die Vigi Magna, en hulle het gedink dat die Namakwas geweet het waar die rivier is. Ook het die koloniste geglo dat die Namakwas geweet het waar die legendariese ryk van Monomotapa was. Dit was dus vir die koloniste van kardinale belang om die Namakwas te ontmoet, en daarom is verskeie ekspedisies uitgestuur om die Namakwas op te spoor.

Gedurende 1659 en 1664 is vyf ekspedisies uitgestuur om hierdie fabelagtige plekke te gaan soek. Verkenner soos Cruijthof, Olof Bergh en Pieter van Meerhof is deur die Hollanders uitgestuur. Van Meerhof het tot by die Namakwas in die Kamiesberge gevorder. Die eerste werklike suksesvolle poging om by die koper uit te kom het eers in 1685 plaasgevind toe goewerneur Simon van der Stel na die Koperberge gereis het. Van der Stel het in 1685 naby Carolusberg 'n gat laat grawe en wel koper gekry. Die gat is toe die Van der Stel-myn gedoop en dit is vandag nog 'n toeriste-attraksie. Historici het sedertdien na Simon van der Stel as die ontdekker van koper verwys, maar die waarheid is dat die Namakwas lank voor die geboorte van Van der Stel reeds koper ontgin, gesmelt en verskeie voorwerpe daarvan gemaak het.

Die koms van die blanke het egter 'n groot invloed op die lewe van die San en die Khoekhoe gehad. Vanaf die begin was daar dus druk op die kennisstelsels van die inheemse mense. Die nuwe intrekke het ook neergesien op die kennisstelsels van die inheemse mense, of hulle het dit tot hul eie voordeel

aangewend en deel gemaak van hul eie kennisstelsels. Ten opsigte van die medisinale gebruik van plante het die koloniste baie by die inheemse mense geleer. Hulle het hierdie kennisstelsels oorgeneem en deel gemaak van hul eie.

Aan die ander kant is die inheemse mense se volksverhale as onbelangrik en minderwaardig afgemaak. Hoe meer kontak die inheemse mense ook met die koloniste gehad het, hoe meer is hulle tot die besef gebring dat hul kultuur en inheemse kennisstelsels met die Westerse kultuur moes meeding. In die huise van die koloniste is daar nie oor die kennisstelsels van die inheemse mense gepraat nie. Daarenteen is die inheemse mense toenemend verplig om die koloniste se kennisstelsels aan te neem.

### **Moelike tye vir volksverhale**

Die stryd tussen inheemse mense en die koloniste het nie net op die terreine wat hierbo bespreek is, plaasgevind nie, maar ook om grondgebied te bekom.

Klaarblyklik het die Namakwas aanvanklik hul vee veel verder suid, tot so ver as die Olifantsrivier-gebied, laat wei, maar met die koms van die koloniste moes hulle verder noordwaarts uitwyk. Hulle het egter nie sommer net padgegee nie. Saam met die San het hulle die koloniste met aanvalle probeer terugdryf. Nodeloos om te sê, moes die inheemse mense swig voor die mag van die geweer.

#### ***Krotoa en Pieter van Meerhof:***

Pieter van Meerhof was die eerste wit man wat met 'n Khoekhoe-vrou getrou het toe hy met Krotoa in die huwelik getree het. Krotoa was aanvanklik Van Riebeeck se huishulp, maar op die ouderdom van 15 jaar het sy die Hollanders se hoofonderhandelaar met die Khoekhoe geword. Sy het hierdie pos gekry omdat sy Nederlands, Portugees en verskeie Khoekhoe-tale vlot kon praat.

Die verwoestende pokke-epidemie van 1713 (wat van Europa oorgebring is) het die getalle van die Khoekhoe drasties verminder. Verder het die daaropvolgende groot droogtes en veesiektes die Khoekhoe se kuddes uitgedun. Nadat die koloniste die gebied betree het en daarop uit was om die inheemse groepe se grond en vee te bekom het die Khoekhoe ook erg onder die koloniste se strooptogte deurgeloopt. Hierdie konflikte en die pokke-epidemie het die Khoekhoe-gemeenskap in so 'n mate afgetakel dat hulle toe as veewagters by die blanke boere gaan werk het of die gebied verlaat het deur noordwaarts te trek.

Wit mense het die eerste keer in 1738 in die Gariep-gebied aangekom. Hulle het die werf van ene Kaptein Gal bereik en op 'n sluwe manier die mense se vee geroof. In die proses is Kaptein Gal vermoor. Op pad terug het die koloniste ook die kraal van Kaptein Aisie in Klein Namakwaland aangeval en hul vee geroof. Met hul tuiskoms het hulle nie die gesteelde vee met die Khoesan-veewagters gedeel, soos vooraf beloof is nie. Die vee is eerder gedeel met van die ander wit veeboere. Die Khoesan-veewagters het toe by die goewerneur gaan kla, en stawende getuienis is gelewer deur verskeie Namakwa-kapteins soos Plato, Vulcanus en Aisie van Klein-Namakwaland en Kaptein Gaaren, die seun van die vermoorde Kaptein Gal. Toe dit blyk dat die koloniale regering traag is om op te tree, het die Khoesan-veewagters strooptogte op die grensboere uitgevoer. Die wit boere, daarenteen, het gedreig om teen die koloniale regering in opstand te kom as hy nie die inheemse opstandelinge op hul plek sit nie.

## *Stories op die Wind*

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Die botsings van 1738 het daartoe gelei dat sommige Namakwa-groepe oor die Oranjerivier na Groot Namakwaland getrek het. Die koloniste het stelselmatig die Khoekhoe se weerstand deur die kommandostelsel afgebreek. In die kommandostelsel is ook ruimskoots gebruik gemaak van inheemse kennis, veral kennis van die natuur, soos die opsporingsvermoë van die San, die opsporing van lewensnoodsaaklike waterbronne, die verkryging van eetbare veldkos en wildsvleis, ensovoorts. Sonder hierdie inheemse kennisstelsels sou baie kommando-pogings onsuksesvol gewees het omdat hulle nie in die natuur sou kon oorleef nie.

Teen 1740 was die koloniste in volle beheer van die grond in die suide van Klein Namakwaland. Al die Namakwa-kapteins wat die koloniale bewind aanvaar het, het 'n staf ontvang as bewys van hul onderdanigheid aan die regering. Die wit veeboere het stelselmatig die grondgebied van die Khoekhoe en die San binnegedring en vir hulle plase toegeëien. Die koloniale regering het nie veel gedoen om die intog van wit veeboere te stuit nie, en so het die volksverhale van die inheemse mense onder druk gekom. Die Westerse invloed het al verder uitgebrei en daar sou dus toenemend minder plek vir inheemse mense se eie kennisstelsels wees.

Mettertyd het die Kaapkolonie sy grense verder noordwaarts uitgebrei. Wat aanvanklik net 'n verversingspos sou wees, het 'n kolonie geword. Wat dus voorheen die grond van die Khoekhoe en die San was, het nou die grond van die koloniste geword. Nie net die grond is beset nie, maar die inheemse name is ook deur koloniale name vervang en so is die inheemse kennisstelsels deur koloniale stelsels vervang. Die !Kung- of Korsrivier het byvoorbeeld die Buffelsrivier geword.

Benewens die konflik tussen die koloniste en die Khoekhoe oor grond, was daar ook konflik tussen die Khoekhoe onderling en tussen die Khoekhoe en die San, veral in die Boesmanland. Laasgenoemde konflik het plaasgevind voor die koms van die koloniste. Die koms van die koloniste het egter net verder bygedra tot die konflik, want van die inheemse mense is deur die koloniste gebruik om veral strooptogte teen die San uit te voer.

### **Die impak van kerstening op volksverhale**

Kolonialisme het die tradisionele orde van die Khoekhoe en die San verpletter. Nuwe sosiale strukture is uit die konflik gebore. Deel van hierdie nuwe strukture was die vestiging van sendingstasies deur verskeie sendinggenootskappe. Die inheemse mense het besef dat die koms van die Christendom sosiale, politieke en ekonomiese voordele gebring het. (Dit is dalk ook die rede waarom Jager Afrikaner bereid was om af te sien van sy gewelddadige bestaan.) Dit het ook die skryfkuns gebring. By die sendingstasies is die inheemse mense geleer lees en skryf, sodat hulle veral die Bybel kon lees. Die inheemse mense het ander motiewe ook gehad. Vir hulle kon die sendelinge maklike toegang bied tot die Kaapse mark met sy noodsaaklike goedere soos gewere, buskruit, ensovoorts. Ammunisie was belangrik om baie vee te bekom en om welvarend te word.

Op Leliefontein is die Wesleyaanse Metodiste-sendinggenootskap gevestig met eerwaarde Barnabas Shaw as die sendeling. Die Metodistekerk wat opgerig is, staan nog vandag op Leliefontein. Nog sendingstasies is by Concordia, Steinkopf, in die Richtersveld en op Pella gevestig.

Aan die een kant het die sendingstasies verseker dat die inheemse mense geheel en al deur die koloniste se grondhonger opgeslurp sou word, maar aan die ander kant het dit ook die volkslegendes van die inheemse mense negatief beïnvloed. Die Westerse kultuur het nie ruimte gehad vir die

volkslegendes van die inheemse mense nie. Met die kerstening van al hoe meer inheemse mense het van die volksverhale nie meer so 'n groot aanklank by hulle gevind nie. Die storievertelkuns het gevolglik onder druk gekom.

Die stigting van sendingstasies in Namakwaland het sy merk op die inheemse mense gelaat. Gaan stel vas hoe die sendingstasies die lewe van die inheemse mense beïnvloed het.

### **Die Suid-Afrikaanse Oorlog**

Die wit mense het intussen gevestig geraak en mettertyd het die twee Boererepublieke, naamlik die Oranje Vrystaat en die Transvaal, in die 1850's tot stand gekom nadat baie wit mense met die Groot Trek die Kaapkolonie verlaat het. Hulle wou nie meer onder Britse gesag staan nie en het hul eie regering verkies. Met die totstandkoming van die Boererepublieke kon hulle hul eie regerings kies. Teen daardie tyd was daar ook al twee Britse Kolonies, naamlik Natal en die Kaapkolonie. Brittanje was egter, veral na die ontdekking van goud, nie gediend met die bestaan van die twee Boererepublieke nie en het verskeie pogings aangewend om die twee republieke onder Britse bewind te kry. Die gedoemde Jameson-inval was die laaste poging wat tot die uitbreek van 'n volskaalse oorlog sou lei.

In 1899 het die Suid-Afrikaanse Oorlog uitgebreek. Dit was hoofsaaklik 'n oorlog tussen Brittanje en die twee Boererepublieke, maar mense van alle bevolkingsproepe het aan albei kante deelgeneem aan die stryd. Gedurende die oorlog is Okiep (O'okiep) deur die Engelse beset en die Boeremagte het nadat hulle die Engelse mag verdryf het hul hoofkwartier by Concordia ingerig. Die eerste Sondag wat die Boere op Concordia was, het hulle die huidige Verenigende Gereformeerde Kerk (klipkerk) van Concordia gebruik vir 'n kerkdiens. Die diens is voorafgegaan deur 'n toespraak van generaal Jan Smuts.

By Calvinia is die bruin mense se ondersteuning van die Engelse oorlogspoging deur Abraham Esau geleidelik. Hy is later deur 'n Boerekommando op 'n wreedaardige wyse tereggestel. Daar is vandag nog mense in die Hantam wat die storie van Abraham Esau kan vertel, hoe hy en sy makkers die Boere se oorlogspoging teengestaan het. Daar is sekerlik baie stories oor Abraham Esau se dood in Calvinia vertel. Sy nasate sou beslis die storie van geslag tot geslag oorvertel het. Daar is vandag bejaardes wat nog stories van die Suid-Afrikaanse Oorlog kan onthou wat deur hul grootouers aan hulle vertel is.

### **Apartheid en grondafbakening**

Die latere beleid van afsonderlike ontwikkeling of apartheid het ook 'n invloed op Namakwaland gehad. Daar is mettertyd vyf Kleurling-sendingstasies in Namakwaland gevestig, naamlik Richtersveld, Steinkopf, Komaggas, Leliefontein en Concordia, om die bruin mense van die wittes te skei. Rondom hierdie sendingstasies het feitlik alle grond in die hande van wit mense geval vir veeboerdery en mynbou-aktiwiteite. Aanvanklik het die inwoners van hierdie reservaat binne die gebied gebly. Met verloop van tyd het veral die jonger geslag begin uitbeweeg vir naskoolse opleiding of werkgeleenthede elders in Namakwaland. Sommige het selfs na die stede, veral Kaapstad, uitgewyk. Baie gesinne het ook die gebiede verlaat om ter wille van die skoolgaande kinders of ter wille van werk in die dorpe te gaan woon. Hierdie tendens word weerspieël deur die feit dat die reservaat se inwonertal sedert 1950 feitlik konstant gebly het.

Teen 1950 het die situasie begin verander, aangesien skole tot stand gekom het en selfs winkels in

## Stories op die Wind

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die nabyheid gevestig is. Hierdie nuwe toedrag van sake het dus swaar druk op bestaansboerdery geplaas. Die koms van myne in Namakwaland het nuwe werkgeleenthede gebring en baie mans het daar gaan werk. Met die mans op die myne en die kinders in die skool het boerdery die vroue se verantwoordelikheid geword. Baie vroue moes dus nie net die pot aan die kook en die klere skoon hou nie, maar ook die lammers se pense vol hou.



*Opkomende boere naby Groot Mier.*

Hierdie toedrag van sake het ook 'n invloed op die volkslegendes van die inheemse mense gehad. By die myne het die mans, wat van inheemse herkoms was, met ander kulturele gebruike in kontak gekom. Hulle was skaam om hul eie inheemse kulturele gebruike uit te leef. Hulle het dus nie meer saans stories of volkslegendes langs die vuur vertel nie. Die vuur is deur moderne stowe vervang en die kampvuur het plek gemaak vir elektrisiteit. Stories is al hoe minder vertel en daar is al meer na radioverhale geluister. Hierdie stories het nie oor die volkslegendes van die inheemse mense gehandel nie, maar het 'n sterk Westerse inhoud gehad.

### **Afgenome grond word teruggeëis**

Die Restitusie-wet het voorsiening gemaak vir die terugeis van grond wat ná 1913 afgestaan is, en daarna het verskeie individue, gesinne, families en gemeenskappe hulle grond teruggeëis. 'n Voorbeeld hiervan is die Richtersveld-gemeenskap wat hul grond wou terughê. Verskeie ander eise is ook afgehandel, soos die dorpseise van Port Nolloth, Springbok en Kamieskroon. In hierdie gevalle het mense huise, wat hulle gedurende apartheid verloor het, teruggeëis. In die apartheidstyd is hul huise platgestoot en hulle is teen hul sin op ander plekke hervestig. Geldelike vergoeding is aan die eisers uitbetaal. Hulle is dus deur die Kommissie op die Herstel van Grondregte vir hul verliese vergoed en so probeer die kommissie om 'n onreg wat onder apartheid gepleeg is, reg te stel. Die suksesvolle teruggawe van die inwoners se grondgebied skep die moontlikheid vir 'n herlewing van hul ontasbare erfenis.

# 6. Die gebruik van Mondelinge Tradisie in die Klaskamer

'n Belangrike bevinding tydens ons vorige projekte was die besef dat leerders die behoefte aan gestruktureerde begeleiding ten einde hul transkripsies te gebruik om 'n storie of profiel te skryf. Derhalwe is daar besluit om begeleiding deel van die skryfontwikkelingsproses te maak.

Die opvoeders van die deelnemende skole en gekose gemeenskapslede het opleiding van Marlene Winberg ontvang, sy ontwikkel leer materiaal en is ook 'n gepubliseerde skryfster, in skryf tegnieke tydens 'n drie-daagse werkswinkel. Deel van die mentors was ook 'n skryfster, Clara Freeman, wat toe reeds al twee publikasies die lig laat sien het. Hierdie mentors moes met die opkomende skrywers werk sodat hulle 'n voorlopige weergawe van die volksverhaal by die tweedaagse September skryfwerkswinkel kon voorlê.

'n Groep gemeenskapskunstenaars van Upington was deur die plaaslike kantoor van die Departement van Kuns en Kultuur geïdentifiseer om aan die projek deel te neem. Van die kunstenaar het voltyds hul beroep beoefen terwyl ander deelyds gewerk het. Almal van hulle het gemiddeld drie jaar lank al kuns as skeppende ervaring beoefen.

Garth Erasmus, 'n voormalige kunsonderwyser en musikant, het 'n vyfdaagse werkswinkel vir die gemeenskapskunstenaars aangebied wat onder andere, met etswerk handel het. Die kunstenaars moes daarna 'n visuele interpretasie gee van die leerders se weergawes van die volksverhale. Die uitkoms van hierdie oefening was nie almal van aanvaarbare gehalte nie, daarom was Andries Morkel en Garth Erasmus opdrag gegee om addisionele visuele materiaal van die volksverhale te verskaf.

Daar is drie lesplanne: Afrikaans (Huistaal), Lewensoriëntering en Geskiedenis. Slegs 'n paar van die volksverhale word as bronne in die handleiding verskaf. Die ander volksverhale vir die Afrikaans- en Lewensoriëntering-lesplanne kan in die bloemlesing verkry word. Let asseblief daarop dat die bloemlesing wat met 'n DVD vergesel word is verkrygbaar van die Instituut.

## 'n Lesplan vir Afrikaans (Huistaal)

### *Literatuurkonteks:*

Die verhale wat in hierdie lesplan gedek word, is deur gewone lede van die gemeenskap geskryf as deel van 'n projek om inheemse kennis en tradisies te bewaar, asook om die ryke invloed van die ǀKhomani San, Nama en die Khoekhoe in Afrikaans te erken. Die volksverhale is óf individueel, óf as groepe binne 'n werksessiekonteks geskryf. Sommige van die deelnemers aan die projek het min skoolopleiding gehad en ander kan nie lees of skryf nie. Die meerderheid het nog nooit 'n storie op papier neergeskryf nie. Leerders in die Senior Fase het ook deel uitgemaak van hierdie projek.

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Dit in ag genome, is dit merkwaardig dat hierdie tradisionele volksverhale in boekvorm saamgevat gaan word en dat dit sodoende vir toekomstige geslagte bewaar word.

### *Aktiwiteitsbenadering:*

Die onderstaande aktiwiteit is sover moontlik op 'n geïntegreerde manier benader, sodat taal, skryf, lees, praat en luister binne 'n konteks gedek word. Alhoewel daar riglyne vir assessering gebied word, kan die onderwyser sy/haar eie oordeel gebruik ten opsigte van die verskeie assesseringstegnieke. Dit is ook belangrik dat leerders die Noord-Kaapse konteks verstaan voordat enige van die aktiwiteite gedek word. Dit is dus raadsaam dat leerders ter inleiding kennis maak met die geografiese ligging van die Noord-Kaap, sowel as met die ryk menswees van die streek. Die onderwyser moet daarteen waak dat stereotipes rondom die bestaan van die †Khomani-San, Khoekhoe, Nama, ens. nie in die klaskamer bevorder word nie. Dit is ook belangrik dat die lewenswyses van hierdie Suid-Afrikaanse gemeenskappe in verband gebring moet word met die leerder se eie verwysingsraamwerk en dat 'n gesonde respek vir inheemse kennis gekweek word.

### Aardse stories uit die Noord-Kaap

#### Kernvrae:

1. Watter rol speel volksmites en tradisies in die stories wat in die Noord-Kaap vertel word?
2. Waarom is dit belangrik dat inheemse stories bewaar moet word?
3. Van watter nut is tradisionele stories vir jongmense?

#### Leeruitkomste en assesseringstandaarde:

LU 1; AS 1,3,4, 5,6,8	LU 2; AS 2,3,4,5,6,7	LU 3; AS 1,2,3,4,7,9	LU 4 ; AS 3, 4,5,6, 7,9
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#### Assesseringsaktiwiteite:

Kort Skryfstuk, die gedig, taaloefeninge

## Storie



### !Una en die wolf

deur Nervon Jacobs en Elrico Kooper

In die middel van die hoë kameeldoringbome, tussen die !Ghoi hakdoringbos in die Kalahari, het 'n ou Khoe-San gras huisie gestaan. In die huisie het 'n pragtige dogtertjie gewoon. Almal het haar !Una genoem.



## Die gebruik van mondelinge tradisie in die klaskamer

Op 'n dag stuur haar ma haar na haar ouma !Nannaku toe met 'n kalbas vol !Ngabas, komkommers, bessies en tsannas. "Wees baie, baie versigtig my liewe kind," het haar ma gewaarsku.

!Una se moeder was baie onrustig en het agterna geroep: "Moenie afdwaal nie, hou op die pad vorentoe!" !Una het ge-antwoord: "Moet nie bekommerd wees nie, Mamma weet mos ek is 'n baie tak-tiek meisiekindjie, ek sal op die pad tussen deur die !ghoi-bosse en !huru-gras hardloop."

!Una het deur wonderlike rooi-vaal veld gehardloop, maar skielik sien sy die pragtigste groot !U-bessiebosse. Sy was so bly oor die geurige bossies dat sy skoon vergeet het wat haar moeder gesê het. Sy sit toe die kalbas neer en begin pluk. Uhm, maar dit is lekker. Sy hardloop hiernatoe en soontoe, doef-daf, doef-daf, om meer bessies te pluk. O Gats! Skierlik onthou sy dat sy op pad was na haar ouma toe.

Vinnig tel sy die kalbas op en begin weer op die rooi voetspoor- paadjie stap, terwyl sy saggies sing: "!Thoi-een, Tham-twee, !Ona-drie, Haka-vier, Khoro-Vyf, Jesi-ses..." Om haar, word die rooi-groen Kalahari-bosveld al hoe dieper en dieper.

Skierlik sien sy pragtige duweweltjies wat so skuins tussen die driedoring takkies staan. Oe, dit is die pragtigste lopende plant, dink sy en loop om dit vir haar ouma !Nannaku te pluk. Weer eens verlaat sy haar padjie.

!Una weet nie dat twee verleidelike oë haar die hele tyd afloor nie. Sy hoor 'n vreemde geritsel. !Tho! Haar hart klop doe-da, doe-da. Skierlik praat 'n growwe diep stem hier langs haar en vra: "O, my liewe meisie, waarheen is jy op pad?"

Sy antwoord met 'n piepklein, bewerige stemmetjie: "Ek is op pad na my ouma toe."

Die groot silwer wolf, ewe vriendelik, vra haar oor haar ouma uit. Hy vertel toe vir !Una dat daar 'n kort paadjie is. Weg is die twee, elkeen in hul eie rigting. Die ou bouse wolf het natuurlik die kortste pad gevat en vind toe eerste die huisie in 'n rooi duinbak, tussen die !Ghoi-bosse. Hy het besluit om die ouma op te vreet en dan vir !Una in die bak te lê en wag.

Wolf klop aan die deur. "Wie is dit?" vra ouma van binne af. "Dit is ek, !Una," antwoord die bedrieglike wolf en probeer !Una se stem naboots. "Ek het vir ouma al die lekkernye van die veld gebring."

Ouma !Nannaku nooi hom binne, maar te laat sien sy 'n groot skaduwee teen die grashuisie speel. Ag nee, arme ouma. Met een groot sprong gryp die wolf vir ouma en sluk haar in. Hy bedek hom toe gou-gou met ouma se lappieslap-kombers.

!una kom toe by die huisie aan. Sy klop saggies aan die deur. "Ouma, kan ek maar inkom?" roep sy uit.

Die wolf het sy stem weer verander. "Kom in, my kind!" !Una gaan toe binne. "Hoekom is ouma se stem so diep en grof?" vra sy verbasend.

"Sodat ek jou beter kan groet, my kind!" antwoord die wolf.

"Aai oe magtig, hoekom is ouma se oë so groot en gevaarlik?"

"Sodat ek jou beter sien, my blom."

"En hoekom is ouma se hande so groot!" roep !Una uit: "Hoekom is ouma se mond so groot?"

"Sodat jou kan hap," grom die wolf.

Hy kantel uit die bed om !Una te gryp, maar sy was te vinnig vir die nare groot wolf. Sy het so vinning as moontlik weggehardloop om hulp te soek.

Ou wolf was so vol dat hy op ouma !Nannaku se groot grassandbed bly lê het.

Hy raak toe vas, vas, vas aan die slaap.

Intussen het !Una in die groot jagter vasgeloop. "Geelpens, Geelpens! Die wolf het my ouma ingesluk. Help!"

Geelpens besluit om die wolf mors-morsdood te gooi met sy assegaai.

Die wolf met sy groot vol maag lê toe nog lekker in ouma !Nannaku se bed. Hy het nie eers die jagter nie gehoor nie. So waar as my mamma, hierdie keer sal jy nie wegkom nie! sê die jagter in sy gedagtes. Saggies haal hy sy assegaai uit en maak die venster suutjies oop. Hy lig sy hand op en meet reg op die wolf se kop. Goep, goep! Morsdood is die wolf.

Hy haal ouma toe uit die wolf se maag uit. Ouma was gelukkig nie beseer nie. !Una was baie bly. Die hele Khoe-groep het besluit om 'n vuurdans te doen om die wolf se dood te vier. Die jagter, Geelpens, was die aand 'n groot held in sy gemeenskap.

## Storie

### Die meermin

*deur Luwayne Cloete en Donrick Dyers*

Lank, lank gelede was daar 'n baie arm weduwee. Sy het by die see gebly. Sy was so arm dat sy nie 'n ordentlike huis kon bekostig nie. Haar armoedige huisie was 'n gehuggie wat aanmekaar gelap was.

Sy was ook 'n hardwerkende vrou wat alles moontlik in die gehuggie gedoen het om die plekkie meer leefbaar te maak. Die weduwee kon nie bekostig om kos te koop nie, dus moes sy mossels in die see te gaan optel om eet en 'n paar te verkoop. Met haar krom rug, geplooië hande en gesig, ou verflenterde klere en stukkende sandale, het sy elke dag strand toe geloop.

Een oggend vroeg loop sy verby die bamboesse op soek na mossels. Met verbasing sien die weduwee iets vreemd in die water. Sy kon haar oë nie glo nie. Wragtig, dis 'n meermin. Pragtig en vriendelik, met goeiehartige oë. Sy was 'n vis met 'n vrou se bolyf, lang blonde hare en potblou oë. Die meermin swem nader en begin met die weduwee gesels.

Die meermin sê toe vir die ou vrou: "Ek gee vir jou drie wense. Wees versigtig met jou wense. Jy mag dit nie misbruik nie." Die meermin het belowe om elke oggend in die blou, kristalhelder water te verskyn, totdat die weduwee haar derde wens gewens het. Die weduwee moes drie maal op haar hande klap en dan sou die meermin verskyn.

Die weduwee klap-klap-klap toe en wens vir 'n mooi huisie. Die meermin swaai haar blink vis-stert in die lug en verdwyn in die water. Toe die weduwee terug loop, staan daar 'n pragtige huisie met meubels en kos op die tafel. Hoe bly was sy toe nie?

Die volgende dag kyk die weduwee na haar klere en sien dat haar vodde nie by haar pragtige huisie pas nie. Die volgende oggend haas sy na die strand toe en klap haar hande drie keer.

Die meermin verskyn toe onmiddellik. Die ou vrou wens weer: "Gee vir my mooi klere." Die volgende oomblik was sy geklee in die allerpragtigste uitrusting, met nog mooi klere om elke oggend van te kies.

Die weduwee het in weelde begin gelewe. Elke oggend het sy haarself in haar mooi klere bewonder.

Wat sal ek vir my laaste wens vra? het sy gewonder. Sy het elke dag hieraan gedink. Wat wou sy nog hê? Wat kan sy nog by haar weelde voeg? Die weduwee het toe al hoe minder en minder gewerk. Dit maak dan my klere vuil, het sy vies gedink. Ek wil nie meer werk doen nie, iemand met so 'n mooi huis en klere moet ander mense hê om vir haar te werk. Ek het bediendes nodig, dan kan ek die hele dag lank net na al my weelde kyk en myself bewonder.

Een oggend vroeg besluit sy toe om haar laaste wens te wens. Sy stap na die see toe en klap haar hande drie keer. Die pragtige meermin verskyn oombliklik, skitterend in die vroegoggendson.

"Bediendes," roep die weduwee in haar mooi klere, "gee vir my bediendes wat my huis sal skoonmaak, kos kook, klere was en al die ander vuil werk doen."

Die meermin het briesend gesê: "Terug na jou gehuggie, terug na jou vodde en terug na mossels optel. Vir lui, begerige en ondankbare mense het ek nie tyd nie. Hoekom moet iemand anders jou vuil werk doen?"

Toe sy omdraai, staan haar armoedige gehuggie weer daar. Sy kyk af en sien dat sy weer eens in haar ou vodde geklee is.

Van toe af moes die weduwee maar weer mossels optel en die hele dag lank werk om aan die lewe te bly.

Storie

## Bobbejaan en Springbokkie

*deur Millon Beukes en Juanita Beukes*

Eendag, lank gelede, het Bobbejaan en Springbokkie saam in die blou berge gewoon. Die panne daar naby was droog en bedek met 'n wit laag sout wat bo-op gelê het. Dit was altyd vaal en droog in die berge. Hier en daar was daar 'n bossie met 'n groen teken van lewe.

Bobbejaan en Springbokkie was ses jaar lank getroud en het nie kinders gehad nie. Hulle was baie lief vir mekaar. Bobbejaan was baie lief om te kyk hoe Springbokkie op die soutpan pronk. Springbokkie was baie lief om op die panne te gaan spring.

Springbokkie was baie eensaam. Sy het nie vriende gehad nie. Bobbejaan het haar vryheid gegee, maar sy was nie tevrede met die ou bietjie vryheid nie.

Op 'n dag het Springbokkie besluit genoeg is genoeg. Sy wou nie meer in die verlate berge en panne woon nie. Sy wou daar oorkant die waters in die groen, groen weivelde woon.

Bobbejaan het na 'n paar maande opgelet dat Springbokkie nie haarself is nie.

Hy vra toe: "Springbokkie, Springbokkie, my vrou, wat is fout?"

Sy wou nie antwoord nie. Die volgende dag sê Springbokkie vir Bobbejaan: "Ek is moeg en siek en sat vir hierdie lewe in die berge en daar op die panne."

Springbokkie pronk toe in 'n boog na die groen weivelde toe.

Terwyl sy so pronk, pronk, pronk, roep Bobbejaan agterna: "Springbokkie, Springbokkie, my vrou, gaan jy dan regtig na die kaal vlaktes toe?"

Bobbejaan is 'n dier van die berge en Springbokkie is 'n dier van groen weivelde en oop vlaktes. Dis hoekom Springbokkie vandag nog in die weivelde van die Kalahari langs die pad woon en Bobbejaan in die gebergtes.

## Aktiwiteit 1 Lees (LU 2; AS 2, 3, 4, 5, 6, 7)

### Periode 1 en 2

Lees en luister na die verhaal "Una en die wolf" deur Nervon Jacobs en Elrico Kooper. Beantwoord die volgende vrae.

Vrae:

- 1.1 Hierdie verhaal herinner sterk aan 'n ander alombekende storie wat in die volksmond bestaan en wat in boeke opgeneem is. Wat dink jy is die naam van die storie wat hier as die

- onderliggende tema dien?
- 1.2 Watter woord in die eerste paragraaf dui op 'n tipiese storieverteltrant? Haal slegs die betrokke woord aan.
- 1.3 In paragraaf 3 is dit duidelik dat !Una se ma nie haar onrustigheid kon afskud nie. Wat dink jy het haar so gekwel?
- 1.4 Vind woorde in die verhaal wat aandui dat !Una 'n spesiale verbintenis met die natuur koester.
- 1.5 Volgens paragraaf 3 pluk !Una die bessies met twee vingers. Waarom gebruik sy hierdie omslagtige metode en nie haar hele hand nie?
- 1.6 !Una het nie haar ma se opdrag stiptelik uitgevoer nie. Watter woorde sou jy sê beskryf !Una se gedrag die beste:
- (a) *onverskillig*
  - (b) *hardkoppig*
  - (c) *vergeetagtig*
  - (d) *kinderagtig*
  - (e) *kinderlik*
  - (f) *onbeskof*
- 1.7 Verskaf 'n woordeboekverklaring vir elk van die woorde genoem in nommer 1.6.
- 1.8 Bestudeer die teks sorgvuldig en lys die Khoesan-variante vir die volgende Afrikaanse woorde:
- (a) *haakdoringbos*
  - (b) *inheemse komkommers*
  - (c) *bessiebos*
- 1.9 Die skrywerspan maak van verskeie kleure gebruik om die storie te vertel en om die omgewing te beskryf.
- 1.9.1 Maak 'n lys van al die woorde wat kleurskakerings uitbeeld.
- 1.9.2 Waarom, dink jy, is die kleurrike prent wat die skrywers vir die leser skets so belangrik?
- 1.9.3 Dink jy dat die wolf regtig 'n skitterende silwer pels gehad het? Ja/Nee. Waarom maak die skrywers van hierdie kleur gebruik om die wolf te beskryf?
- 1.10 Waar in Suid-Afrika speel hierdie verhaal af? Haal grepe of frases aan uit die teks wat jou antwoord staaf.
- 1.11 Verskaf 'n beskrywing van die omgewing waaraan !Una gewoon is.
- 1.12 Haal bewyse aan uit die teks wat daarop dui dat !Una se gesin afhanklik was van die natuur vir hul alledaagse bestaan.
- 1.13 Hoe verskil die omgewing waaraan jy en jou gesin gewoon is van !Una-hulle se omgewing?
- 1.14 Watter ooreenkomste is daar tussen !Una en die jongmense in jou buurt?
- 1.15 Die teks bevat heelwat unieke streekswoorde en ongewone uitdrukkings. Verklaar die betekenis van die onderstaande woorde en frases.
- (a) "Ek is 'n baie *tak-tiek* meisiekindjie..." (paragraaf 3)
  - (b) "*Sowaar as my mamma*, hierdie keer sal jy nie wegkom nie." (par. 24)
  - (c) "!Tho en haar hart klop doe, dam." (par. 7)
- 1.16 Hoe het die wolf daarin geslaag om vir !Una te uitoorlê?

## Stories op die Wind

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- 1.17 Verduidelik kortliks hoe dit gebeur het dat die wolf dood is. Skryf slegs 'n opsomming van nie meer nie as 70 woorde.
- 1.18 Watter lewensles kan 'n mens uit hierdie verhaal leer?

### Aktiwiteit 2: Skryf (LU 3; AS 1, 2, 3, 4, 7, 9)

#### Periode 3 en 4

##### *Kort skryfstuk:*

Jou jonger boetie in graad 3 is baie gefassineer met !Una en die wolf se mannewales. Hy smee nou al 'n geruime tyd dat jy die storie vir sy maats moet voorlees. Jy besluit egter om die storie met behulp van 'n strokiesprent te vertel, sodat hulle dit self kan lees.

Teken 'n strokiesprent bestaande uit 10 rame wat 'n uitbeelding is van die verhaal "!Una en die wolf". Verander die taalgebruik en die woordeskat op so 'n manier dat 'n graad 3-leerling dit sal kan lees en verstaan.

Gebruik die onderstaande nasienlys om die opdrag te voltooi:

Items	Ja	Nee
Ek het ...		
1. die storie "!Una en die wolf" deeglik deurgelees		
2. die strokiesprent sorgvuldig beplan		
3. tien verskillende gekleurde raampies geteken wat 'n visuele uitbeelding is van die storie		
4. die verhaal opgesom en die woorde op 'n gepaste manier by elke raampie geskryf		
5. die taalgebruik en spelling nagegaan sodat 'n graad 3-leerder dit kan lees		
6. die proefstuk aan 'n klasmaat gegee om te proeflees		
7. die finale veranderings aangebring en die stuk ingedien		

### Aktiwiteit 3: Skryf (LU 3; AS 1, 2, 3, 4 )

#### Periode 5

##### *Skryf 'n reeks haikoe-gedigte*

Lees die onderstaande reeks haikoe-gedigte en beantwoord die vrae. 'n Haikoe is 'n Japannese gedig wat bestaan uit drie gewoonlik rymlose versreëls. Die versreëls beslaan onderskeidelik vyf, sewe en vyf lettergrepe. Gewoonlik handel die gedig oor 'n bepaalde seisoen of een spesifieke tema.

1. *!Una kom kuier  
haar kalbassie vol groente  
en liefde van ma*

## Die gebruik van mondelinge tradisie in die klaskamer

2. *haakdoringbossies  
bied vir oumatjies kossies  
soos manna van Bo*
3. *karooboegoebos:  
beter as penisillien -  
in hospitale!*
4. *die slinkse ou wolf  
soek 'n kans om te treiter  
en vermom homself*
5. *Die storie is waar:  
wolf het vir ouma geëet -  
haar "goeps" ingesluk*

Skryf 'n reeks haikoe-gedigte (vyf altesaam) wat handel oor die *spreekwoordelike wolf* wat in jou buurt rondsluip en wat jongmense probeer verlei. Vertel van die potensiële gevare wat hy inhou en hoe 'n mens "hom" kan uitoorlê. Jy kan ook vertel van dié sulkes wat in die *wolf* se bedrieglike strik getrap het. Gebruik die bostaande gediggies as voorbeeld. Sodra die gediggies klaar geskryf is, moet dit aan die klas voorgelees word.

### Aktiwiteit 4: Luister en praat (LU 1; AS 1,3,4)

#### Periode 6 en 7

Leerders moet die haikoes wat hulle geskryf het aan die klas voordra. Hulle moet dan individueel verduidelik waarom hulle sekere elemente en temas in die gediggies gebruik het. Leerders moet verder verduidelik hoe hierdie gediggies aansluit by die gevare wat in die leerder se woonbuurt/ onmiddellike omgewing skuil. Alle simboliek wat in die kreatiewe stukke gebruik is, moet aan die klas verduidelik word. Die res van die klas moet aandagtig luister en terugvoer aan elke spreker gee. Gedurende die terugvoeringsessie moet die leerders slegs toegelaat word om by een geleentheid negatiewe kritiek te lewer. Die res van die kommentaar moet positief wees.

### Aktiwiteit 5: Taal (LU 4 ; AS 3,7)

#### Periode 8 & 9

- 5.1 Die volgende is wetenskaplike plantname vir tradisionele spesies wat in die Noord-Kaap voorkom. Doen navorsing en sit die korrekte spesie by sy tradisionele plantnaam en die plantbeskrywing.

KOLOM A	KOLOM B	KOLOM C
<i>Citrullus vulgaris</i>	duwweltjie	'n Pampoentagtige klimplant. Die gedroogte uitgeholde dop word gebruik om water ens. te stoor/aan te dra.
<i>Legenaria vulgaris</i>	tsamma	'n Karooplant wat vir medisinale doeleindes gebruik word.

## Stories op die Wind

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<i>Harpagophytum procumbens</i>	karooboegoe	'n rankplant en onkruidsoort waarvan die vrug vol dorings is.
<i>Diosma succulenta</i>	kalbas	'n Wilde waatlemoen wat in die woestynagtige streke vog verskaf.

- 5.2 Wat is die betekenis van die volgende San-woorde wat deel uitmaak van die Afrikaanse taal?
- 5.2.1 ghaai
  - 5.2.2 kambro
- 5.3 Wat beteken die onderstaande idiomatiese uitdrukkings?
- 5.3.1 'n Wolf in skaapklere
  - 5.3.2 Wolf skaapwagter maak
  - 5.3.3 Jakkals trou met wolf se vrou
  - 5.3.4 Met die wolwe in die bos huil
  - 5.3.5 Soos 'n wolf eet
- 5.4 Is die woord "skierlik" (paragraaf 6) korrek gebruik? Moes dit nie "skielik" wees nie? Verklaar jou antwoord.
- 5.5 Skep nuwe vergelykings deur jou eie omgewing as maatstaf en verwysingsraamwerk te gebruik. Die sleutelwoorde word vir jou gegee. Die onderstaande twee vergelykings dien as voorbeeld.

*So taai soos 'n plant in die Karoo;*

*of:*

*So fluks soos my ma met slae uitdeel.*

- 5.5.1 So skelm soos ...
  - 5.5.2 So onskuldig soos ...
  - 5.5.3 So bang soos ...
  - 5.5.4 So histories soos ...
- 5.6 Die volgende gesegdes is eie aan die Noord-Kaap. Verklaar hul betekenis.
- 5.6.1 In die kalbas kyk.
  - 5.6.2 Iemand 'n kalbas vir 'n komkommer gee.
- 5.7 Skryf die onderstaande gedeelte oor in die indirekte rede:
- 5.7.1 "Wie is dit?" vra ouma van binne. "Dit is ek !Una," antwoord die bedrieglike wolf. (par. 10)
  - 5.7.2 "Aai oe magtig, hoekom is ouma se oë so groot en gevaarlik?" (par. 15)
- 5.8 Lys ten minste vier klanknabootsende woorde soos dit in die verhaal voorkom. Verduidelik wat die skrywer met elk van hierdie woorde wou bereik.
- 5.9 Korrigeer die onderstaande sinne:
- 5.9.1 'n Rukkie gelede kom hy by die Khoe-San huisie aan.
  - 5.9.2 "Hoekom is ouma se stem so diep en grof?" vra sy verbasend. (par. 10)



## Aktiwiteit 6 : Taal (LU 4, AS 4, 5, 6, 9)

### Periode 10

Lees en luister na die verhaal "Die meermin" deur Luwayne Cloete en Donrick Dyers en beantwoord die vrae wat volg:

- 6.1 Verskaf die meervoudsvorme van elk van die onderstaande woorde:
  - 5.1.1 see (par.1)
  - 5.1.2 gehuggie (par. 1)
  - 5.1.3 bolyf (par. 3)
- 6.2 Verskaf die teenoorgestelde geslag vir elk van die volgende:
  - 5.2.1 weduwee (par. 1)
  - 5.2.2 vroutjie (par. 4)
- 6.3 Verskaf antonieme (woorde met die teenoorgestelde betekenis) vir elk van die onderstaande woorde:
  - 5.3.1 vriendelik (par. 3)
  - 5.3.2 kristalhelder (par. 4)
  - 5.3.3 begerige (par. 12)
- 6.4 Verskaf die korrekte vorm van die rangtelwoord vir elk van die skuinsgedrukte woorde in die volgende sinne:
  - 6.4.1 Dit is my *drie* probeerslag om my wens te bewaarheid.
  - 6.4.2 Die leerder se naam is *honderd-en-vyftien* op die skoolrol.
  - 6.4.3 Haar *een* kind was op die ou end skatryk.
- 6.5 Gebruik die volgende woord as basis om ten minste vier ander woorde te vorm.  
*bv. klee - bekleë; kledingstuk; verkleë; geklee ens.*
  - 6.5.1 dien
  - 6.5.2 arm
  - 6.5.3 meubels
  - 6.5.4 kos (prys van 'n item)
  - 6.5.5 huis

## Aktiwiteit 7: Lees (LU 1, AS 1, 4, 5, 6, 8 & LU 2, AS 2, 3, 4, 6, 7 )

### Periode 10, 11 en 12

- 7.1 Kies die gepaste antwoord uit die onderstaande moontlikhede:
  - 7.1.1 Die arme weduwee -
    - a. het alles in haar vermoë gedoen om haar huis gerieflik te maak
    - b. het arm maar gemaklik gelewe
    - c. wou nie juis naby die see woon nie
    - d. was slordig en verwaarloos
  - 7.1.2 Die vrou het daaglik strand toe gegaan -

## Stories op die Wind

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- a. om bamboes te gaan optel
  - b. om met die meermin te gaan praat
  - c. om die seelug te geniet
  - d. om kos te gaan bymekaarmaak
- 7.1.3 Die meermin was -
- a. hoogmoedig
  - b. vol fiemies
  - c. minsaam
  - d. onbeskof
- 7.1.4 Die meermin het die weduwee die volgende aangebied-
- a. 'n geleentheid om ondankbaar te wees.
  - b. 'n kans om met die rykes om te gaan
  - c. 'n geleentheid om gemaklik te lewe
  - d. 'n kans om drie keer te droom
- 7.1.5 Die meermin het haar vervies, want -
- a. die vrou het gulsig geword
  - b. haar wens is nie bewaarheid nie
  - c. die klere was nou éérs vodde
  - d. die see was onstuimig
- 7.1.6 Die verhaal handel oor -
- a. die gierigheid van die mens
  - b. die onwysheid van 'n arm vrou
  - c. die mag van materiële dinge
  - d. (a en b)
  - e. (a, b en c)
- 7.1.7 Die lewensles in hierdie verhaal is -
- a. wees dankbaar vir alle seëninge
  - b. kapitalisme maak 'n mens geldgierig
  - c. 'n mens moet nooit smag na 'n bediende se dienste nie
  - d. (a, b en c)
  - e. (a en c)
- 7.2 Hoe verskil die beskrywing van die meermin in paragraaf 2 van die beskrywing in paragraaf 7?
- 7.3 Hoe verskil die vrou tjie se omstandighede wanneer 'n mens paragrawe 1, 4 en 5 met mekaar vergelyk?
- 7.4 Die storie het 'n verrassende einde. Watter verwagtinge het die leser vir die slot gehad?

7.5 **Klasdebat**

**Onderwerp:**

*Jongmense is deesdae te selfsugtig en materialisties*

OF

*Jongmense is mededeelsaam en bereid om opofferings te maak ten gunste van andere*

**Agtergrond/Konteks:**

Dit is maklik vir ons om die arme vrou tjie in "Die meermin" te veroordeel, maar as mens is ons soms geneig om, as dit voor die wind met ons gaan, inhalig te raak. Doen dus so 'n bietjie navorsing ...

**Opdrag:**

7.5.1 Voer 'n onderhoud met 'n aantal maats in jou portuurgroep (vyf) om vas te stel watter lewenskeuses hulle sou maak onder soortgelyke omstandighede soos in die storie. Stel ten minste tien verskillende vrae saam wat dan as vraelys sal dien. Die vrae moet veral op die volgende elemente fokus:

- dinge waaraan jongmense waarde heg
- die keuses wat jongmense maak wanneer hulle te staan kom voor moeilike besluite
- die keuses wat jongmense maak in 'n krisis
- die opofferings wat jongmense bereid is om te maak.

Die vrae moet egter 'n konteks vir jou vriende skep.

**Voorbeeld van die vraelys:**

1. Jy kry die geleentheid om 'n baie beroemde ster se konsert by te woon, maar jou beste vriend kan nie bekostig om saam te gaan nie. Hulle is te arm. Wat doen jy?
2. Jy en 'n groep vriende gaan kampeer vir 'n naweek by 'n rivier. Die grond is hard en die omstandighede is baie ongerieflik. Jou maats se ouers nooi jou egter om in hulle rondawel op 'n sagte bed te kom slaap. Wat doen jy?

7.5.2 Voltooi die vraelys en voer dus onderhoude met jou vyf maats. Maak 'n volledige opsomming van jou bevindinge en hou dit voor aan die klas as deel van 'n klasdebat.

*Aan die onderwyser:*

Deel die groepe in na gelang die leerders se bevindinge. Die bevindinge sal dus bepaal watter standpunt 'n leerder moet inneem. Leerders kan hul argument bondig saamvat deur vyf hoofpunte aan te stip en dit as kern vir hul argument te gebruik.

## 'n Lesplan vir Lewensoriëntering

### Volkverhale as 'n manier om aandag aan sedelike verval te gee

#### Kernvrae:

1. Watter faktore weerhou jongmense daarvan om besluite te neem wat hulle persoonlike welstand sal bevorder?
2. Kan volksverhale soos "Bobbejaan en Springbokkie" steeds 'n rol speel om jongmense te help om hul persoonlike welstand te bevorder?

#### Leeruitkomst en assesseringstandaarde:

LU 1; AS 1,3,4, 5,6,8	LU 2; AS 2,3,4,5,6,7	LU 3; AS 1,2,3,4,7,9
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#### Assesseringsaktiwiteite:

Opstel van 'n Vraelys, Advertensie, Loopbaanavorsing – Storievertel-imbizo

In hierdie lesplan sal leerders spesifiek te doen hê met die rol en funksie van volksverhale in San-gemeenskappe. Die vraag betreffende die relevansie van volksverhale in die hedendaagse samelewing sal bespreek word met die klem op die onderliggende waardes van die volksverhale. Leerders behoort 'n duidelike begrip van die waardestelsel te hê wat deel vorm van die inheemse Nama- en #Khomani-Sangemeenskappe. Dit is veral belangrik dat leerders sal verstaan hoe hierdie gemeenskappe sosiale en omgewingskwessies gehanteer het of steeds hanteer. Daar sal van leerders verwag word om die volksverhale te ontleed en hulle moet probeer om ander volksverhale hierby in te sluit. As deel van die assesseringsaktiwiteit moet leerders 'n storievertel-imbizo organiseer. Die ander assesseringsaktiwiteit is die aanneem van sekere loopbaanrolle wat dan vir assesseringsdoeleindes nagevors moet word. Op so 'n storie-imbizo deel vertellers hul stories met 'n gehoor, en hoewel verskeie vertelsessies gelyktydig kan plaasvind, moet elke verteller 'n stalletjie hê wat minstens 20 mense kan akkommodeer. Mense beweeg van die een stalletjie na die ander om soveel stories moontlik te hoor. Leerders moet aangemoedig word om 'n storie-imbizo by die skool aan te bied, en so 'n imbizo kan saamval met die viering van Nasionale Erfenisdag of Menseregtedag. Opvoeders word aangemoedig om die A3-navorsingsplakkate wat deur leerders gemaak word te lamineer. Die loopbaan-navorsingsaktiwiteit kan deur die jaar herhaal word deur telkens op 'n ander loopbaan te fokus. Aan die einde van die jaar behoort onderwysers dan 'n versameling van die loopbaanavorsingsplakkate te hê wat die volgende jaar as onderwys hulpmiddels gebruik kan word.

### Aktiwiteit 1 Lees (LU 1; AS 1, 3, 4)

#### Periode 1 – 3

- 1.1 In groepe van vier, luister na Bobbejaan en Springbokkie op die CD Rom. Iemand in die groep kan hierdie storie uit die bloemlesing aan die groep voorlees. 'n Tweede persoon kan daarna die onderstaande storie voorlees:

### Die gelukkige skoonheidskoningin

Jolene het geweet sy is mooi. Sy het ook geweet almal in die skool wou vriende met haar wees juis omdat sy so mooi is. Daarom het haar skoolmaats van haar verwag om al die gewilde kinders se

## *Die gebruik van mondelinge tradisie in die klaskamer*

verjaardagpartytjies by te woon, of om met die hoofseun, Elroy Malgas, uit te gaan en om al die meisie-goed te doen wat gewilde meisies veronderstel was om te geniet. Dit was die soort lewe waarvan elke meisie gedroom het en dié rol het Jolene gespeel totdat Bernadine Cupido, die nuwe meisie van Garies, in die skool aangekom het.

Bernadine was alles wat Jolene nié was nie. Bernadine was nie mooi nie; sy was ongewild – muisvaal om die minste te sê! Maar daar was iets aan Bernadine wat Jolene interessant gevind het. Waarom het sy gehunker na Bernadine se lewe wat ooglopend vervelig was? Sy het hieroor gewonder terwyl sy gekyk het hoe haar vriende Bernadine se siel uittrek. Dit, terwyl Bernadine doodrustig op die grasperk haar toebroodjies sit en eet en haar boek gelees het. Hoe kry Bernadine dit reg om haar nie aan hulle te steur nie? het Jolene gewonder. Hoe kry sy dit reg om so gelukkig te wees? Jolene kon nie verstaan waarom sy aan die een kant vies was dat Bernadine haar nie aan die spul steur nie, terwyl sy aan die ander kant haar innerlike krag bewonder het – daardie krag waarmee sy op die ou einde besluite geneem het.

Jolene het gewens sy het net 'n klein bietjie van Bernadine se rustigheid gehad. Selfs net 'n klein bietjie daarvan sou haar gehelp het om weg te breek van haar vriende, daardie spul wat so in die winkelsentrums uithang, of Elroy wat net saam met haar wou slaap, of almal wat net die heelyd goed van haar verwag het. Hul verwagtinge was nie hare nie. Hulle wou hê sy moes skoonheidskoningin wees, of met Elroy trou – Elroy wat waarskynlik eendag 'n ryk sakeman sal wees – of 'n ma van drie kinders wees wat net so mooi oud sal word.

Maar nee! Jolene wou liever 'n maatskaplike werker word wat arm mense help, mense se lewe verander ... Maar sou sy kon?

1.2 Voltooi die onderstaande vraelys deur elke vraag in die groep te bespreek:

Maak 'n lys van Springbokkie se karaktertrekke:	Maak 'n lys van Jolene se karaktertrekke:
Hoe het Springbokkie se karaktertrekke haar verhouding met Bobbejaan beïnvloed?	Hoe het Jolene se karaktertrekke haar verhouding met haar kêrel en skoolmaats beïnvloed?
Was Bobbejaan verantwoordelik vir Springbokkie se ongelukkigheid? Verduidelik.	Was Jolene se vriende verantwoordelik vir haar ongelukkigheid? Verduidelik.
Hoe het Springbokkie dit reggekry om haar persoonlike welstand eerste te stel?	Wat moet Jolene doen om haar persoonlike welstand eerste te stel?
Wat leer Springbokkie en Jolene se verhoudings ons van die houvas wat ander op ons kan hê?	
Watter les kan ons leer van hierdie volksverhaal?	

## Stories op die Wind

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### Gebruik hierdie proses om die aktiwiteit suksesvol te voltooi:

#### Stap 1:

Verdeel die klas in groepe van vier elk. Gee aan elke groep die onderstaande stories. Wenk: Vergroot die A4-stories tot A3. Gee vir elke groep een afskrif van elke storie.

#### Stap 2:

Laat die groep toe om elk hul eie rolle te kies: storievertellers, 'n fasiliteerder, 'n sekretaris en 'n rapporteur.

#### Stap 3:

Die storievertellers lees die stories aan die groep voor. Die fasiliteerder gee vir elke lid van die groep 'n werkblad. Die fasiliteerder moet toesien dat elke groeplid die werkblad voltooi.

#### Stap 4:

Die fasiliteerder lees elke vraag en die groep beantwoord die vrae terwyl die sekretaris die notas neer skryf. Die rapporteur moet 'n kort opsomming van die groep se besprekings aan die klas liewer.

#### Stap 5:

Die rapporteur van elke groep liewer 'n kort opsomming van die groep bespreking aan die klas.

### 1.3 Navorsing Taak: Stel 'n vraelys op

Gebruik die vraelys hieronder om navorsing oor die volgende vrae te doen:

1.3.1. Watter faktore weerhou jongmense daarvan om besluite te neem wat hulle persoonlike welstand sal bevorder?

1.3.2. Kan volksverhale soos "Bobbejaan en Springbokkie" steeds 'n rol speel om jongmense te help om hul persoonlike welstand te bevorder?

#### Opdragte:

Hoe om die vraelys op te stel:

1. Bespreek vraag 1.3.1 in die groep. Maak 'n lys van moontlike faktore.
2. Gebruik die onderstaande voorbeeld van 'n vraelys as 'n gids om 'n jou eie vraelys op te stel.
3. Die groep kan ook voorbeelde van ander vraelyse gebruik as hulpbronne. Besluit op die struktuur van die vraelys.

Hoe om die werk te verdeel:

1. Elke groep moet met minstens 40 jongmense praat, en elke lid van die groep met minstens 10 jongmense.
2. Die groep benodig die voltooide vraelyse om gevolgtrekkings te maak.
3. Tel al julle bevindings saam deur die volgende telkaart te gebruik: Elke lid van die groep moet

## Die gebruik van mondelinge tradisie in die klaskamer

saam werk.

- Tel die merke wat elk van die moontlike antwoorde gekry het. Maak byvoorbeeld vier merke in die eerste kolom as vier mense A gekies het.
- Kyk watter kolom die meeste merke het en watter een die minste. Bespreek in jou groep hoe 'n voorbeeld van 'n telkaart

Scenario	a	b	c
bv.	1111	111	11
1			
2			
3			

om die bevindings te gebruik om die eerste vraag hierbo te beantwoord. Watter gevolgtrekkings kan 'n mens maak uit die vraelys en hoe beïnvloed dit vraag 1.3.1 hierbo?

- Maak nou gevolgtrekkings en konsolideer die groep se aanbieding vir die terug-voersessie. Gebruik die groep se bespreking gebaseer op vrae 1.1 en 1.2 om vraag 1.3.2 te beantwoord.

### Voorbeeld van 'n vrae lys

(Hierdie vrae toets twee faktore: groepsdruk, finansies)

Omkring die keuse waarmee jy gemaklik voel

Wat sal jy doen as...

### Aktiwiteit 2: (LU 1; AS 1, 3, 4 LU 2 AS 4, LU AS 1,2,3) Periode 4 - 7

Deur volksverhale word verskeie sedelesse tuisgebring, en elke storie word vertel met 'n spesifieke

1. jou beste vriend wil gaan fliëk, maar jy wil liever by die huis bly? Sal jy

- vir hom sê jy is siek
- saamgaan, maar elke oomblik daarvan haat
- vir hom sê jy gaan by die huis bly

2. jy nie deel van die matriek afskeid kan wees nie weens jou ouers se finansieële omstandighede?  
Sal jy

- kwaad wees met jou ouers
- besluit om 'n plan te maak so dat jy nog steeds na die matriek afskeid kan gaan
- die omstandighede aanvaar en nie die matriek afskeid bywoon nie.

## Stories op die Wind

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oogmerk in gedagte. Lees die storie wat jou groep ontvang het voordat julle die volgende vrae bespreek:

### 2.1 Groepwerk

2.1.1. Wat is die lewensles wat die verteller wil tuisbring?

2.1.2. Watter morele waardes probeer die verteller inprent?

2.1.3. Dink jy hierdie waardes speel 'n rol in die welstand van die individu sowel as die gemeenskap?

### 2.2 Ontwerp 'n advertensie

Ontwerp 'n advertensie op 'n A3-kleurplakkaat wat die volksverhaal adverteer en die les wat daaruit geleer kan word beklemtoon.

Die advertensie moet:

- aandag trek
- 'n treffende titel hê
- die kern van die storie weergee
- die volksverhaal se onderliggende waardes adverteer

### 2.3 Die beplanning van 'n storie-imbizo

Elke groep in die klas het 'n volksverhaal en advertensie. Beplan as klas 'n storie-imbizo wat in die skoolsaal of vergaderplek gehou kan word.

Stap 1: Hieronder is 'n lys van die mense benodig om die storievertel-imbizo te hou. Elke leerder in die klas moet 'n rol kies, en dit maak nie saak as 'n leerder meer as een rol het nie.

Organiseerder van geleentheid, Spysenier, Fotograaf, Kameraman, Verslaggewer, Politikus, Drukker, Grafiese kunstenaar, Seremoniemeester, Projekbestuurder, Redakteur, Skrywer, Vertaler, Tolk, Vervoerkontraakteur, Webwerf-ontwerper, Hotelbestuurder, Sjef, Chauffeur, Toeroperateur, Musikant, Storieverteller.

Stap 2: Ondersoek die rol van die diensverskaffer wat jy gekies het. Maak 'n plakkaat waarop die volgende inligting verskyn:

- Definisie
- Vereiste kwalifikasies
- Aanbevole karaktereenskappe
- Vooruitsigte: behoefte aan hierdie kundigheid
- Salarisskaal

Stap 3: Gebruik jou navorsing om jou en jou klasmaats te help om op jul eie 'n storie-imbizo by julle skool aan bied.



## 'n Lesplan vir Geskiedenis

### Die betwisbare aard van Erfenis

Kernvrae:

1. Watter belangrike vraagstukke spruit uit volksverhale en die herdenking van historiese gebeurtenisse?

Leeruitkomst en assesseringstandaarde:

LU 1; AS 1,2,3,4,	LU 2; AS 1,3	LU 3; AS 3,4	LU 4; AS 2,3
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Assesseringsaktiwiteite:

Brongebaseerde aktiwiteit, opstel tipe vraag, Erfenisaktiwiteit

In hierdie sleutelvraag ondersoek ons volksverhale in die volgende verband:

- Volksverhale as bronne van ontasbare erfenis.
- Redes vir die ontstaan van volksverhale.
- Historiese volksverhale uit die oogpunt van die storieverteller en die moontlikheid dat verskillende weergawes van dieselfde gebeurtenis kan bestaan.
- Die nut van historiese verhale vir geskiedkundiges.

Diversiteit en die reaksie daarop is 'n hooftema in die lesplan. Leerders sal byvoorbeeld gesprekke moet voer oor die redes vir verskillende standpunte oor 'n bepaalde historiese gebeurtenis of persoon. In hierdie besprekings sal leerders gedagtes moet kan wissel oor die verskillende weergawes van volksverhale en die geldigheid van bepaalde weergawes. Omdat historiese volksverhale gegrond is op die siening van die verteller bestaan daar waarskynlik verskillende sienswyses van die werklike historiese gebeurtenis. Deur middel van 'n geskiedkundige navorsingsproses moet leerders die onderwerp bespreek, daaroor debatteer en hul eie gevolgtrekkings maak oor die nut van historiese volksverhale. Opvoeders moet soveel plaaslike voorbeelde moontlik gebruik sodat daar 'n verskeidenheid van voorbeelde bespreek word. Leerders moet die gevolgtrekking kan maak dat mense se sienswyses afhang van 'n klomp verskillende maar inter-afhanklike aspekte van hul lewe, soos die gemeenskap waarin hulle woon, politieke en godsdienstige standpunte, ens. Die lesplan is gegrond op 'n waardegedrewe perspektief soos onderskryf deur die Nasionale Kurrikulumverklaring. Skenk spesifiek aandag aan volksverhale as deel van die Nama- en die #Khomani-San-gemeenskappe se kultuur, en hoe belangrik dit is om volksverhale oor te vertel.

**Aktiwiteit 1: (LU 1; AS 1, 3,4 LU 2 AS 1,3 LU 3 AS 2, 4 LU 4 AS 1, 3)**

**Periode 1- 5**

### 1.1 Klasbespreking

Elke groep in die klas moet een van die onderstaande vrae bespreek in hul groep. Kies iemand in die groep om 'n kort opsomming van die bespreking aan die klas te liewer. Gebruik voorbeelde om die bespreking te verryk.

A) *'Dikwels word na Suid Afrikaners verwys as die reënboog nasie. En ons is, maar dan will ek graag vra wat is ons erfenis? Wat beskou jy as jou erfenis en het ons 'n nasionale erfenis?'* -

*John Bell, leerder*

## Stories op die Wind

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Bespreek die belangrike vrae wat John Bell oor die kwessie van erfenis vrae. Verwys na Bron A as 'n grondslag vir die bespreking.

B) *'Is dit moontlik om hierdie storie, 'Die Wandelende Namas van Rehoboth uit die bloemlesing te haal want dit sal die Nama en Owambo sprekende mense in Suid Afrika en Namibia sleg laat voel.'*  
Gerhardus Damara van Nadisa se advies oor een van die stories in die bloemlesing,  
*Stories op die Wind*

Luister na hierdie storie op die CD Rom. Probeer om die storie aan die groep te lees. Bespreek die advies van Gerhardus Damara met verwysing na Bron A.

Sal hierdie storie wat 'n voorbeeld is van ontasbare erfenis versoening kortwiek?

Is dit regverdig dat 'n persoon van sy/haar erfenis afstand moet doen terwille van versoening?

C) *'Dié stories het ek nie in Afrikaans gehoor nie. My ouers het dit aan my vertel in N|u, daarom ken ek nou nog die taal. Maar deesdae praat die ouers en die kinders nie die taal nie. Ons stories word ook nie oorvertel nie. Nou, nou hier is ons geleentheid ... voor die kuns uitsterwe.'*  
Ouma Katriena Esau van Upington

Hoe kan gemeenskappe hul ontasbare erfenis beskerm en beoefen? Bespreek Ouma Katriena's se standpunt in lig hiervan. Verwys na Bron A.

D) *'Ons kinders van vandag sê hulle het nie rol modelle in hul gemeenskap nie. Hulle sukkel met die kwessie van identiteit. Wie is hul dan nou? Ek kyk na my gemeenskap in Louisvale, Upington en al die dinge wat daar gebeur. Baba Tshelang se verkragting het wêreld-nuus gemaak. Ek wil dié stories gebruik om vir die jeug te antwoord'*  
Clara Freeman, Louisvale Buurtweg

Hoe kan die mondelinge tradisie van gemeenskappe in die Noord-Kaap mense van verskillende kultuur- en godsdiensgroepe bymekaar bring?

Bron A

In 'n werksessie vir opvoeders in Kaapstad het die Sentrum vir Bewaringsopvoeding die definisie van erfenis soos hieronder opgesom:

*Erfenis is ...*

- wat ons van die verlede erf en aan die volgende geslag oordra

*Erfenis ...*

- word verskillend deur verskillende groepe mense beoordeel



*Erfenis is ...*

- persoonlik, belangrik en bepaal ons identiteit
- natuurlik, mensgemaak, hou verband met tradisies & waardes, gebruike, kuns, vakmanskap, musiek en mense
- tasbaar of ontasbaar
- 'n gemeenskap se geskrewe en mondelinge geskiedenis en tradisie.

*Erfenis ...*

- word op maniere saamgestel wat nuttig en doelgerig is en wat die positiewe aspekte daarvan bevorder
- is eensydig, omstrede en betwisbaar
- is polities
- kan uitgebuit word vir rassistiese redes en kan onverdraagsaamheid veroorsaak
- hou verband met nasionale identiteit
- kan mense inspireer om proaktief te wees.

**Sleutelkonsepte**

**Tasbare erfenis:** bv. monumente, museums, artefakte, berge, eilande.

**Ontasbare erfenis:** ook bekend as lewende erfenis, soos volksliedjies, tradisionele opvoerings, feeste, plegtighede ens. Ontasbare erfenis: ook bekend as lewende erfenis, soos volksliedjies, tradisionele opvoerings, feeste, plegtighede, ens.

**Bron B**

**Die Wandelende Namas van Rehoboth**

*deur Anthea Farmer en Cheryl Esterhuizen*

*Storieverteller: Ruben Isaks*

Eendag lank, lank gelede was daar 'n dorpie met die naam Rehoboth. Dit het 'n pragtige uitsig oor die droë gras (**nasa |gân**) (ll'hee) en duin-riete gehad.

Gertjie, 'n baie ondeunde seuntjie, het hier gewoon. Hy was alewig in die moeilikheid en die mense het hom geklap en geslaan. Kaplaks, kaplaks, kaplaks – so het die mense hom alewig op sy boudjies geslaan.

Gertjie was siek en sat vir hierdie behandeling en het toe op 'n dag besluit om weg te loop. Hy het vir 'n lang ruk alleen (**lguri**) (ll'oe) rondgedwaal. Een goeie dag ontmoet hy 'n groepie wandelende Namas en sluit toe by hulle aan. Dit was beter as om alleen te loop.

Die Namas het gekla dat daar so min veldkos en jagvelde in die plek oor was. Hulle het vir Gertjie vertel dat dit die Ovambo's se beste was wat hulle jagdiere verwilder. Die Namas het gekla dat die beste al die veldkos (**!garo ≠û-i**) ('haa âki) opvreet.



## Stories op die Wind

Die groepie het begin om die Ovambo-boere se beeste te steel. Waarvan moes hulle dan leef? Hulle het die beeste skelmpies in die donker (**!khae**) (||aa) nag aan gekeer. Hulle het die troppie doef-doef, doef-doef, moe-moe by die kloof ingejaag.

Een aand, toe dit begin skemer word, haal Gertjie 'n vuurslag-tonteldoos uit sy ou militêre jas se sak. Dit is twee stene wat vuur maak as 'n mens dit teen mekaar vryf. Gertjie begin toe hard vryf en skielik spat die vonke tjoeg, tjoeg, tjoeg! Die vuurhoutjies vat vlam.

Hulle het weer en weer beeste gesteel en in die kloof weggesteek. Een nag het Gertjie alleen gaan jag. Hy was baie moeg en besluit toe maar om die nag in die kloof saam met die beeste te slaap. Binne oomblikke was hy vas aan die slaap (**||om**) (un) en het lekker gesnork. Go-go-zzzzzz...

Die Ovambo's het intussen agterkom dat daar weer van hul beeste weg was en het besluit om die diewe en die beeste te gaan soek. Hulle vind toe vir Gertjie waar hy in die kloof lê en snork.

"Aha, hier is jy," sê die Ovambo-man en lig sy hand op. Hy steek sy mes, sjoep! Dit mis Gertie se hart (**gaob**) (lee) en steek teen die klipharde vuurslag-tondeldoos vas. Gertjie spring toe op en hardloop tjoef, tjoef, tjoef tot bo-op die krans. Die Ovambo's kom agterna gehardloop met 'n yslike spoed, tot bo-op die krans. Toe hulle bo kom, het Gertjie lankal soos 'n voël van die krans af gevlieg. Flap, flap, flap! Die wind was so sterk soos 'n leeu. Toe Gertjie onder kom, kon hy hom nie roer nie. Hy was pap op sy bene (**!n gu**) (llaige), maar die rivierwater waarin hy gespring het, was baie koel. Hy het gou van die lamheid herstel.

Die Ovambo's roep toe van bo af: "Jy kan bly wees jy kan vlieg!"

Die Ovambo's soek seker nou nog vir Gertjie, maar die kalant is steeds skoonveld weg – hy het geluk aan sy kant.

Fluit, fluit my storie is uit.

Afrikaans	Nama	N U	English
gras	nasa  gân	hee	grass
alleen	guri	'oe	alone
veldkos	!garo û-i	'haa âki	edible plants
donker	!khae	aa	dark
slaap	om	un	sleep
hart	gaob	ee	heart
bene	n gu	aige	legs

## Bron C

### Die afkopman wat met jou praat

deur Jessica Adams en Auxilia Basson

Lank, lank gelede, in die ou dae, het oumagrootjies en oupagrootjies hulle snotneusies met heerlike slaapstories aan't slaap gemaak.

Toe ek klein was, het ek en my ouma een somersaand besluit om buitekant te lê, waar jy alles mooi helder en duidelik kon sien. Die maan was vol en ek sien toe 'n beeld daarin wat nes 'n man op 'n perd lyk. Ek vra toe vir my ouma: "Is dit waar wat ek in die maan sien, Ouma?"

Ouma vra my met 'n baie vriendelike stem: "Wat sien jy, Kind?" Ek sê: "Ek sien die beeld van 'n man op 'n perd." Sy kyk na my en vra met 'n verbaasde stem: "Het jy nog nooit die storie van die man in die maan gehoor nie?"

Ek sê: "Nee, Ouma. Ek sou baie graag die storie wou hoor, ken Ouma die storie?"

"Ja, my kind, laat ek dit vir jou vertel..."

"Lank, lank gelede in die 19de eeu in die Kalahari !oas het die mense in vrede gelewe. Toe besluit die mense om 'n bietjie sout en peper in die vleis te gooi om dit smaak te gee.

"Die Nama- en Boesman-gemeenskap het oorlog gemaak. Die oorlog het op 'n windlose vlakte in die Kalahari !oas plaasgevind, maar daardie spesifieke dag het die wind erg gewaai. Mense was verbaas en vra mekaar, hoekom waai die wind dan so vandag?

"Die groep mense se wyse man, Ga-ai, was met die helm gebore. Hy kon die toekoms voorspel. Die oggend voor die oorlog sê Ga-ai, hier gebeur iets vandag! Hoekom waai die wind so? Dit waai dan nooit. !oroson ge-ge lu-i tare-e aisi !lgoe !khaisa! (min weet die mense wat voorlê).

"Dit was nie lank nie en die Nama-groep sien toe dat 'n groep Boesmans hul !oas kom binnetrap, gereed met pyl en boog. Hulle kry hulself toe ook gereed vir die oorlog.

"My kind, die geveg het net daar plaasgevind. Dit was 'n keuse tussen lewe en dood.

"Terwyl die twee groepe mekaar skiet en slaan, kom daar toe 'n vreemde Nama-man met die naam van !Kam-aob op sy perd aan. Hy bekyk toe die bakleiry. Skielik skiet 'n Boesman sy kop af met 'n pyl en boog. !Kam-aob se lyf bly toe op die perd sit, terwyl die soos 'n mal dier begin rondhardloop.

"Daar was 'n groepie stil Nama-mense wat nie van bakleiry en oorlog gehou het nie. Hulle het die perd agtervolg. Toe hulle uiteindelik die afkopman en sy perd inhaal, sien hulle dat hulle die man ken! Die vredevolle groepie mense was baie hartseer toe hulle die arme onskuldige, bebloede man

met 'n af kop sien. Hulle het soos uile op die plek gehuil en gehuil.

"Van daardie oombik af, tot vandag toe, hoor die mense nog steeds die geluide van 'n oorlog in die kontrei. As jy laataand by hierdie plek verbyloop, dan is die afkopman nog steeds ligweg sigbaar. Hy praat, alhoewel mens nooit weet met wie hy nou eintlik gesels nie.

"Die mense moes toe 'n plan maak. Hoe kon hulle hierdie gees rustig maak, laat verdwyn? Hulle besluit toe om 'n opoffering te maak. Elke keer wanneer hulle die afkopman en sy perd in die nag sien rondwaal, het die mense 'n spierwit bok geslag en uitgebrand. Dan het die rustelose afkopman en sy perd verdwyn.

"Die rook van die afgeslagte wit bok het deur die lug gewaai en het hoog in die lug, tot by die maan gesweef. Hier het die rook dan die vorm van 'n man op 'n perd aangeneem. En so is die storie oortel en het beroemd geword.

"Fluit, fluit my kind, my storie is uit, bok, bok ek het lekker gejoj, blaar, blaar, dis waar..."

My ouma se stem het weggeraak en ek het aan die slaap geval, met die gehuil van die uile in my ore...

### Bron D

#### Die Diamond Cloetes

deur Herbert Cloete

Ou Oom Piet en sy baas was haastig op pad na Kimberley. Hulle het saam met hul swart en bruin perde rondgereis. Hulle het verbruiksgoedere en kruidentersware gesmous.

Hulle gaan stop toe by 'n oop, warm vlakte met 'n blou waterstroompie, waar die perde en selfs Oom Piet en sy baas hul dors kon les. Vir pret krap Piet in die nat, waterige grond naby die blou waterstroompie.

'n Wonderlike ding gebeur met hom. Hy vind sewe pragtige, skitterende klippies, wat hy in sy geel-oranje twaksak in sy geruite hemp gebêre het. Hulle span toe die perde in en vat die pad.

Soos dit maar is, pla die pragtige klippies die ou, grys Oom Piet. Hy verwyder toe die klippies uit sy stukkende geruite hemp en kyk weer daarna. Sy baas sien die skitterende klippies in sy hand en het onmiddellik geweet wat dit is.

Hy wil toe by Oom Piet weet of hy kan onthou waar hy die klippies ontdek het. Piet kon toe nog onthou waar die plek was en hulle draai dadelik om, terug Kimberley toe. Daar gekom, het Oom Piet sy baas die plek tussen die bosserye grondoppervlak gewys.

Sy baas vat die pragtige klippies by hom en gee hom al die dinge wat hulle gesmous het. Piet was te dom om te besef dat dit eintlik diamante was en gee toe onwetend vir hom die klippies.

Sy baas sê toe vir Piet: "Ou Piet, van vandag af is jy nie net Pietie Cloete nie, maar Pietie Diamond Cloete.

Die baas was sekerlik besig met 'n bose plan, want van daardie tyd af was die Groot Gat op dieselfde plek gegrawe.

### 1.2 Bou 'n argument

Gebruik Bronne A tot E om die volgende vrae te beantwoord

1.2.1 Waarom word volksverhale beskou as 'ontasbare erfenis'?

1.2.2 Stel in jou groep vrae saam waarmee mens kan vasstel of 'n spesifieke verhaal as 'n historiese volksverhaal beskou kan word of nie.

1.2.3 Kan hierdie volksverhale (Bron B – E) as historiese volksverhale beskou word? Verduidelik

1.2.4 In watter mate is historiese volksverhale nuttig vir die geskiedkundige?

1.2.5 Sal die geskiedkundige die volksverhale (Bronne B – E) nuttig vind? Verduidelik

1.2.6 Gebruik die antwoorde van vrae 1.2.1 tot 1.2.5 om kort argument (450 woorde) te stel. Kies een van die onderstaande standspunte:

- a) Hierdie volksverhale kan nie beskou word nie as historiese volksverhale want ...
- b) Hierdie volksverhale kan beskou word as historiese volksverhale want ...
- c) Alhoewel hierdie volksverhale het historiese elemente, kan dit nie as...

**Hierdie volksverhaal was een van die stories wat leerders en gemeenskapwerkers versamel het gedurende die projek, Stories op die Wind.**

Bron E

### Die drie Christelike manne

*deur Esmonay Cupido*

Eendag was daar drie Christelike manne. Hulle was magtige persone. Hulle was Adam Kok, Pieter Witbooi en Barnabas Shaw. Ek meen, hulle was eerlik en betroubaar in hierdie kromverdraaide wêreld. Die idees waarmee hulle vorendag gekom en die dinge wat hulle gedoen het, was snaaks, vreemd, maar tog relevant. Hulle het goeie dinge gedoen.

Daar was ook die magtige, beduiwelde Duitsers en hulle het nie 'n goeie verstandhouding met hierdie drie Christelike manne gehad nie. Hulle het gedink die manne hou hulle te groot vir hul skoene en dat hierdie drie manne eintlik die base wou wees.

Die Duitsers het 'n suksesvolle plan beraam om die manne in die verleentheid te stel en vir hulle te wys wie baas was. 'n Dapper Duitse man, wat natuurlik 'n voorbeeld vir sy makers wou stel, was bereid om die vuilwerk te doen.

Toe die Duitser se skoot afgaan en die koëel deur die lug vlieg, vang Adam Kok die koëel met sy hande en gooi dit oor sy kop na agter toe weg. Die ander man, Pieter Witbooi, vat toe die Duitser se geweer, breek dit in twee stukke en gooi dit weg.

Barnabas Shaw, die derde man, was stomgeslaan oor die goeie daad wat sy twee vriende daardie dag gedoen het. Hy het amper nie woorde gehad om die twee manne te bedank nie. Hy besef toe dat daar 'n wonderwerk plaasgevind het en het die twee manne bedank.

Pieter Witbooi is toe saam met Adam Kok na Kokstad toe. Barnabas Shaw het sy eie pad gekies. Sy naam het later in die Metodiste gesangboek verskyn. Dis hoe hierdie drie Christelike manne se paadjie geskei het.

### 1.3 Gebruik Bron A, E, F en G om die volgende vrae te beantwoord:

- 1.3.1 Die Duitsers speel 'n belangrike rol in hierdie volksverhaal. Watter afleidings kan gemaak word aangaande die volksverhaal.
- 1.3.2 Haal 'n uittreksel uit die volksverhaal aan as bewys dat dié verhaal nie heeltemal histories is nie.
- 1.3.3 Waarom dink jy het die verteller in die verhaal aan Adam Kok bonatuurlike magte gegee?
- 1.3.4 Wat kan geskiedkundiges aflei uit die manier waarop die verteller Adam Kok in die verhaal uitbeeld? Hoe beskou die verteller Adam Kok?
- 1.3.5 Hoe word Barnabas Shaw beskou in volksverhaal? Vergelyk dit met die siening van Barnabas Shaw in Bron F.
- 1.3.6 Die volksverhaal is 'n ontasbare erfenisbron terwyl die Transgariëp-museum 'n tasbare erfenisbron is. Gebruik Bron A en G om 'n kort opsomming te skryf oor die verwantskap tussen tasbare en ontasbare erfenis.
- 1.3.7 Waarom dink jy word dié volksverhaal vandag steeds in die gemeenskap oorvertel?

Bron F

**Barnabas Shaw se siening van die San volgens 'n uittreksel van 'n artikel wat op die internet gepubliseer is.**

'Die Boesmans is almal slawe van hul woede. Hulle is bedrewe bedrieërs en uiters slinks ... Wreedheid, in sy mees skokkende gedaante, is algemeen. Die Hottentotte sal baie selde hul kinders doodmaak, maar Boesmans doen dit in verskeie gevalle, soos as hulle kos nodig het, van hul vyande moet vlug, wanneer 'n kind misvorm is, of selfs as die pa die ma verlaat het. Daar was ook al kere dat ouers hul kinders vir 'n honger leeu gegooi het as die leeu naby aan hul woonplek kom.'

Bron: <http://khoisan.org/whoviewswho.htm>





Adam Kok III

**Adam Kok III se lewensverhaal, leier van die Griekwas, word in die Transgariëp-museum op Philippolis uitgebeeld.**

Die Transgariëp-museum op Philippolis, wat op 2 Maart 1982 geopen het, stal drie interessante temas uit wat verband hou met dr. J. Philip en die Londense Sendinggenootskap; die Griekwa-era van Adam Kok III; Emily Hobhouse en haar spin- en weefskool; asook 'n kabinetportret met vroeë inwoners van die dorp. Agter die museum op die heuwel is twee kanonne sigbaar wat gebruik is deur Adam Kok, sowel as 'n Griekwakraal, wat nou langs die biblioteek te sien is. Hierdie kraal is deel van die Griekwa-kultuur

Bron: [www.places.co.za](http://www.places.co.za)

**Aktiwiteit 2: (LU 1; AS 1, 3,4 LU 2 AS 1,3 LU 3 AS 2, 4 LU 4 AS 1, 3)  
Periode 6 -10**

Gebruik Bronne A, B,C en D om die volgende vra to beantwoord:

Lees of luister na die volksverhaal (Bron A) in die bloemlesing en CD Rom.

- 2.1 Die volksverhaal gaan oor 'n Nama-held wat onthoof is in 'n veldslag tussen die Nama en die San. Uit wie se oogpunt word die volksverhaal vertel? Staaf jou antwoord.
- 2.2 Hoe sou die volksverhaal verskil het as dit deur die ander groep geskryf is?
- 2.3 Vergelyk die volksverhaal met Bron B en C. Dink jy die San sou dieselfde gereageer het as die Namas op die toneelstuk waarin die "Kinderlê"-tragedie uitgebeeld word?
- 2.4 In vroeë besprekings is lewende erfenis gesien as 'n kwesbare hulpbron omdat 'n mens se geheue vervaag. Belangrike aspekte van die volksverhaal kan verdwyn wanneer 'n storie oortel word. Watter geskiedkundige inligting sou jy graag in die volksverhaal wou insluit?
- 2.5 Bestudeer die twee standpunte oor die verhaal hieronder, en maak 'n gevolgtrekking oor die belangrikheid van die volksverhaal:
  - A. Die volksverhaal gaan nie soseer oor die bakleiery tussen die Nama en die San nie, maar eerder oor die feit dat die Nama 'n geskiedenis het. Deel van die geskiedenis is die mans en vroue wat as helde gesterf het. Die volksverhaal gaan oor die ontydige dood van 'n Nama-man. Sy ontydige dood en die omstandighede wat daarmee verband hou, maak van hom 'n held. Alle gemeenskappe het helde nodig omdat helde goeie rolmodelle is.
  - B. Die volksverhaal vertel die storie van 'n onskuldige Nama man wat deur die San doodgemaak is. Volgens die storieverteller was die San oortreders op die Nama se grondgebied. Dit laat vrae ontstaan oor grond-onteiening en die uitwerking wat dit op gemeenskappe het. Dit is ook 'n bewys van hoe sensitief mense kan wees as kwessies oor grondbesit ter sprake kom.
- 2.6 Opstel-tipe vraag

Verwys na Bron A (Die Afkop man) en Bron B (Die Wandelende Namas van Rehoboth)

## Stories op die Wind

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Die storieverteller is daarop geregtig om sy/haar weergawe van 'n storie te vertel sonder om te swig voor die eise van politieke korrektheid. Hoe 'n luisteraar daardie storie beoordeel is natuurlik 'n perd van 'n ander kleur. Stem jy saam met bogenoemde stelling? Skryf jou antwoord in opstelvorm.

Bron B: 'n Verslag wat op SAHRA (Suid-Afrikaanse Erfenishulpbronagentskap) se webwerf verskyn het na aanleiding van die onthulling van die Kinderlê-gedenkteken in 2003.

### Die Kinderlê-gedenkteken

Die terrein "Kinderlê" is op 'n kleinhoewe 12 km buite Steinkopf, en bestaan uit 'n enkele graf waarin Nama-kindere begrawe is.

Dit is 'n plaaslike erfenisgebied en ouer as 60 jaar. In 1803 het 'n sendeling van die Londense Sendinggenootskap, eerw. Johan Schmelen, 'n Khoekhoe-groep aangetref op 'n plek wat Besondermeid genoem was. Omstreeks 1805 het eerw. Schmelen en die Khoe hier 'n gemeente gestig, 'n kerk gebou en die plek hernoem na Prof. Steinkopf, wat oorsee Schmelen se mentor in die teologie was.

In die daaropvolgende jaar het die Khoekhoe swaar droogtes deurgemaak wat gelei het tot konflik tussen die Khoekhoe en die San. Die Khoe het na 'n plek getrek waar daar genoeg water en weivelde vir hul diere was, meer as 17 km van die kerk by Besondermeid. Een naweek het die San hierdie klein dorpie aangeval en 32 Khoe-kindere doodgemaak. Die tragedie het gebeur terwyl die kindere se ouers 'n kerkdiens op Besondermeid bygewoon het.

Een van die kindere wat oorleef het, het die hartseer nuus aan die ouers vertel toe hulle teruggekom het. Die kindere is toe almal in een graf begrawe. Tot vandag toe staan dit bekend as "Die graf van Kinderlê" – die graf waar ons kindere begrawe is.

Die Noord-Kaapse personeel van SAHRA het die onthulling van die Kinderlê-gedenkteken op 30 Junie 2003 bygewoon.

### *Die gebied beeld die volgende uit:*

Tien Pilare. Dit verteenwoordig die tien gebooe waarop die tradisie van die Nama gegrond is. Dit gedenk ook die tien gesinne wat hul geliefde kindere in hierdie tragedie aan die dood afgestaan het.

Die kettings dui op die gevangenskap waarin die Nama vir duisende jare geleef het. Dit herinner ons aan die antagonisme, maatskaplike uitsluiting en marginalisering van hul geskiedenis en kultuur.

Die doodskis met die 32 wit klippies herinner ons aan die tragedie, en die boodskap dat kindere 'n gawe van God is en dat ons vir ons kindere moet omgee.

Die klipmuur dui op die beskerming wat SAHRA aan ons kulturele erfenis en omgewing bied.

Die projek was 'n inisiatief van Amakwa!Haos wat deur SAHRA ondersteun word.

Eda !gai-disib ! na ta lhuwu, Elob ge mu - # ui basen llaib ei da nira ! gao -basen xuige tsou tama da ga ! o. (Gal.6:9)

"Laat ons dan nie moeg word om goed te doen nie, want as ons nie verslap nie, sal ons op die bestemde tyd ook die oes insamel." (Gal.6:9)

Ingedien deur: SAHRA se provinsiale bestuurder, Noord-Kaap

### Die Kinderlê-tragedie

Die Kommissie vir die Bevordering en Beskerming van Kultuur-, Godsdiens- en Taalregte in Suid-Afrika (CLR) is byeengeroep om in Kimberley die bemiddelingsproses tussen die Nama-Khoekhoe van Steinkopf aan die een kant en die †Khomani-San van die Kalahari en die !Xun- en Khwe-San van Platfontein te fasiliteer. Die San was geskok deur die manier waarop 'n historiese gebeurtenis deur 'n Nama-Khoekhoe-dramagroep gedramatiseer is. In die toneelstuk is die San as bloeddorstige barbare uitgebeeld, en hulle het aanstoot geneem. Die uitbeelding van die San as genadelose barbare het die San-verteenwoordigers op die NKOK-konferensie vervul met wrewel jeens die Steinkopf-gemeenskap.

'n Nama-jeuggroep van Steinkopf het 'n toneelstuk opgevoer wat hierdie tragiese gebeurtenis uitgebeeld het. In die drama is al die volwassenes na 'n kerk 'n paar kilometer daarvandaan. Hulle het hul kinders, meestal tieners, op 'n heuwel gelos. Terwyl die grootmense weg was, het die San die kinders aangeval en almal doodgemaak om so San wat deur Namas en koloniste doodgemaak is, te wreek.

Die leiers van die onderskeie gemeenskappe het deelgeneem aan die CRL se bemiddelingsproses wat met 'n helings-en-reinigings-plegtigheid geëindig het. In die 1800's het die Groot Trek, soos die Europese setlaars dit genoem het, groot trauma vir die inheemse Khoe- en San-volke meegebring. Hulle het die Khoe- en San-mense gejag en doodgemaak in 'n poging om die land skoon te maak vir hul eie besetting. Ontvoerde Khoe- en San-mense is gedwing om te werk. Die Europeërs het ook kinders by inheemse vroue gehad, en hierdie kinders is "bastards" genoem. Hierdie "bastards" is verplig om aan kommando-strooptogte deel te neem, en die onderskeid tussen die Afrikane en Europeërs het vervaag. Die San het hulle juis op hierdie jonges gewreek omdat hulle die kinders as die setlaars se nakomelinge gesien het. Toe hierdie stuk geskiedenis aan al die partye bekend geword het, het dit makliker geword om te vergewe. Benewens die helingsplegtigheid op 'n Sondag is die skrywer van die toneelstuk gevra om die stuk te hersien en die koloniale konteks asook temas van vergifnis en versoening in te sluit.

#### 2.7 Erfenisaktiwiteit

- Kies 'n bekende storieverteller in jou gemeenskap. Dit kan selfs jou pa of ma wees
- Laat die persoon na die Stories op die Wind CD Rom luister en die bloemlesing lees om vas te stel of sy/hy enige van die stories erken. Sy/haar weergawe van 'n storie mag moontlik verskil van die storie op die CD Rom of in die bloemlesing
- Voer 'n onderhoud met die storieverteller oor sy/haar weergawe van die storie

Ontwerp 'n aanbieding om jou bevindinge bekend te stel :

- Die aanbieding kan in plakkaatvorm of powerpoint gemaak word
- Die aanbieding moet die volgende insluit:
  - o Die storie soos vervat in die bloemlesing
  - o Die storieverteller se weergawe
  - o Watter lesse daar uit die storie te leer is
  - o Jou keuse tussen die twee weergawes en jou redes vir jou keuse.

# Samevatting



Die projek om Noord-Kaapse volksverhale na te vors in Namakwaland asook in twee areas in die Siyanda distrik het tot interessante insigte gelei. Die ouer garde het die geleentheid aangegryp om die stories waarmee hulle groot geword het te deel met die jonger generasie. Die jongeres, het op hulle beurt, met nuwe oë na die ouer mense gekyk met hul nuutverworwe kennis oor die rol van volksverhale as kultuurskatte.

Wedersydse repek en waardering vir mekaar het verhoudinge tussen die twee generasies verbeter. 'n Nuwe dimensie is tot bestaande verhoudings is toegevoeg wat die bestaande tradisionele rolle van jeug teenoor ouer mense verbreed het. Een van die aspekte wat waardering ontlok het by die leerders is dat hulle direk betrek was in die skep van nuwe kennis deur middel van hulle mondelingse navorsing asook die opskryf van die volksverhale. Terselfdertyd het die ouer garde tot die besef gekom dat hulle nog steeds 'n konstruktiewe rol kan speel in die opvoeding van die jongere geslag.

Hoewel storievertel nie meer 'n prominente deel van die twee gemeenskappe se daaglikse leefwyse is nie, het die projek gewys dat die belangstelling in die kuns van storievertel en egte volksverhale weer geprikkel kan word. Die storievertellers in hierdie projek het ondervind dat die erevarin hul herinneringe geprikkel en bekragtig het. Die tagtigjarige ouma Katriena Rooi van Andriesvale het haar onderhoude afgesluit met gebede wat sy in haar moedertaal, Nama, gedoen het.

Die geleentheid om volksverhale te deel het vir die deelnemers 'n geleentheid gegee om hul erfenis oor te dra wat in storiebundels opgeneem sal word vir die nageslagte. Elke leerder het hul ervarings opgesom in kort biografiese profiele. Hier volg 'n paar van hulle se opsommings:

## Mario Bok



Mario is in 1990 in Windhoek, Namibia gebore en woon op Rietfontein. Hy het 'n broer en suster. Hulle het in 1994 verhuis na Rietfontein.

Op Rietfontein het hy die Lutherse kleuterskool bygewoon en sy skoolloopbaan by Rietfontein Gekombineerde skool begin. Hy het gou 'n vriende gemaak en Saterdag-aande kom hulle gewoonlik bymekaar en verkeer rustig met mekaar.

## Stories op die Wind

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Sy stokperdjies is sokker speel en hy neem graag deel aan landloop. Meneer Cox is sy afrigter. Hy het al aan verskeie landloop byeenkomste, onder andere op Groblershoop en Kakamas deelgeneem. Hulle oefen gereeld in die plaaslike sport stadion. Sy betrokkenheid in landloop het bygedra tot die ontwikkeling van 'n groter mate van selfvertroue.

Vir Mario was sy deelname aan die 'Stories op die Wind'projek heel aangenaam en het hy baie daaruit geleer. Hy was uit die staanspoor gretig om aan die projek deel te neem. So byvoorbeeld het hy sy Junie-vakansie in Namibia kortgeknip om die projekwerkwinkel by te woon. Hy was ietwat op sy senuwees toe hy sy storie oor Karlientjie by die storievertel Imbizo by Molopo Lodge moes vertel. Mario was ook een van vier leerders wie gekies was om deel te neem aan die klankopnames vir die CD wat die storieboek sal vergesel. Die les wat hy uit Karlientjie geleer het, is dat ouers gerespekteer moet word.

### Selmarie Kenneth



Selmarie is in 1991 in Noordoewer, Namibia gebore. Sy en haar twee susters en 'n broer woon tans op Steinkopf by hul ouma, Ida van Staden. Volgens Selmarie is Steinkopf 'n dorpie wat dor is in die somer, maar in die lente, na goeie reëns, verander in 'n veelkleurige blomme paradys. Toeriste oorval dan die gebied en word hartlike deur die vriendelik inwoners van Steinkopf ontvang. Selmarie hou baie daarvan om veral in die lente in die veld te gaan stap en die naaste heuwel as uitkykpunt te gebruik en die landskap gade te slaan. Die stilte van die veld is soos balsem vir haar siel.

Sy beskryf haar deelname aan die 'Stories op die Wind'projek as baie leersaam en interessant. 'n Uitstaande aspek van die projek was toe sy haar storie kon deel met haar mede-projeklede. Dit was 'n storie oor die Groot Slang se Manewales wat haar ouma vertel het. Ouma Ida het gewoonlik voor slaapyd aan haar dié en ander stories vertel asook 'n paar spookstories. Vir Selmarie beteken die Groot Slang se Manewales dat mense moet saamstaan en gehoorsaam wees, want dan sal daar 'n positiewe uitkoms wees.

Selmarie het nie saam met haar pa grootgeword nie. Dit was vir haar 'n onvergeetlike gebeurtenis toe sy as dertienjarige haar pa vir die eerste keer ontmoet. Hy is 'n mynwerker in Namibia. Sy het vir hom en sy familie gaan kuier in die noorde van Namibia. Dit was vir Selmarie 'n aangename, dog frusterende evaring omdat sy nie met haar pa se familie kon kommunikeer nie, want hulle kon slegs hulle moedertaal besig. Selmarie het nou gereelde kontak met haar pa.

Haar beroepsambisie is om 'n aanbieder op televisie te word. Sy glo dat sy goeie kommunikasie vaardighede het wat haar instaat sal stel om haar goed te presteer voor die televisie kamers.

Selmarie gebruik haar vryetyd om met haar vriende uit te hang en na films te kyk.

## Geral-Dene Beukes



Geral-Dene is in die hospital op Garies, Namakwaland, gebore. Haar ma, Maria Beukes is 'n onderwyseres en Geral-Dene woon tans met haar tante Rosina en dogter Romi Sy het die Metodiste Kerk kleuterskool bygewoon en juffrou Lisa Witbooi het 'n groot invloed op haar lewe gehad. Vroeg in haar skoolloopbaan het Geral-Dene uitblink as toegewyde leerder – sy het diplomas in grade vyf en ses ingepalm. Haar oom Willem Beukes boer tans op die plaas waar haar oupa voorheen geboer het. Hulle boer met skaap en bok. Haar Oupa Cornelius Beukes het die plaas tussen sy kinders verdeel. Geral-Dene onthou nog

toe sy gereeld naweke op die plaas deurgebring het. Dan het sy gewoonlik skaap-en bokmelk gemeng om kluitjies en room te maak.

Volgens Geral-Dene is Kharkhams is baie droë en heuwelagtige plek, In die veld vind 'n mens verskillende bossoorte, kraalbos, jantjie-bêrend, kruidjie-roer-my-nie, asook vetplante en verskillende vygie soorte. Na goeie winterreëns is die veld in die lente oortrek met 'n veelkleurige blommeprag.

Khakhams was voorheen 'n Metodiste kerk sendingstasie. Barnabas Shaw het by Betelsklip, daar was 'n groot rots wat hy Betel verdoop het, sy eerste preek gelewer. Die plek staan vandag bekend as Betel. Voorheen was daar ook baie ronde-en matjieshuise te sien. Dis mettertyd met steenhuise vervang.

Haar deelname aan die 'Stories op die Wind'projek het haar kennis oor geskiedenisnavorsing verbreed en sy dit toepas in haar skoolprojekte oor Betelsklip en Dader se poort.

Geral-Dene is tans 'n leerder aan Hoërskool Kharkhams en haar beroepsambisie is om 'n ouditeur te word.

## Heindrich Klim



Vir Heindrich het die uitdrukking 'n 'donkie is 'n wonderlike ding'nuwe betekenis gekry die dag toe hy en sy oom deur 'n olifant aangeval is. Sy lewe is deur 'n donkie gered. Dit het in die omgewing van Khorixas gebeur. Hy het die naweek op Bergsig, Khorixas gaan kuier en oppad na hul plaas, Spaarwaterpos, het hulle by bome by 'n draai in die pad gestop om water af te slaan toe hulle skielik 'n alleenlopende olifant gewaar. Volgens Heindrich is alleenlopende olifante baie gevaarlik. Hulle het onmiddellik op die donkiekar gespring en probeer om weg te kom van die aanstormende

olifant. Die donkies het uiteindelik daarin geslaag om hulle uit die voete te maak en na 'n nabye heuwel te vlug, want olifante kan nie berg klim nie.

Heindrich vertel dat twee van sy ooms deur olifante verbrysel is. Vir hom was dit eintlik 'n verligting toe hy Khorixas verlaat het en so weg van die verskrikking van die olifante te kom. Het op sesjarige ouderdom in 1995 per bus na Riemvasmaak verhuis. Sy ma het aan hom gesê die rede waarom hulle na Suid-Afrika verhuis het, was omdat sy oupa-grootjie en ander Riemvasmakers uit Riemvasmaak deur die destydse regering gesit was en dat die demokratiese regering van die Republiek hulle oupa-grootjie hulle se grond terugge het.

## *Stories op die Wind*

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Die rit per bus was vir Heindrich baie interessant en hy kon nie wag om hul nuwe tuiste te sien nie. Hulle was van padkos deur die staat voorsien. Oppad het hulle 'n groot, slang in die pad gekry, een van die busbestuurders het dit geskiet en die dooie slang op die bus se dak gesit. Baie mense was ongelukkig daaroor en daar het groot ongemak in die bus daaroor geheers.

By hul aankoms op Riemvasmaak het dit begin kliphard reën en die ouer garde het dit gesien as 'n seën. Dit was egter nie aangenaam vir die mense na so 'n lang rit om in tente tuis te gaan nie. Vir hom as kind was dit maar net nog 'n interessante ervaring.

Een van sy hoogtepunte in die lewe was in 1998 toe Jacky Chan 'n deel van 'n karate film daar op Riemvasmaak geskiet het. Hy en sy maats was baie ondeund en het op verskeie geleenthede kattekwaad aangevang waarvoor hulle gestraf is. Hulle is een keer in 'n helikopter met Jacky gelaai sodat hy hulle kon uitgooi as 'straf'. Op 'n ander geleentheid moes hulle teen hoë snelhede op motorfietse oor die grondpaaie ry. Heindrich en sy maats het uiteindelik afgesien om kattekwaad aan te vang toe hulle alleen in 'n stikdonker kamer vir 'n paar minute, wat soos 'n leeftyd gevoel het, toegesluit is.

Sy ouma Magdalena het altyd vir hom ou stories om die vuur of wanneer die maan helder skyn vertel. Dit was gewoonlik stories oor haar eie lewenservarings sowel as Jakkals en Wolf stories. Vir Heindrich was die mees interessantste aspek van die "Stories op die Wind"projek, die oorvertelling van die verskillende stories deur die leerders. Dit het hom blootgestel aan 'n ryke kultuurskat waarvan hy tot onlangs onbewus was.

Die les wat hy uit sy storie Krokodil en die Aap geleer het, is dat 'n mens nie iemand kan vertrou wie jy nie ken nie.



*Leerders, opvoeders en fasiliteerders by skryfslypskool te Klipkolk.*



*Lede van gemeenskaporganisasies en storivertellers by opleidingsessie te Upington.*



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*Leerders en opvoeders by skryfslypskool te Kharkams*

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 Me. Loreta Dawids.

*Askam:*  
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 Ouma Katriena Rooi.

## Stories op die Wind

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## Dedication

This book is dedicated to ordinary South Africans, who are now taking strides to build an inclusive society, despite the exclusion and humiliation they suffered in the past.

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# 1. Introduction

In bridging the divides created by Apartheid, South Africans need more than just their memories and lived experiences to build an inclusive society. What do we do once the story has been told? How do we use these stories and their meanings to construct a society based on fairness and democratic principles? These are the questions raised by learners in this year's project, which targeted specific communities in the Hout Bay and Paarl areas, selected on account of longstanding historical tensions between different racial and income groups that live side by side.

Drawing on five years of experience in Oral History interventions in the Western and Northern Cape, participants in the School Oral History Project (SOHP) was eager to identify two areas that could represent a microcosm of the larger South African society, with all its potential but also with serious challenges. After a process of research and community consultations, Hout Bay and Paarl emerged as the ideal sites for further exploration regarding the impact of the legacy of the Group Areas Act on communities today.

## **Hout Bay and Paarl as case studies**

Hout Bay has featured prominently in the South African media for all the wrong reasons. Nestled in an idyllic bay on one of the world's most spectacular coastlines, Hout Bay's natural beauty belies a history of deep tensions between the three racially segregated communities there – the mainly coloured traditional fishing community of Hangberg, the mainly white residents of the wealthy 'valley', and the sprawling mainly black community of Imizamo Yethu, which suffers from an unsustainably high population density, appalling living conditions and spiralling crime rates. Many observers immediately spot how obviously Hout Bay has become 'a microcosm' of the larger South African society, with all its potential, but also with serious challenges to overcome.

Similarly, the memory of racially based conflict still lingers in Paarl. The 1960 uprising of Poqo, the military wing of the PAC, which targeted white people, is one obvious example. Another is the effect that the implementation of the Group Areas Act had on the black communities of Paarl, when they were forced to move to Mbekweni, a residential area more than five kilometers from the Paarl business hub.

In both communities, residential integration has occurred only within higher income level groups, which has meant that communities in both Hout Bay and Paarl find it difficult to cohere. Efforts by these communities to enter into the formal economy are hampered by the continued monopoly of established white business interests. As a result, SOHP is aimed at exploring how ordinary people have faced those challenges and the extent to which they are seeking to bridge the divide that is part of the legacy of apartheid.



### The process

This process of Oral History intervention focused on 'making apartheid history' by enabling learners from these particularly deeply divided communities to elicit, record and share stories from their respective communities across racial and class barriers. The project was implemented in three distinct phases:

#### Phase One

Broad consultations were held with the Western Cape Education Department (EMDC Metropole South and Winelands), Koinonia and Community Video Education Trust (CVET). Discussions with the education authorities included topics like the curriculum linkages with the Oral History project, identifying and securing the participation of curriculum specialists, schools, learners and teachers, the development of lesson plans coupled with assessment rubrics and the dissemination of the project outputs to schools in the Western Cape.

Planning and strategic discussions were held with service providers CVET and Koinonia with regard to their workshop content framework. CVET, an established NGO specializing in video and film education, was responsible for training learners in photographic skills and the production of short film-documentaries. Koinonia trained a number of learners in Paarl in radio documentary production.

Curriculum specialists and the Institute worked together to plan the Oral History training workshops and interview sessions. In these workshops learners were guided, taking into account the historical context of their communities, to prepare key questions focusing on the following themes:

1. Access to facilities such as schools, sports and other recreational places
2. Access to residential and business areas
3. Working conditions and labour relations during Apartheid and since democracy
4. Resistance to Apartheid by the community
5. Commitment to building an inclusive society

Through these themes, grade 11 and 12 learners from four Western Cape schools – Hout Bay, La Rochelle Girls', Noorder-Paarl and Charleston Hill High – explored the impact of Apartheid on their respective communities by interviewing ordinary community members on their memories and lived experiences. Learners from across the academic spectrum were selected, on the understanding that they would commit themselves wholeheartedly to the project for its duration.

The following questions were used as a starting point to broaden learners' knowledge and understanding of the history of their communities and their country:

- What did it feel like to live under Apartheid?
- How did Apartheid affect people living in your community?
- What local initiatives have been undertaken to negate ideas of racial difference spawned by Apartheid?

Part of the Oral History training workshops was the preparation for oral interviews. Learners developed an interview guide and conducted mock interviews. Following these workshops, learners conducted a series of interviews in their respective communities. After the series of interviews, each

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learner received a copy of her/his audio interview with the instruction to transcribe it using basic transcription skills.



### **Phase Two**

The project then progressed to the second phase which consisted of photography and film production workshops and a writing course. This allowed learners to use the interview transcriptions as research material for script, narrative and creative writing.

### **Phase Three**

The final phase brought the technical processes of proofreading and editing together, resulting in the publication of the multi-media DVD that accompanies this educator resource guide. It contains a collection of photographic narratives and a series of short films.

In conclusion, the outcomes of this project were showcased at a multi-media exhibition entitled *Bridging the Apartheid Divides: Two Case Studies from Hout Bay and Paarl*, as a means of recognising and acknowledging the contribution of all stakeholders in realising the project.

## **How to use this resource guide**

In this resource guide we outline a step-by-step project implementation process. This would enable educators to undertake similar project strategies at schools. An Oral History project need not be confined to a classroom setting, though, and this guide is also suitable for other interest groups wishing to collect oral histories.

The guide, including the short documentaries on the DVD, provides source material on the memories and lived experiences of ordinary people, which can be used to augment a textbook or other visual resources. It could be included in an educator's grade 11 lesson plans for Home Language, Life Orientation, Economics and History. Although these lesson plans are aimed at the grade 11

curriculum, classroom activities can be adapted for any grade at high school level.

A distinct feature of this resource guide is the emphasis on using transcriptions as the basis for script, narrative and creative writing. During the project, learners were guided to use their writings to develop photographic narratives and short film-documentaries.

Lastly, this resource guide documents the fourth in a series of interactive Oral History projects undertaken by the IJR and partners with Western and Northern Cape learners. For a holistic approach to Oral History methodology educators are encouraged to utilise the toolkit in Book 1 for the training of learners, as well as consult the other resource guides in this series.



# 2. Apartheid and Defiance

Apartheid was a notoriously brutal system of legally enforced racial segregation, aimed at maintaining white domination over the black majority in South Africa. Apartheid was introduced shortly after the National Party came to power in 1948.

## The origins and nature of Apartheid

The National Party did not invent racial segregation or laws limiting the rights of black people<sup>1</sup>. From the time of the arrival of the Dutch at the Cape in 1652, South Africa's history had been one of white social, economic and political domination, enforced by extremely harsh laws. Slaves at the Cape were forced to carry passes as early as the 1700s; and under the 1913 Native Land Act, black Africans could not own or rent land outside designated reserves. Other key laws, such as the Native Urban Areas Act of 1923, severely limited the movement of African people.

What distinguished Apartheid, though, was the degree of social, political and economic control that the system enforced. For almost fifty years the apartheid government, led by the National Party<sup>2</sup>, used cruel and unjust laws to enforce racial segregation and white domination at every level of society. With merciless force, the apartheid regime controlled every aspect of daily life. It imposed racial segregation, job reservation, restrictions on mobility, and provided inferior education, housing and health care to black people. It also denied political rights to the vast majority of the population.

At the same time, resistance to racial oppression had always been a feature of life in South Africa. During colonial times, slaves exercised both passive and active forms of defiance. They would deliberately break their masters' implements and property, work at a slower pace and assist in the escapes of fellow slaves. The 1825 slave revolt by a group of slaves and Khoi workers against the brutal, inhumane practices of their slave owners in the Koue Bokkeveld led to their execution and banishment to Robben Island. The 1906 Bambata rebellion against the imposition of poll and hut taxes in northern KwaZulu-Natal is another striking example of resistance.

Several political organisations that fought against racism and oppression were active prior to the apartheid era. For example, the African People's Organisation, established in 1902, the South African Native National Congress, formed in 1912, the Communist Party of South Africa established in 1921 and the Non-European United Front in the 1930s played a pivotal role in mobilising ordinary South Africans to defy unjust laws.

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1 Black South Africans refers to Nguni- and Sotho-speaking South Africans

2 The National Party was founded in Bloemfontein in 1914

**Source A: This table summarises a series of oppressive racist laws, which provided the framework for apartheid laws after 1948.**

**Laws limiting the rights of black South Africans before 1948**

**1913**

**Native Land Act No 27**

Under this law, Africans could not own or rent land outside designated reserves that consisted of about 7 percent of land in the country.

**1923**

**Native Urban Areas Act No 21**

This law made each local authority responsible for black people in its jurisdiction. The country was divided into prescribed (urban) and non-prescribed areas, and movement between the two was strictly controlled.

**1924**

**Industrial Conciliation Act No 11**

This law made job reservation possible. It also excluded black people from forming or belonging to trade unions.

**1926**

**Immorality Act No 5**

This law made sexual intercourse between whites and blacks illegal.

**1927**

**Black (Native) Administration Act No 38**

This law gave the government the power to carry out forced removals. It was also used to punish Africans accused of instigating hostility towards the white community.

**1936**

**Representation of Blacks Act No 12**

This law removed black voters in the Cape from the common roll and placed them on a separate roll. Four white senators represented black people throughout the Union..

**1936**

**Development Trust and Land Act No 18**

This law expanded the reserves to a total of 13,6 percent of the land in South Africa. It allowed for the Department of Bantu Administration and Development to eliminate 'black spots' (black-owned land surrounded by white-owned land).

**1937**

**Black (Native) Laws Amendment Act No 46**

In terms of this law, black people were no longer allowed to buy or rent land in urban areas except with the Governor-General's consent.

**1945**

**Natives (Urban Areas) Consolidation Act No 25**

This law introduced influx control for black males. Men who were thought to be leading idle lives or who had committed certain crimes could be removed from an urban area.

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In the apartheid era, the legal system was used to enforce segregation. Both laws denying people their human rights, as well as laws allowing the government to act against those who opposed the system of Apartheid were passed in parliament. The apartheid government had the power to declare states of emergency<sup>3</sup> during periods of intense resistance.

Coupled with these oppressive laws, was an extensive security apparatus consisting of the army, police and police informers. The police and army had the right to beat and shoot unarmed people at anti-apartheid gatherings. Political dissenters were subjected to detention without trial, banishment, house arrest and imprisonment for resisting Apartheid. Hundreds of people died in detention, often after being tortured. Many more had no other choice but to leave the country to lead a life in exile.

### **How was social segregation used by the apartheid government as a tool to keep South Africans apart?**

For the majority of ordinary people, Apartheid was enforced through laws that ensured social segregation on a daily basis.

The Prohibition of Mixed Marriages Act of 1949 made marriage between the races illegal, and under the Immorality Act of 1950 inter-racial sex was criminalised. In terms of the Population Registration Act of the same year, all South Africans had to be racially classified. Consequently, married couples of different racial groupings were forced to get them reclassified if they chose to remain married. Likewise, family members identified as 'white' on the basis of their physical appearances were separated from their families after the reclassification process.

#### **Source B: Sign indicating separate facilities**



<sup>3</sup> The first state of emergency was declared in 1960 in the wake of the Anti-Pass Campaign. In 1985 a state of emergency was declared in selected magisterial districts. This state of emergency lasted a couple of months. In 1986, coinciding with the tenth anniversary of the Soweto Uprising, the third and final state of emergency was declared, and it lasted until February 1990

At the same time, the Group Areas Act forced white, black African, coloured and Indian people to live in separate areas. The social fabric of racially integrated communities was destroyed as black South Africans were forcibly removed to inhospitable locations. People who had shared the same neighbourhood for many years lost contact with each other as they moved to racially exclusive residential spaces.

To further reduce contact between the races, the Separate Amenities Act of 1953 forced white and black people to use segregated beaches, state buildings, parks, public toilets, transport and other facilities and services. The Act stated that the facilities for different races need not be equal. This allowed all the best facilities to be reserved for whites, while those for other races were vastly inferior. State buildings such as police stations, hospitals, libraries were required to have separate entrances for designated racial groups. Restaurants and hotels were reserved for white people. Apartheid signs saying which people were allowed to use a particular facility were a feature of life under apartheid throughout South Africa. These public places were kept racially segregated, not only by the police, but also by those who supported the apartheid ideology through their racial prejudice and conduct.

### **How was social segregation enabled through restricting the movement of Black Africans?**

The Natives (Abolition of Passes and Co-ordination of Documents) Act of 1952, forced black South Africans to carry the hated pass book or 'dompas'<sup>4</sup>. This system strictly controlled the movements of Africans in the white areas, and people who were caught without a pass were arrested, imprisoned or sent to a rural area.

Many other laws were passed to keep Africans out of the cities. For example, The Urban Areas Act allowed black people a maximum of 72 hours in an urban area, unless they had special permission to be there. These laws were also designed to ensure that there was enough labour in 'white' South Africa to keep the economy going, and the migrant labour system that was already established on the mines, was adopted as a means of strictly controlling labour within urban areas.

One of the cornerstones of Apartheid was the policy of 'separate development' which was used to justify a series of laws designed to remove all political rights from black people in South Africa.

The Promotion of Bantu Self Government Act (1959) divided the African population of South Africa into different ethnic 'nations', each with its own homeland or Bantustan. The government presented the homelands independent states – but in reality, their leaders were widely seen as puppets of the government, and they were financially dependent on South Africa.

Between 1976 and 1981, four Bantustans – Transkei, Bophuthatswana, Venda and Ciskei – were given 'independence'. In this way, nine million South Africans became aliens in their own country. Forced removals from 'white' areas affected about 3,5 million people.

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<sup>4</sup> The pass book or 'dompas' was a reference book which, unlike the identity document used today, only black Africans had to possess. In the 'dompas' their movements in and out of urban South Africa were clearly recorded in terms of date, place, name of employer and length of stay. For more information refer to the Institute's educator resource guide, Pass Laws in the Western Cape: Implementation and Defiance.

### **Why was the Coloured Labour Preference policy racist?**

In 1955, the government declared the Western Cape a 'Coloured Labour Preference Area'. This policy favoured black coloured people over black Africans in terms of accessing jobs and housing in the province. The apartheid government stopped building family housing for black Africans, because the only Africans to be allowed into the city were male migrant or contract workers, who were forced to live in single-sex compounds or hostels.

To implement this policy, the government began moving thousands of black Africans by force out of the Western Cape to the Bantustans. There they had no choice but to live in crowded rural slums without any real means of survival. These terrible conditions increased the pressure on black African men to return to the Western Cape without their families as migrant workers.

In 1966, the government targeted Cape Town as the first city in which the number of black Africans had to be reduced by 5 percent every year. More and stricter measures were introduced to deter black Africans to move to the cities. The main victims of these laws were women – in no other part of South Africa were influx control laws applied as harshly to women as in Cape Town.

However, despite the high rate of harassment and prosecutions, nothing could prevent black African women from returning to Cape Town with their children. They put up shelters, built homes and established communities outside the official townships. As they lacked official permission to do this, they were considered to be squatters.

From the early 1970s onwards, the number of people entering Cape Town from the rural areas of Transkei and Ciskei in the Eastern Cape rose steadily. When the pass laws were finally scrapped in 1986, and black Africans were allowed permanent land rights in urban areas, large numbers of people began to move from the rural areas into the cities.

An estimated 50 000 people continue to move to the city every year, most of them from the Eastern Cape. This, together with the backlog of formal housing created over the years of Apartheid, has contributed to the large number of informal settlements in the city.

### **What was the impact of Apartheid on South African society?**

Economically, South Africa paid dearly for Apartheid, and will do so for many years to come. The system severely distorted the economy and imposed crippling economic disadvantages on most of the population.

Conditions continued to deteriorate in the homelands as the pass laws were tightened, as towns and cities were harshly policed, and as three million people were forcibly moved between the early 1960s and the mid-1980s. By 1980, only 33 percent of the black South African population lived in the towns and cities. Huge rural slums were created in the homelands, which were seriously degraded by overpopulation and poor infrastructure.

It was very difficult for black South Africans living in the rural areas to access transport services, communications, water and power. Roads and railway lines favoured white rural producers and urban commuters. In the cities, the Group Areas Act forced black South Africans to live far from industrial and commercial centres. As a result, they had to spend an unjustly high proportion of their income



on transport.

Economic empowerment of Black South Africans was severely crippled by the restriction on land ownership in 'white areas'. Despite the entrepreneurial opportunities in 'black areas', black businessmen were still restricted in terms of the type of business, access to capital and markets.

In other sectors of the economy and professions, the job colour bar prevented black workers from advancing beyond semi-skilled work. Apart from teaching in segregated schools, preaching to African congregations, and a few other professions, there were no opportunities for black economic advancement. Consequently, the apartheid education system which was geared towards educating Black South African for low skilled jobs, severely crippled their human potential. Tertiary education for the few who managed to excel was dealt a severe blow in 1959, when university segregation was introduced. At this level too, the education offered to black South African students was infinitely inferior to that available to white students.

Since 1994, the cost to society of building new townships, roads, railway stations, police stations, post offices, schools and management institutions has been huge. Likewise, the cost of rebuilding unified institutions has been enormous – for example, nineteen separate racially and ethnically defined education departments have had to be unified into one national department and nine provincial departments.

The housing shortages and limitations regarding land ownership that have fuelled recent service delivery protests in the Western Cape are a direct consequence of the inequalities of the past. The lack of housing provision and access to land resulted in informal settlements and backyard dwellings mushrooming in black South African communities across the Western Cape. This further exacerbated the demand for housing. Competition amongst various racial groupings for immediate housing has resulted in further racial tensions, which have often spilled over into communal violence.

In 1927 the first residential development for black Africans provided non-ownership housing (rental) in Langa, Western Cape. After the township Guguletu was developed in the 1960s, no further residential areas were proclaimed for black Africans in the Western Cape until the late 1970's when the development of Crossroads was started. Khayelitsha – established in the 1980s – was the last neighbourhood exclusively developed for Black Africans. After 1994, hostels constructed under the apartheid era's influx control laws in areas such Langa, Lwandle, Guguletu and Nyanga were converted into family units. Initially, these hostels accommodated black African men who were required in terms of their working permits to live separately from their wives, partners and families.

By 1982, in Cape Town 150 000 people had been forcibly removed under the Group Areas Act. This Act, which resulted in the development of black, Coloured and Indian neighbourhoods in the Western Cape, further entrenched racial inequalities by offering these racial groupings municipal rental housing as well as freehold housing, but mainly for teachers, nurses and policemen who had access to government housing subsidies. Despite the repeal of the Group Areas Act and the Pass Laws in the late 1980s, after which black South Africans had the right to live anywhere in South Africa, only those black South Africans who could afford to own or rent houses in former racially exclusive areas could exercise this right.

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In the late 1980s, as part of the defiance campaign<sup>5</sup>, scores of protesters defied the Separate Amenities Act by frequenting racially exclusive beaches, and occupying first-class railway coaches reserved for white passengers. Boycotting sport facilities such as rugby and cricket stadiums and theatre houses such as the Baxter and the Nico Malan (now known as Artscape) also occurred. Only with the repeal of the Separate Amenities Act, people were able to start exercising their freedom to use beaches, state buildings, parks, public toilets, transport and other facilities that were formerly segregated. However, despite the repeal of the act, racial prejudice persisted amongst those who supported Apartheid.

A devastating consequence of the Separate Amenities Act was the inadequate sports and recreational facilities in black South African communities. These communities did not have the financial resources to redress the inequalities after 1994. Some people chose to use the facilities offered in former white areas, while others opted to establish these facilities within their own communities.

The social cost of Apartheid is largely impossible to quantify. The damage is however evident in the pervasiveness of issues of race and racism, and the number of people grappling with the scars left by years of racial disparity and injustice.

### **How did people resist and defy Apartheid?**

Resistance to the apartheid policy began in 1949, when the ANC adopted its Programme of Action, calling for action against white domination in the form of protests, strikes and demonstrations.

The Defiance Campaign of the early 1950s called for mass non-violent resistance to the pass laws. When strikes and marches began in earnest, the police retaliated brutally. In 1955, the Freedom Charter was drawn up at an ANC gathering called the Congress of the People. In the Freedom Charter the liberation movement outlined a culture of human rights and non-racialism that it wished to adopt.

In March 1960, 69 unarmed anti-pass demonstrators were killed and 187 people wounded at Sharpeville. It was reported that most of those killed were shot from behind.

As a response to these events, the government declared a state of emergency, and introduced detention without trial. Both the ANC and the Pan-Africanist Congress (PAC) were banned. Many leaders of the resistance movement were arrested or left the country. At the end of 1961, Umkhonto we Sizwe, the ANC's military wing, and later the PAC's military wing, POQO, were formed.

In July 1963 several senior members of Umkhonto, including Walter Sisulu, Govan Mbeki and Ahmed Kathrada, were arrested at Liliesleaf, a farm near Rivonia. Nelson Mandela, who was serving a prison term for incitement, was brought from jail to stand trial with them. In 1964, they were convicted of sabotage, and sentenced to life imprisonment on Robben Island.

These events crushed the resistance movement inside the country. The trial, however, led to increased international criticism of Apartheid, and the United Nations took steps to introduce sanctions. With the liberation movement in a state of disarray, the apartheid laws were enforced even more harshly during the second half of the 1960s under Prime Minister B. J. Vorster.

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<sup>5</sup> The Defiance Campaign of the mid 1980s was spearheaded by the Mass Democratic Movement which mobilised people to engage in activities in defiance of the apartheid laws. A popular slogan at the time was 'All God's beaches for all God's people.'

The early 1970s saw the build-up of a new wave of resistance. In 1973 about 100 000 workers in Durban went on strike in demand of higher wages. The strikes spread to other major centres in the country, and resulted in the birth of the national trade union movement.

The Soweto Uprising of June 1976 marked the beginning of an ongoing anti-apartheid revolt across the country. The Black Consciousness Movement, which originated in the late 1960s, was increasingly influential. The 1977 the death of its founder, Steve Biko, at the hands of the police, shocked the world.

The 1980s saw an escalation of both uprising and repression, with an increase in international sanctions against the South African government. The country was governed under several states of emergency. Trade unions and community organisations worked together to organise numerous rent, service and consumer boycotts and stayaways in support of political demands.

In an attempt to dispel the mounting pressure it faced, the government embarked on a series of reforms in the early 1980s; for example, black trade unions were recognised and in 1986 the pass laws were scrapped. In 1983, the constitution was amended to allow for a tricameral parliament, giving political representation to coloured and Indian voters in separate but subordinate houses of parliament. The United Democratic Front, an internal coalition of anti-apartheid groups and trade unions, organised highly successful boycotts of the coloured and Indian elections of 1984.

On February 2 1990, at the opening of parliament, President FW de Klerk lifted restrictions on 33 opposition groups, including the ANC, the PAC and the Communist Party, and ordered the release of political prisoners, most notably Nelson Mandela. On February 11, Mandela was released after 27 years in prison. This was the beginning of political negotiations leading to the first democratic elections of 1994.

# 3. An overview of land and fishing rights in Hout Bay

Hout Bay's natural beauty belies a history of deep tensions between three communities – the mainly coloured traditional fishing community of Hangberg, the wealthy white residents of the 'valley', and the mainly black African residents of the sprawling former informal settlement of Imizamo Yethu.

Many observers immediately remark how noticeably Hout Bay has become a 'microcosm' of the larger South African society, with all its potential but also all its serious challenges. In this chapter, we concentrate on two of these challenges, namely access to land and fishing rights.

## **What were the historical patterns of land ownership in Hout Bay?**

### **Land ownership before colonialism**

Throughout the history of Hout Bay, its diverse inhabitants held clashing viewpoints about access to land and land-ownership rights. The Khoekhoen and San people, living in the area in the 1600s, witnessed the colonists occupy the land they called home in a way that permanently excluded their own access. More recently, there has been severe conflict between the residents of the former informal settlement of Imizamo Yethu, and the middle and upper class white residents, who believe that the presence of informal housing devalues their palatial properties.

It is likely that the first inhabitants of the area that is now called Hout Bay were late Stone Age people. The remains of these ancient people were found at a cave near the entrance to the present Hout Bay harbour, and in middens at nearby Sandy Bay and Llandudno. It is likely that they lived in the area between 100 AD and 500 AD. These people had no metal implements, and made their tools and weapons from stone. They ate wild plants, shellfish and the seabirds and animals that were washed ashore. They also hunted and fished, using hooks made from bone and nets made from plants and animal skins. The Khoekhoen and San living at the Cape at the time of the first colonists were the descendants of these Stone Age people.

The indigenous inhabitants understood land ownership differently to the colonists. They believed that land could not be owned by any individual or group, and that everyone had the right to inhabit land and use the sea, provided that it was done in a way that respected its resources. In other words, the Khoekhoen and San did not believe in exploiting natural resources for profit making as the colonial powers did. This meant that before the arrival of the Dutch colonists at Hout Bay, everyone who roamed the area had unfettered access to the land and sea. The land was not divided into farms, smallholdings or villages, and there was no notion of private ownership of land or resources.

## Land grants, freeburgers and the loss of independent livelihoods

The colonists, however, believed in land ownership rights and private farming that could support the economy of the Cape mainland. Both the Dutch and British colonial powers had the military and economic strength to force the indigenous inhabitants of Hout Bay to accept these views of land ownership. From the 1650s onwards, the Dutch occupied the land and forests of Hout Bay, severely curtailing the indigenous people's customary use of the land. Farming and grazing soon spread from Table Valley along the Liesbeeck and its branches to the Constantia Valley and into Hout Bay, creating a colonial imprint consisting of farms, roads, forest and outposts across its terrain.

During the period of early colonial settlement, the indigenous peoples of the Cape Peninsula, including those in the Hout Bay area, saw the ongoing destruction of their centuries' old way of life. Over time, they lost their grazing land in the Cape to the colonists, who forcibly took their land without any consideration for their belief system. This meant that the indigenous inhabitants lost their independent means of livelihood and became more dependent on the colonists for their survival. In 1666, roads were built into the valley to allow wagons to transport timber from the forests. In 1670, the Dutch East India Company started planting sweet potatoes at a homestead in Hout Bay, and sent some of the company's pigs there in order to provide the company's woodcutters with a source of food. By 1676 there were four Buiteposte<sup>6</sup> in the valley supplying wood to the company. Soldiers and slaves manned each one of these posts, and kraals were built to protect the livestock from marauding lions. These herds included oxen, which were kept to drag wood from the forests to the beach.

When war broke out between the Dutch and France in 1672, there was a shortage of grain at the Cape. To increase the supply, the Company decided to settle so-called freeburghers in the valley. In 1677, these freeburghers were granted as much land as they could cultivate, and were told to plant grain. To pay for their land, they had to supply the Company with one tenth of the grain harvested. Each lessee could keep 30 cattle, and they were also allowed to use the manure from the Company's cattle in the Buiteposte<sup>6</sup> to fertilise their fields. In effect, the Khoekhoen and San were driven from the fertile grazing land to accommodate the freeburghers.

The smallpox epidemic of 1713 devastated the Khoekhoen at a time when their herds had been badly affected by stock diseases and drought. The Khoekhoen of the Cape Peninsula never recovered from this. Many left the colony, while others had no choice but to become farm workers for the colonists. European diseases wiped out many of the indigenous people who stayed on in the Cape.

Throughout the 17th and 18th centuries agriculture continued to be the main economic activity of Hout Bay. By the time the British occupied the Cape, first in 1795 and later in 1806, the indigenous people were landless and had lost the ability to make a living independently. This allowed the farmers to exploit their labour, along with that of slaves, who were probably the descendants of slaves brought to the Cape in the era of the Dutch colony.

The subdivision of large tracts of land into smaller farms continued into the 19th century. One such farm was Kronendal, which was bought in 1681 by two freeburghers and later subdivided into Nooitgedagcht, Uitkyk and Oakhurst. By 1832, the farm, measuring 1 884 hectares, was resold along with its farming equipment, fishing boats and slaves.

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6 Sleigh, D. (1993) *Die Buiteposte: VOC- Buiteposte onder Kaapse Bestuur 1652 – 1795*. Pretoria: HAUM.

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In the 19th century in Hout Bay as elsewhere in the Cape only white people were allowed to own farms. People of other races could only work as farm hands, shepherds, fishermen, gardeners and domestic workers. In the first half of the 20th century, these working relationships continued, as the white farmers of Hout Bay grew grain, kept livestock and supplied the local market and passing ships with vegetables. Vegetables were transported by horse or mule cart to the Sir Lowry Road market in Cape Town.

The unequal relationship between indigenous groups and colonists that was established through colonialism is clearly demonstrated by the renaming of Hout Bay in the mid 1600s. While there are no records of the name given to the area by its earliest indigenous inhabitants, we know that the British had called Hout Bay Chapman's Chance, after a master's mate who was sent into the bay in 1607 from a British ship to see if it had a harbour. One suggestion is that Van Riebeeck himself established the name Hout Bay, when he wrote about the plentiful supplies of wood in the "finest forests in the world" in a place that he called "Houtbaeijtjen" in his diary in 1652. Another idea is that Hout Bay was named after a Captain Houtman, one of the first Dutch captains to sail round the Cape.

### **How was housing used to create a docile labour force in the years before Apartheid?**

In the 17th, 18th and 19th centuries, the residents of the Hout Bay area mainly lived on farms. As fishing became a commercially viable activity, more fishing folk started living in the village along its main road, where they rented houses from private owners and fishing companies.

The crayfish-canning factory that was opened in 1904 required a cheap, permanent labour force. Free houses were built close to the beach and were used to attract local labour to become part of a permanent workforce. As these houses were owned by the canning factory, fishermen became homeless whenever they lost their jobs. This state of affairs, together with a system of money advancement called 'kosgeld' and the fact that wages were very low kept these workers dependent on their employers.

By the early years of the 20th century, some local people were renting cottages on farms in the area. For example, up to 300 people lived on the historical farm Oakhurst, which was then owned by one Dorman. These residents were mainly fishermen, working on Dorman's boats.

Until the late 1940s many fishermen and their families also lived in the village of Hout Bay, in cottages owned by farmers and companies. The village was racially mixed, with white, coloured and a few African families living side by side. Wealthier white residents lived in much bigger, better houses on the hillside. While all the residents of the village lived together in harmony, there were great inequalities in housing standards. The cottages occupied by white people were neatly built and had proper doors and window frames. They also had septic tanks and electricity. This was not the case with houses occupied by coloured and African families. Most workers lived in one or at the most two-roomed dwellings made of galvanised iron. These houses were unhygienic and overcrowded. The 1937 Enquiry into the Cape Coloured Population found the housing conditions at Hout Bay "deplorable".

In the late 1940s and early 1950s the residents of Hout Bay became increasingly racially divided.

## *An overview of land and fishing rights in Hout Bay*

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As fishing expanded in the 1940s, the Divisional Council built 44 new houses in Hangberg, the area above the harbour at the foot of the Sentinel Mountain, to accommodate families that had previously lived in the village. In 1946 the firm South African Sea Products (SASP) took over these houses, and built another 110 houses as well as the first blocks of flats for its employees. More and more coloured families from the village now began to move to the harbour area, and this trend continued in the following decades.

Since the expansion of the fishing industry had resulted in an influx of African workers in 1947 two settlements were erected near the oil factory to house 80 African workers, many of whom had been living in shacks in the harbour area. This accommodation as well as the few dwelling places later provided for African workers never came close to meeting their housing needs.

### **How did Apartheid affect settlement patterns in Hout Bay?**

Under the Group Areas Act of 1950 most of the valley was declared a white residential area. Coloured families that were still living in the town were forcibly removed to Hangberg. This part of Hout Bay was the only area zoned for the coloured occupation.



The way in which the need for housing was addressed reflected the contradiction at the heart of the apartheid policy in the Western Cape: although the fishing industry needed a greater supply of labour to support its expansion, and many African workers were moving to the area in search of work, the National Party government had declared Hout Bay, like the rest of the Western Cape, a coloured labour preference area. This contradiction put enormous pressure on housing. For a start, too few houses were built to accommodate all the workers needed by the fishing industry. At the same time, almost all of the accommodation built was intended for the traditional labour source for the industry, namely the coloured community.

In this housing policy the fact was ignored that more and more African workers were being employed in the industry. Almost no formal housing was provided for these workers. One exception was the single-sex hostels built in the Hangberg area; but here again, not nearly enough

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accommodation was provided. As there was serious overcrowding in these hostels, and as migrant workers in the fishing industry were denied ownership or secure leases, most of the black African workers had no choice but to resort to informal housing. For more than 50 years now informal settlements have been appearing every now and then in different parts of the valley, mostly along the banks of the Disa River and in the backyards of the fishing industry.

The decline of farming in the Hout Bay area created further pressure on the provision of housing. While the fishing industry boomed towards the late 1940s farming became less profitable. At this time Hout Bay started to become a popular residential area for those working elsewhere in Cape Town. From the 1950s onwards these two factors led to the subdivision of local white-owned farms. As a result many workers were forced off the farms, most of them from coloured families that had lived on the farms for many years. They had no option but to turn to informal settlements elsewhere in Hout Bay.

For the first two decades of the apartheid era, the influx of African women was still limited by the strictly enforced influx control laws of the Western Cape. From the 1970s onwards, as more white residents moved to Hout Bay, the demand for domestic workers of both sexes increased. The arrival of more and more African men and women in Hout Bay to take up these jobs added to the pressure on housing. These workers initially lived on the premises of their employers, but many later moved out because of poor living conditions and the fact that they were separated from their families. The dearth of formal housing led directly to the growth of informal settlements. It was at this time, in the early 1970s, that the white residents of Hout Bay and the local authorities first became concerned about what they called the 'squatter problem'. From 1974 onwards evictions started to occur on a regular basis.

During the 1980s property values in Hout Bay started soaring and the status of informal settlements became increasingly vulnerable as they were deemed to occupy land earmarked for upmarket residential development. By that stage there were about 2 000 informal settlers living in five different areas in Hout Bay, namely Disa River, Princess Bush, Sea Products, Kadotsloot and Dawidskraal. On two occasions, in 1985 and 1986, the informal settlers protested against forced evictions and demanded that the council provide land and proper housing. At this time the conservative white Hout Bay Ratepayers' Association began to put pressure on the government to provide formal housing as a means of putting an end to ongoing informal settlement. In the latter part of the 1980s squatting was also increasingly seen as a threat to the state. The provincial government rather than local authorities at that stage had jurisdiction over squatters.

### **How was Imizamo Yethu established?**

After a fire in the informal settlement called Sea Products on Christmas Eve in 1990, the national Department of Housing, Welfare and Works allocated 18 hectares of forestry land for the creation of a site and service scheme for all the informal settlers of Hout Bay. However, only services such as sewerage and some community facilities were to be provided, and the residents were to build their own houses. This area was called Imizamo Yethu, meaning "through collective struggle".

The residents of the five existing informal settlements moved to the area in early 1991, and Imizamo Yethu was declared a township in terms of the Less Formal Townships Establishment Act of 1991. The Ratepayers Association, which wished to limit the size of the settlement, then insisted on ongoing



negotiations with the Cape Provincial Administration. Representatives of the residents of Imizamo Yethu did however not take part in these negotiations. In 1992 it was agreed that houses would only be allowed on 18 hectares of the total 34 hectares. The remaining 16 hectares was to be used for community facilities such as sports fields.

### **How did the conflict over the future of Imizamo Yethu arise?**

The decision to limit new housing built at Imizamo Yethu to the original 18 hectares became the source of ongoing conflict in Hout Bay from the early 1990s onwards. As new arrivals streamed into the settlement and began building their shelters in the buffer zones around it, the area became more and more overcrowded and the conflict increased. Presently 35 000 people live in an area originally intended for 2 000.

The Hout Bay branch of SANCO (previously the Imizamo Yethu Civic Association) and the Hout Bay Civic Association, based in Hangberg, were in favour of reversing the decision taken in 1992, and wanted houses to be built on the remaining 16 hectares of land. They argued that the original decision had its roots in apartheid policy, where different racial groups had to use different facilities. They further argued that in the new South Africa, facilities such as schools and playing fields should be shared by everyone, and to improve integration in Hout Bay, Imizamo Yethu residents should be allowed to use existing facilities in the valley.

The Hout Bay Ratepayers Association, representing the white ratepayers of Hout Bay, opposed this claim. This group's objections were mainly based on the increasing crime rate in the area, as well as their fear that property values would plummet. Other associations, with members largely from the white community of Hout Bay, opposed the development on the grounds that it was potentially environmentally damaging. The Ratepayers Association was allied to the Sinethemba Civic Association, which claimed to represent the 2 000 residents who originally settled in Imizamo Yethu in 1991. Their argument was that for Imizamo Yethu to be integrated into Hout Bay, it needed to be developed as a suburb with its own facilities within its borders. They therefore wished to see the land reserved for community facilities, as was originally agreed in 1993.

In 2004 the Sinethemba Civic Association, together with the white Ratepayers Association, got a court interdict preventing new houses from being built on the 16 remaining hectares of land. The interdict was granted in May 2004. A stalemate was reached, as the newer residents of Imizamo Yethu threatened to resist any attempt to move them, and the problem of overcrowding remained.

Various efforts were made to mediate in the conflict over the future of the area, including meetings held by Anglican Archbishop Njongkulu Ndungane, but none of them were successful. The increasing pressure on the area and its limited resources created by the ongoing influx of new arrivals, as well as the stalemate over an acceptable solution, has led to conflict on all fronts: between residents and surrounding residents, within community groupings in Imizamo Yethu, between the Imizamo Yethu residents and the authorities, and between different government authorities battling to manage the situation.

In 2007 the Council asked the IJR to liaise with all parties regarding a viable solution to the problem of access to land in Hout Bay. The stakeholders comprising of leaders of political structures, ratepayers' associations and civic organisations agreed to conduct a land audit in and around Hout

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Bay to find suitable land to move the informal settlers to. Much of the land earmarked for possible use belongs to the National Parks Board, the Defence Department and private owners.

Also in 2007, the City of Cape Town unveiled a two-year plan to provide essential services to all 222 informal settlements in the city. According to the plan every household would be given access to water, sanitation and area lighting. The plan calls for Imizamo Yethu to be 'dedensified' by 3 064 of its current 5 460 dwellings, but through a process of consultation, rather than forced removal.

In mid 2008 it was reported in the press that the upgrading of Imizamo Yethu would begin at the end of 2009. Current informal housing would be removed to make way for flats, schools and a clinic.

### **To what extent has fishing contributed to the inhabitants' livelihoods?**

The history of Hout Bay is strongly linked to fishing. It is believed that in the late Stone Age (100 – 500 AD) the indigenous people who originally lived in the Hout Bay area were fishing there. Records from the 15th century show that the Khoekhoen who lived along the southern coast of Africa used hardwood like wild olive to make spears to fish and hunt with. In Hout Bay fishing would have been an important means of subsistence for the Khoekhoen, who gathered shellfish from the rocks and trapped fish in the estuary.

After the advent of colonialism, the colonists too took to fishing. Just as the colonial attitude to land and landownership destroyed the indigenous inhabitants' way of life by denying them unfettered access to land, the colonists' fishing activities meant that the indigenous people gradually lost the unrestricted access to the sea that was an important part of their customary way of living. Records show that the Dutch colonists often sent the Company sloop over to Hout Bay to fish. Initially colonial farmers fished as a means of supplementing their workers' diets, and also bartered fish for other goods with inland farmers. The Dutch farmers fished either from small boats or from the beach using trek nets.

Commercial fishing took off in the 1860s, with seine nets and trek nets being used to catch a variety of fish. In 1867 snoek was exported for the first time, and the exporting of dried snoek to Mauritius in the 1880s led to a boom in the industry. This created new job opportunities for local fishermen and workers. However, as the fishing industry grew, so did the gulf between the wealthy white owners of the fishing businesses and the coloured people who worked for them. These workers were largely denied decent wages, education and housing.

In 1904 the Hout Bay Canning Company was formed and set up in the hulk of an old barque. The factory successfully exported canned crayfish overseas until 1946, when it united with a number of smaller companies to form the South African Sea Products Company. The arrival of the cannery led to rivalry and competition for labour with the older fishing interests; but despite this competition, the rival employers made sure to work together to keep wages low.

By the 1930s fish became increasingly popular as a food source. In response to this trend, facilities for transporting fish inland were improved. At the same time, the industry changed from crayfish canning to crayfish packing. As the nature of the industry changed, so did the relationship between employers and employees. Fishermen were now forced to sell their entire catch at a fixed price, whereas in the past, the share system had given them a certain autonomy over their catch.

## *An overview of land and fishing rights in Hout Bay*

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Fishing infrastructure also expanded dramatically in the 1930s. In 1936 the government built a breakwater and landing facilities in Hout Bay. In 1938 a road linking the harbour to the village was established. The industry continued to undergo enormous expansion in the 1940s. The Fisheries Development Corporation made extensions to the harbour that included a slipway and storage plant. In 1947 a new fish factory and a factory that extracted shark liver oil were established, and fishing fleets were enlarged.

The passing of the Fishing Industries Development Act in 1944 had ongoing consequences for people working in the fishing industry in South Africa. Despite the stated intentions of the Act to improve the living conditions of fishermen, in practice it gave the state a high degree of control over fishing, and its provisions were used largely to benefit industry employers.

In the years after World War II fishing was increasingly concentrated in the hands of a few monopolies. In 1946 five smaller rival companies in Hout Bay joined forces to form the South African Sea Products Company. Gradually the smaller boat owners were forced to sell, and increasingly the fishermen of Hout Bay found that they had no option but to work for the larger employers, especially the South African Sea Products Company.

By 1953 Hout Bay was the largest fishing harbour in South Africa, exporting half a million rands worth of crayfish annually. In 1956, when the South African Sea Products Company gained full control over the distribution of bait in the valley, its monopoly over fishing in Hout Bay was complete. It then forced the last private boat owners out of business by charging them exorbitant fees for bait unless they sold their catch at ridiculously low prices to the company itself. Subsequently, the company also cut its workers' wages. This ensured continued high profits for the industry, but only at the expense of the workers who remained impoverished.

In 1958 the harbour was again expanded, and a smokery and fishmeal factory were built on reclaimed land. Expansion took place throughout the 1960s and 1970s. By 1978 the workforce had grown from 130 in 1944 to over 2 000. About 90 percent of these workers were coloured and only 10 percent were African. If poor people wanted to fish independently, their only option was to obtain recreational permits for fishing in open access areas.

### **Have conditions for fishermen improved in the post-apartheid era?**

In 1998, four years after the advent of democracy, fisheries policy was formalised in terms of the Marine Living Resources Act (MLRA). This Act, which focused on business creation and profit making, did not redress the inequalities of the past in terms of access to marine resources, and did nothing to help traditional fishermen. Although the Act provided for individual transferable quota fishing rights (ITQ) to be allocated to individual small-scale fishermen, in practice poor fishermen did not have the resources and skills necessary to apply for these rights. It was left to more affluent members of communities, such as teachers and shop owners, to access them; but even this group lacked the expertise and capital needed to make a financial success of their small fishing enterprises. These small businesses also often had to go into agreements with bigger commercial businesses to survive.

Poorer fishers continued to fish informally on recreational permits, but in response to their continued exclusion from commercial fishing, some of them formed the Artisanal Fishing Association and an

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organisation called Masifundise. This organisation made an application to the High Court for an order to the Minister of Tourism and Environmental Affairs to give traditional fishers access to marine resources. In response a task team of community representatives from all provinces was set up to rewrite small-scale fisheries policy, and a small-scale fisheries summit was held in 2007.

The challenge for government and civil society is to provide a suitable allocation system for coastal communities, and to allow them to sell their yield on local or international markets.

### **What efforts has the community of Hout Bay attempted to bridge the legacy of Apartheid?**

As the learners undertaking the Oral History project in Hout Bay discovered, the injustices of Apartheid affected the people of Hout Bay as badly as they affected all people of colour in South Africa. However, the most obvious damage done by Apartheid was in relation to housing, fishing rights and access to land.

Despite these ongoing socio-economic and spatial challenges, Hout Bay has seen several positive initiatives and developments aimed at countering the injustices of Apartheid.

Since the advent of democracy in 1994, Hout Bay residents have set up a number of organisations that use sport and other leisure activities to empower the disadvantaged youth and break down divisions within the community.

#### **African Brothers Football Academy**

This organisation was formed in 1999 by former Premier League footballer Craig Hepburn and Siphwe Cele, a prominent community member of Imizamo Yethu. The initial idea was to find a way to keep local children away from drugs and crime.

The Academy offers coaching, creates job opportunities in football, field maintenance, coaching, refereeing, first aid, administration, management and marketing and works to develop football in South Africa. The Academy has organised sponsorship for over 200 teams and distributed over 2 000 soccer balls to disadvantaged communities.

African Brothers Football Academy also runs life-skills workshops locally as well as in other disadvantaged communities.

In Hout Bay, these workshops target youth at risk in Imizamo Yethu. The project aims to build confidence and self-respect, and to develop the capacity for independent, lateral thinking. It is felt that the group interaction will provide a long-term support base. The life skills project focuses on personal goals and aspirations, develops talents and provides participants with the necessary tools to cope with the challenges they face.

The programme promotes cultural integration and tolerance, and develops social skills, communication and understanding. By breaking down destructive thought and behaviour patterns, the community and its youth will benefit and develop further.

## **Sentinel Boardriders**

This non-profit organisation was started in 2001 and was officially set up as a Section 21 Company in 2006.

The organisation empowers youth holistically, through physical activities, emotional development, skills development and job creation.

The organisation aims to:

- Provide safe and secure environments for youth to participate in lifestyle and sporting activities
- Offer sports instruction and workshops
- Organise events and camps
- Promote environmental awareness amongst the youth
- Create unity and pride within the community
- Create future leaders, role models and sports achievers and prevent young people from falling into a cycle of self-destruction

The programme offers skateboarding, rollerblading, BMXing; surfing, wakeboarding, sandboarding, snowboarding, bodyboarding, downhill racing as well as a range of indoor activities such as pool, table tennis and an educational media area. It also promotes environmental awareness through recycling and permaculture, and provides supervised entrepreneurial opportunities for the youth.

As the project can only cater for a limited number of participants. It makes use of a credit system, whereby young people gain credit points by activities such as volunteering in community projects, recycling, helping with graffiti cleanup campaigns etc. These credits can be exchanged to participate in various aspects of the programme.

## **The Hout Bay Music Project**

Hout Bay music teacher Leanne Dollman started this project in 2003. It aims to redress the imbalances of the past, in which black children were denied opportunities to fulfil their musical potential. The Project teaches music, mainly string instruments, voice and drumming to approximately 60 children from the communities of Hangberg Harbour Village and Imizamo Yethu. Life orientation programmes addressing issues of self-esteem, HIV/AIDS and teenage pregnancy also form part of the project.

The Senior Performing Project is rapidly gaining a reputation for quality performances at concerts and functions. On several occasions participants have been invited to perform music for other successful projects like the Jikeleza Dancers. Donations from the community, fees from performances, and foreign and local donors fund the project. It is hoped that the project will also receive funding from government structures.

## **An innovative housing project**

The Development Action Group is currently implementing an informal settlement upgrade for 360 households in Hangberg. The project will be implemented in partnership with the community and the City of Cape Town. The project will take a community-based in situ upgrading approach that protects and enhances local livelihoods, as well as integrates the settlement into the broader area.

# 4. An overview of race relations in Paarl

Paarl is the third oldest town in South Africa. The people of Paarl have a colourful ancestry, namely the Khoekhoen, Dutch settlers, French Huguenots, African and Eastern slaves, Jewish immigrants from Eastern Europe, Xhosa migrant workers and Italian prisoners of war.

## What was life like in Paarl in the early 17th and 18th century?

The original inhabitants of the south-western Cape were nomadic herdsman, the Khoekhoen, and nomadic hunter-gatherers, the San. In the Drakenstein Valley itself there is no evidence of any permanent settlement before the first Dutch settlement in the 1700s. At the time of Van Riebeeck the Cochoqua was the only Khoekhoen group that regularly used the Drakenstein Valley for grazing. The Cochoqua consisted of between 16 000 and 18 000 people, and was one of the richest and strongest of the Khoekhoen groups.

Jan Van Riebeeck was sent to the Cape in 1652 to establish a refreshment station for the ships of the Dutch East India Company on their way to the East. For this reason he needed to build up a herd of cattle to provide fresh meat. Various expeditions were therefore sent into the interior in the 1650s to barter with the Khoekhoen for cattle. These explorers had also heard of the legendary gold of the kingdom of Monomotapa and were spurred on by the desire to search for it.

In 1657 Abraham Gabbema led a team of 17 men into the interior, carrying 182 kg of copper, 22 kg of tobacco and 216 tobacco pipes. These men went into the Drakenstein Valley before visiting the Gorachouqua kraal to barter. On the day they arrived, the granite boulders on the west side of town were glistening in the sun after rain had fallen. Gabbema named this mountain "the Diamond and Pearl Mountain", from which the name Paarl later developed. Its Khoekhoen name was Tortoise Mountain.

A few more expeditions were made in the following years, but it was not until 1687 that Governor Simon van der Stel granted the first farms in the valley to freeburghers. Twenty-one of these farms were in Drakenstein (Paarl), and five of them were at the foot of Paarl Mountain. Some of the French Huguenots who arrived in the Cape in 1688 also received property in the Drakenstein area.

Although these farms were granted for free, the freeburghers and Huguenots who owned them had to give one tenth of their annual produce to the government. Because both groups complained that their 60 morgen farms were too small, more land was also granted to them on the opposite bank of the Berg River. As noted previously, the European system of land ownership interfered with the way the Khoekhoen had traditionally used the land. They could no longer access water and grazing for their livestock, and the wild animals they had hunted soon became scarce (see Chapter 2).

The Cochoqua was defeated during the second war between the colonists and Khoekhoen, and most of their livestock were looted. After the deaths of their leaders, the rest of the tribe broke up. Some trekked east and south towards the Orange River, while others started working for the colonists as farm workers and servants. A very few of the Khoekhoen settled on mission stations and were able to continue with a semi-nomadic way of life until the 1950s.

### **How did slaves resist colonialism in Paarl?**

Between 1653 and 1808, about 63 000 slaves were imported to South Africa from many parts of the world, including Gambia, Nigeria, Angola, Mozambique, Madagascar, India, Ceylon (Sri Lanka), Indonesia, Batavia (Djakarta) and the Spice Islands. These slaves and their labour contributed largely to the Cape changing from a refreshment station to an important agricultural colony.

Slaves were part of the population of Paarl from the 17th century onwards. The farmers of Paarl produced wheat and wine. The slaves had to sow, harvest and thresh wheat, harvest and press grapes, load wagons, weed fields and look after livestock. Women had to do housework, act as wet nurses and sometimes do farm work too. The slaves of Paarl also had to work on the roads in town.

Slaves worked long hours, and their work was very hard. Many of them died young from diseases, exposure, injuries, beatings, poor food and overwork. There were two unsuccessful slave rebellions at the Cape. In October 1808 Louis of Mauritius, who lived and worked in Strand Street, Cape Town, led a contingent of about 340 mostly male slaves from the farms of the Swartland and Koeberg wheat fields. During the uprising property was looted, and the slaves called their masters "jij" instead of the respectful term "u". The rebels marched and rode towards the battery in Salt River and the Castle, where they planned to hoist the flag of liberty. They wished to gain their freedom, either by demanding it from the colonial government, or if necessary, by fighting. The rebellion was crushed by military forces, and five of the slaves were hanged.

The second slave uprising took place in 1825, under the leadership of Galant van de Caap. During this revolt, a group of slaves and Khoekhoen labourers on a farm in the Bokkeveld murdered the owner, Willem van der Merwe, and his family. They planned to take over other farms in the vicinity. This rebellion was prompted by rumours that the farmers would not abide by new laws and regulations protecting slaves. The rebels were caught and executed.

As the penalties for running away were very harsh, many slaves were too afraid to do so. Instead they resisted in other ways, such as working slowly or killing some of the farmers' livestock. Some slaves did run away to hide in the caves of the Paarl Mountain, or join the group of runaway slaves who lived on the slopes of Simonsberg, above Stellenbosch. Slavery was finally abolished at the Cape in 1834. Throughout the period of slavery, miscegenation occurred between the slaves, the Khoekhoen and the white settlers. The offspring of these relationships were called Bastaards or bastaard Hottentots.

### **What were the economic activities in Paarl prior and during the apartheid era?**

Paarl has now been the centre for wine production for about 200 hundred years. Since the 18th and 19th centuries Paarl has been one of the main agricultural centres of the Cape colony, and made an important contribution to the wine industry during the 18th and 19th centuries. Wine farmers held a key position in the colonial economy with wine being the single most important export. Wine

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production was stimulated by the British government who instituted preferential trade terms for Cape wine. In 1918 wine farmers established the KWV (Co-operative Wine Farmers' Association of South Africa Ltd) in order to protect and promote their interests, as well as market their produce.

In addition to the viticultural production, Paarl has also been an important area of deciduous fruit. In 1926 the South African Co-operative Deciduous Fruit Exchange was established to promote the interests of its members. On the eve of the outbreak of World War II the Deciduous Board was established. Furthermore tobacco production started early in the 20th century with steady increase in production. In 1922 the Western Province Co-operative Tobacco Producers' Company came into being to promote the interests of its members. The Rembrandt Tobacco Company, a cigarette manufacturer, was established in 1948.

The increased agricultural production stimulated the development of industrial enterprises like the wagon-making industry, for example P.B. de Ville & Co., the distilling of brandy, for example the Paarl Wine & Brandy Co., flour mills like the Paarl Roller Flour Mills and in 1935 SASKO started constructing silos for wheat. In 1910 H. Jones & Co. (SA) Ltd was established in the canning and jam industry. The Royal Baking Powder Pty Ltd produced baking powder, puddings and gelatine. The rapidly expanding food industry required packaging material, and that led to the establishment in 1932 of the Jiffy Packaging Company. However, Bakke Industries, which moved to Paarl in 1935, became the major manufacturer for packaging material.

The textile industry started developing towards the end of the 19th century with two plants for washing wool. Two modern textile factories, Paarl Textile Industries Ltd and Berg River Textile Ltd, which manufactured blankets, linen and clothes, were established in 1947 and 1948 respectively. The Food and Canning Workers Union, which was to play an important role in organising and politicising the workers of Paarl, was established in 1941. The first strike in Paarl took place at a bakery in 1947.

In Paarl, like in most parts of South Africa, the economy was in the hands of a white minority because they owned the businesses and property in Paarl. The relationship between worker and employer was one of domination where worker rights were not protected and workers extremely vulnerable.

By the early 1950s there were about 52 000 people living in Paarl. 30 000 of these people were coloured, 17 000 white and 5 000 were African. Although the African community was small, it was highly politicised, especially the roughly 2 000 migrant workers who experienced oppressively harsh conditions both in the Ciskei and Transkei and at their workplaces.

## **How were people affected by the Group Areas Act in Paarl during Apartheid?**

The Group Areas Act of 1950 resulted in widespread traumatic forced removals in Paarl. Five areas west of the Berg River – two next to the railway line in the vicinity of Paarl Station, as well as the Berg Street, Ou Tuin and School Street areas – were declared white group areas, and the area to the east of the Berg River was declared a coloured group area. This meant that both the traditional Moslem residential area with its mosque, as well as several churches and the traditional coloured educational area were lost to the coloured community.



In the 1950s most of the African community lived either in informal settlements or in the town centre. In the late 1950s, these residents were forced to move either to Langabuya or to Mbekweni, on the eastern edge of town. Langabuya was a site and service scheme, which had been designed as an emergency camp for forcibly removed squatters, and living conditions there were terrible. Mbekweni, which had been established in 1946, consisted of migrant hostels and only 30 houses which were built for families. In 1954 about 200 schoolchildren protested against the closing of their school in Huguenot and that they were being forced to move to Mbekweni.

As in the rest of the Cape African women bore the brunt of harsh influx control laws. Women whose husbands had not lived legally in Paarl for 15 years were forced to leave the town, though many stayed on illegally.

### **How did people resist Apartheid in Paarl?**

The ANC had a presence amongst organised workers in Paarl through the SACTU affiliated Food and Canning Union, which was active in the industries of Paarl. From 1959 onwards, the PAC gained support from young migrants working outside of traditional industry. Residents of Paarl took part wholeheartedly in the pass campaign of 1960. By 1961, Poqo, the armed wing of the PAC, had gained members in the Western Cape.

#### **The Paarl Uprising**

Poqo was able to recruit many young migrant workers from the Eastern Cape, and Poqo activist killed several suspected informers as well as white shopkeepers. On 22 November 1962, about 300 Poqo members left their hostels at dawn and marched to the town. They planned to attack the police station and the prison to release detained comrades. The police intercepted them and killed two of the marchers, but the battalion regrouped and began attacking white houses and shops in Loop Street. Two white residents and three of the Poqo fighters were killed. Many more were wounded. In 1963 the government crushed Poqo nationally.

The Truth and Reconciliation Commission found that these and other Poqo attacks in the Paarl area targeted civilians indiscriminately, and amounted to gross violations of human rights.

The 1970s saw increased polarisation between white residents of Paarl on the one hand and the African and coloured communities on the other. The Food and Canning Workers' Union continued to mobilise workers, despite the earlier banning of General Secretary Liz Abrahams. (See Box below.)

The Soweto Revolt of 1976 had a marked impact on the youth of Paarl, who were mobilised under the Black Consciousness banner. Between September and October 1976, Paarl was the site of protests and clashes between police and residents. Many young people fleeing police were shot at and some were killed. Mobilisation took place on a mass scale through political and community organisations, and through the trade union movement, and the foundation was successfully laid for the formation of the United Democratic Front (UDF).

With the increasing strikes of the late 1970s, the formerly banned activist Liz Abrahams, now unbanned, again began organising amongst the workers of Paarl, and more and more workers were involved in solidarity action.

### **Liz Abrahams' story**

Liz Abrahams was born in Paarl in 1925. Her father died when she was about sixteen, and she left school to work in the canning factory where her mother was employed. The work was hard and badly paid.

In 1941 Ray Alexander formed the Food and Canning Workers Union, and after a few years, Liz began to take part in Union activities. In 1955, when the Union President Frank Marquard was banned, Liz became involved in her local branch. Within a year she was general secretary, the role Ray had played until she was banned in 1953. Liz worked at Head Office in Cape Town, but carried on living in Paarl. She also became active in the Federation of South African women, formed in 1954.

In 1963 Liz was banned for five long years. When her banning order was lifted she found that many of her old friends in the union had been banned too. Later in 1979, during the Fattis and Monis strike, Liz became active in the Union again. She was elected as Secretary of the FCWU in the Paarl branch, which now included the towns of Wellington and Priel. She was also active in the UWO, as well as organising youth and setting up civics. In 1985 she was held in Pollsmoor Prison for three months, and restricted from moving outside of Paarl during the state of emergency.

The 1980s saw increasing conflict between both Paarl residents and the authorities, as well as between different factions within the resistance movement, most notably between black consciousness supporters and those aligned to the congress movement. As was the case in many parts of the country, the police and army ruthlessly exploited these differences to create further tension and bloodshed. Some youth even alleged that police had picked them up and watched as their political rivals tortured them. At this time, hundreds of Paarl residents were detained in terms of emergency regulations, and many fled the country.

## **How are the injustices of the past being rectified in Paarl?**

### **Heritage Tourism in Paarl**

In 2004 a grant of R400 000 was made by the Boland District Council to 'kick start' a heritage tourism project planned for De Poort, in Paarl South. The De Poort Village project entails the construction of a village replicating the wagon-making history of Paarl, and has the potential to have regional impact.

### **Land Restitution in Paarl**

In January 2008 it was announced that about 400 Paarl residents, known as the Hockey Field claimants, had been successful in an eight-year battle to have their land restored to them. The residents had been forcibly removed from their property during the apartheid era, land that was later used for two hockey fields for the La Rochelle Girls High School.

A committee acting on behalf of the claimants signed a Memorandum of Understanding (MoU) with the provincial Department of Transport and Public Works, the provincial Department of Education, the national Department of Land Affairs and the Drakenstein Municipality, which will lead to the land being returned to them. The more than two hectares of prime land is situated in the city centre, and has an estimated value of R10 million.

### **Restoring a church to a wronged community**

St Stephen's Anglican Church in Noorder Paarl fell foul of the Group Areas Act in 1979. After the coloured community of the area was forcibly removed to Paarl East, community members continued to cross the river every Sunday to attend services in the church. After a few years, though, the congregation had no other option than to sell the building to the Community Development Board for R50 000. The church was later sold to the neighbouring Paarlberg Dutch Reformed Church for R20 000.

After the community made a claim for the restoration of the church to its rightful owners in terms of the Department of Land Affairs' Commission on Restitution of Land Rights, negotiations took place between the Dutch Reformed and Anglican Churches. In 2003 the State paid the Paarlberg Dutch Reformed Church R780 000 to settle the claim, and the church was restored to St Stephens.

### **Koinonia**

Koinonia was established in 1993, just before the advent of democracy in South Africa. The organisation is a community based social enterprise that offers training, career counselling and opportunities specifically but not exclusively to youth.

Koinonia Community Centre is made up of a number of sections, namely a Business Advice Centre, the Rejoice Dance Academy, the B2W Youth Capacity Building Programme, the Spacebar Computer Training Centre, Radio KC, the Sasko Sally Koinonia Baking School and the newly established Youth Advice Centre (YAC).

Koinonia was contracted by the Usobomvu Youth Fund to run YAC for three years. YAC offers career counselling, computer skills, a resource and information service, life skills, research and tracking, entrepreneurial training, job preparedness and outreach activities.

### **Radio KC – Community Radio in Paarl**

Radio KC 107.7FM is a community radio station, initiated by the Koinonia Community Centre in 1996. Radio KC went on air with its first permanent license in 2001. It broadcasts to the Drakenstein municipal area and the surrounding areas. Radio KC had 98 000 listeners in August 2008, making it the fourth most popular radio station in the Western Cape.

One of Radio KC's successful programmes is Matric Matters, started in 2006. This programme uses educators to host the show, during which they give advice and answer questions to learners on a specific subject. The initial response was very positive, and in 2007 the Western Cape Education Department facilitated the programme. The Western Cape Education Department supplied Radio KC with matric exam papers from previous years, which the station made available to learners in the broadcast area. In 2008, with the help of the Education Management and Training Centre in Paarl, Radio KC again took on the challenge in hosting this programme.

# 5. Oral History in Hout Bay and Paarl

As mentioned earlier, learners in previous projects motivated that future Oral History projects should provide additional skills to those gained from applying the methodology. A key question asked, was: 'We interviewed, transcribed and wrote our profiles. So what? How can we use these transcriptions other than to develop stories and profiles? What other careers will benefit from this methodology?' The project sought to answer this question by introducing learners to photographic and filming skills. Given the Western Cape Government's plans for the filming industry in the Western Cape, it was felt that these skills could open the door to learners to move away from the traditional career choices and journey into a different world.

It was soon realised that in order to provide learners with these opportunities in a classroom context, an integrated approach would be beneficial. Consequently, after learners were trained in Oral History methodologies, they received instruction in photography and filming. This chapter merges with the one following it since the focus shifts to how Oral History can be integrated in the various subjects in preparation for the development of media resources.

## A sample learning unit

Oral History is predominately associated with History itself. In fact, it is a compulsory assessment task for grade 10 History learners. However, although the methodology serves the purpose of constructing history through the eyes of ordinary people, the processes used to gather, extract, analyse and make meaning of the oral research, opens the door for wider participation than the History educator. Beyond the obvious history skills acquired during an Oral History project, learners develop communication and other life skills.

Consequently, the focus of this sample learning unit is on the development of a cross-curricular integration plan for teachers using Oral History. The integration plan is based on collaboration amongst the Language (Home Language), Life Orientation, History and Economics educators. In addition to the integrated plan, educators are provided with subject-specific tasks that can be used as part of the Programme for Assessment. Grade 10 is the target group for the implementation of this sample learning unit.

The topic discussed in this book, Bridging the Apartheid Divides in Hout Bay and Paarl, forms the basis for the learning material and integration plan. Consequently Book 1 From Exclusive to Inclusive Narratives: A Toolkit for Budding Historians will be used as a reference point for the integration plan. Learning activities for each subject are provided to demonstrate how Oral History can be used for different purposes in various subjects.

## Understanding collaboration

The rationale for proposing an integrated plan for an Oral History project is primarily based on the educational benefits which both learners and educators can derive from the collaboration. One of the more practical benefits is the reduction of the number of projects, each with its own research topic, within the same grade. Often parents and learners complain about the load of several research projects from different subjects that have to be completed simultaneously. The vantage point in this sample learning unit is that through collaborative partnerships within the grade context, subject educators can minimize the workload without compromising the quality of education. The integration plan proposes to utilise one research topic which will apply Oral History methodology as its enquiry process for four subjects within the scope of the subject learning programme.



Through an integrated plan, learners are given multiple opportunities to concretise their subject-specific learning outcomes in different contexts. For example the Language learning outcomes and assessment standards are addressed not only in the Language class but also in the History and Life Orientation class. Some of the key concepts used in Economics will surface in the Life Orientation and History class as learners unpack the research topic.

## Frequently asked questions

### Questions

Would I be teaching the History teacher's content framework and learning outcomes?

My interest is not in History but in my subject's requirements. How will the plan ensure that History does not dominate?

### Responses

No, within Oral History methodology there are processes that are naturally linked to Languages and Life Orientation. Other subjects' benefits are derived from the link between their content framework and continuous assessment tasks

When you plan together, it is important that you ensure that your subject requirements are covered in the plan. The History teacher will not teach in your class and vice versa. You will still be responsible for teaching your subject. You will also recognise, based on your own experiences, the sections in Oral History which lends itself to your subject.





Questions	Responses
What happens when colleagues stay absent for long periods or pull out of the project?	This can have a debilitating effect on the project if you have not discussed these risk factors. If you are aware that absenteeism is a general problem with the educator, it is best to avoid such a partnership. Oral History need not be taught in the History class only. Nothing prevents a Language teacher or Economic teacher from using the methodology independently. Remember that the curriculum in general is based on the Constitution and embedded in Human rights and values.
What happens when the quality of teaching is comprised in the different subjects due to a lack of discipline or poor teaching skills?	You know your school context better than anyone else. Weigh up the pros and cons before engaging on the topic of collaboration. On the other hand, this collaboration may assist in sharing of skills amongst teachers which will be beneficial to the school as a whole.
What do I stand to gain from this collaboration?	Besides class activities that can be completed using the same research topic, educators provide learners with an opportunity to see how their subjects are linked.
Does this mean that all subjects will write one essay and we will all mark it using different rubrics?	No, each subject will have different tasks specific to the subject.

### Conditions for collaboration

The success of collaboration hinges on the working relations between collaborating educators. At first, parties will have to agree on the conditions for collaboration. Co-operation, collective ownership and individual responsibility for a specific subject are core conditions which should be agreed upon prior to planning such a partnership. A fundamental underpinning of the partnership is that the integrated plan has a build-in mechanism which will allow an educator to follow through with the project independently if, for unforeseen circumstances, the collaboration gets stifled.

### Planning collaboratively

#### Step 1 Making contact

The idea for team teaching normally gets realised through the effort of one teacher who is able to muster support from a colleague and later others join. A common feature is the ability of that specific teacher to recognise common themes that would mutually benefit other subjects. To a large extent, it means that the initiator has to consult the NCS and Subject Assessment Guideline documents for possible subjects to establish these links.

The next step would be to organise a meeting with targeted subject teachers. In this meeting support for the initiative is sought and, if agreed upon, the conditions for collaboration are discussed.

#### Step 2 Exploring common themes

Teachers need time to think about the themes proposed by the initiator at the first meeting. Subject

teachers need to explore which

- learning outcomes and assessment standards would be applicable to the proposed topic
- content aspects would be covered by the proposed topic
- tasks for assessment can be completed through the research topic

After spending time thinking about these issues, the next meeting should agree on a common theme or research topic which will then form the basis of the project.

### Step 3 Oral History project planning

Two aspects have to be covered in the partnership:

- Training learners in Oral History methodology
- Subject-specific content and assessment tasks. (Interview guides should therefore be specific to the assessment tasks.)

Learners will require training in the Oral History methodology before they are able to implement their project. In the Schools' Oral History Project learners are normally trained over a three-day period. In order to accommodate classroom-based training, the toolkit in Book 1 provides a training schedule for the contact time in a period of two weeks. Different aspects of the training are facilitated by the participating subject teachers. Where subject teachers are facilitating certain sessions, the content and activities naturally links to the content framework of the specific subject. Consequently, the educator is able to firstly participate in the training of Oral History and secondly anchor the training within the context of the subject specifics.

It is important that each educator / subject specialist ensures that the questions set in the interview guides are relevant to the assessment tasks. For example: The questions that learners set for Economics must also deal with contemporary issues. Refer to the Economics lesson plan in this regard.

Based on the toolkit provided in Book 1 for the training of Oral History, the following integrated plan covers the first aspect.

Session	Subject facilitator	Links to subject
Session 1 Defining Oral History	History	<ul style="list-style-type: none"><li>• History LO 1, 2, 3</li><li>• Construction of history</li><li>• Oral History as an enquiry process</li><li>• Different interpretations, viewpoints and perspectives in History</li></ul>





Session	Subject facilitator	Links to subject
Session 2 Understanding Oral History	History	<ul style="list-style-type: none"> <li>• History LO 1, 2, 3</li> <li>• Construction of history</li> <li>• Oral History as an enquiry process</li> <li>• Different interpretations, viewpoints and perspectives in History</li> </ul>
Session 3 Phase 1 The Pre Interview	History Economics Language	<ul style="list-style-type: none"> <li>• History LO 2</li> <li>• Economics LO 1, 4</li> <li>• Phases of an Oral History process</li> <li>• Asking questions</li> <li>• Analysing sources</li> <li>• Critical thinking – dealing with elements of research</li> <li>• Unpacking historical and economic concepts</li> <li>• Writing a research motivation</li> </ul>
Session 4 Compiling the interview guide	Language Economics History	<ul style="list-style-type: none"> <li>• Language LO 1, 2, 3, 4</li> <li>• Types of questions</li> <li>• How to set questions</li> <li>• Gathering information</li> <li>• Understanding different context eg cultural, language and social class</li> <li>• Reading different texts</li> </ul>
Session 5 Selecting interviewees	Life Orientation Language	<ul style="list-style-type: none"> <li>• Life Orientation LO 1, 2, 4</li> <li>• Language LO 1, 2, 3, 4</li> <li>• Developing selection criteria</li> <li>• Taking identity into consideration eg language, culture</li> <li>• Discussing logistics</li> <li>• Making initial contact with potential interviewees</li> <li>• Conducting a pre-interview</li> </ul>







Session	Subject facilitator	Links to subject
Session 6 The Interview	Language History Life Orientation Economics	<ul style="list-style-type: none"> <li>• Applicable LO'S</li> <li>• Conducting an interview</li> <li>• Behaviour, etiquette and values</li> <li>• Gathering relevant information</li> <li>• Reflecting on research process</li> <li>• Communicating with others</li> </ul>
Session 7 Transcribing	Language	<ul style="list-style-type: none"> <li>• LO 1, 2, 3, 4</li> <li>• Transcription skills</li> <li>• Editing</li> <li>• Writing summaries of interviews</li> <li>• Using punctuation</li> <li>• Understanding semantics</li> </ul>
Session 8 The post interview	History Economics Language Life Orientation	<ul style="list-style-type: none"> <li>• Applicable LO's</li> <li>• Conducting the post interview</li> <li>• Consolidating transcriptions</li> <li>• Dealing with different views</li> <li>• Using Oral research to make deductions and develop writing pieces</li> </ul>

From the integrated plan, educators will recognise the opportunities within their specific subjects to develop additional activities. The activities in Book 1 can be used in your learning programme and accounts for twenty hours of teaching across the participating subjects.

The second aspect merges with the Oral History training and research processes. While learners are receiving their training, they are also working towards the completion of the subject specific projects. Consequently, learners will require their subject specific worksheets at the start of the Oral History training.

It is recommended that educators substitute their own research topic in the toolkit activities and the assessment tasks. For the purpose of demonstrating the planning process in this sample learning unit, the research topic is based on the theme of this book:

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### What are the effects of the Group Areas Act legislated during apartheid on the lives of people in Hout Bay and Paarl today?

In each subject learners will complete an assessment task that will contribute towards the Programme for Assessment. The table below highlights the various tasks in four subjects:

#### Oral History Project

##### Topic: Bridging the Apartheid Divides in Hout Bay and Paarl

Research question: What are the effects of the Group Areas Act legislated during Apartheid on the lives of people in Hout Bay and Paarl today?

Subject	Learning Outcomes	Assessment Tasks
Language(Home)	LO 1, 2, 3 and 4	Transactional writing: research motivation, interview guide, summary, transcription Oral: prepared speech, conducting an interview, oral presentation Creative writing; narrative or reflective essay
History	LO 1, 2 and 3	Source-based activities Extended writing Enrichment project – Oral History project
Life Orientation	LO 1, 2 and 4	Discussion, debates and project
Economics	LO 1, 4	Discussion, debates and essay

Some of the tasks referred to in the table can be found in Book 1. The following worksheets highlight the main assessment task for each subject. Each worksheet is based on the assumption that the learners completed Sessions 1 to 8 in Book 1. These worksheets will essentially use the transcription as oral research material.

### Languages (Home Language): Grade 10

Oral History Project: Bridging the Apartheid Divides in Hout and Paarl.

Research question: What were the effects of the Group Areas Act legislated during Apartheid on the lives of people living in Hout Bay and Paarl today?

#### Background

At this point your group has completed the Oral History training using the toolkit in Book 1, From Exclusive to Inclusive Narratives. You have recently conducted your post-interview with the interviewees and have in your possession the edited transcriptions approved by them.

In this worksheet you are going to use these transcriptions along with the research your group collected to complete the following task:

1. Develop a script for a 10 minute film or radio documentary on the research topic.

Or

2. Develop a script for a short film which tells the story recounted in the interviews.

Guidelines

1. Up to now, you have worked in groups. Each person will use the transcriptions to write independently.  
2. The script will be assessed for Languages. Consult the Life Orientation worksheet for information about the documentary or short film.

3. Consider the following aspects when developing your script:

3.1 What do you want the film to say? What is the message or your point of view? Remember that these questions have to relate to your research question and your findings during the interviews.

3.2 Who is your target audience? Eg learners aged 15 -17.

3.3 What reaction are you hoping to get from the target audience?

3.4 Write down your storyline or develop a storyboard.

3.5 Write down everything you want to see and hear in the film. Eg places, people, sounds.

4. Submit your project in a flipfile containing the following information

Shot	Video (what we see)	Audio (what we hear)
1		
2	Table Mountain with the clouds coming over it.	When the clouds come over the mountain, prepare for rain.
3	Etc.	

- Title of your script
- Storyline
- Intention or message which your script hopes to convey
- Target audience
- Script: Storyboard or template for sequence of shots
- Transcriptions and other research
- Acknowledgements

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### **Life Orientation: Grade 10**

Oral History Project: Bridging the Apartheid Divides in Hout and Paarl.

Research question: What were the effects of the Group Areas Act legislated during Apartheid on the lives of people living in Hout Bay and Paarl today?

#### Background

At this point your group has completed the Oral History training using the toolkit in Book 1, *From Exclusive to Inclusive Narratives*. You have recently conducted your post-interview with the interviewees and have in your possession the edited transcriptions approved by them.

In this worksheet you are going to use the script developed in the Language class to complete one of the following tasks:

1. Produce the film documentary or short film based on the script you developed in the Language classroom
2. Investigate the film industry. You will need a team to help you produce the documentary or short film. Investigate the role of each person focusing on their job description, qualifications needed and salary.
3. Plan a film festival at your school to screen the documentaries of your peers. At the film festival you can host an exhibition based on your investigation into the film industry.

#### Guidelines:

- Learners from Hout Bay and Paarl used their transcriptions to produce film documentaries. The DVD accompanies this book. Ask your teacher to screen these documentaries as an example of good practice.
- You may use your cell phone, camcorder or video recorder to produce your documentary.
- Consult the notes on film-making in Book 5, *Making Apartheid History, My Contribution*, to help you.

### **History: Grade 10**

#### Background

Oral History Project: Bridging the Apartheid Divides in Hout and Paarl.

Research question: What were the effects of the Group Areas Act legislated during Apartheid on the lives of people living in Hout Bay and Paarl today?

#### Background

At this point your group has completed the Oral History training using the toolkit in Book 1, *From Exclusive to Inclusive Narratives*. You have recently conducted your post-interview with the interviewees and have in your possession the edited transcriptions approved by them.

In this worksheet you are going to:

1. Compile all the evidence you collected and developed during the training into a research report.
2. Use the transcriptions to develop a photographic narrative.

Guidelines for the research report:

In your flipfile the first part of your research report will have the following documents:

- Research motivation
- Draft questions asked on the topic. This led to the development of your own research question based on the broader topic.
- List of potential interviewees and the motivations for including them in the research.
- Interview guides (there should be more than one).
- Logistics for the interview.
- Report of the pre-interview (very simple notes of arrangements made and agreements reached).
- Interview recording.
- Completed Consent or Release form.
- First draft transcriptions of interviews.
- Post-interview recording.
- Amended and agreed upon transcriptions.

The second part of your report will be based on your findings regarding the research question and your experiences during the Oral History Project.

Research findings:

- Read the transcriptions carefully. Make notes or highlight aspects that support your research question.
- For example: Make a list of how Group Areas Act affected people. Did it differ according to race?
- Repeat the research question constantly to yourself so that you remember to search for the relevant evidence in the transcriptions.
- Make a list of your findings which were evident in all the interviews. What was the same in all the interviews? Where did people differ in their views? What does that teach you about your research question?
- Write your research findings into a two paged document. Add photographs and other visual sources.

Oral presentation: Documenting your experiences

- Keep a journal during the implementation of the project or refer to your notes as you followed the training.
- Write a two-page presentation which can also be in the form of a PowerPoint presentation about your experiences. What did you learn about yourself, others and South Africa in general? What was difficult about the project? Where did you learn the most? How has the interviews changed your perceptions about others

Place your research findings and your oral presentation into your flipfile for submission to your teacher.

### Economics: Grade 10

Oral History Project: Bridging the Apartheid Divides in Hout Bay and Paarl.

Research question: What were the effects of the Group Areas Act legislated during Apartheid on the lives of people living in Hout Bay and Paarl today?

Background

#### The Millennium Declaration

In September 2000 South Africa, along with 189 other countries, signed a world-wide commitment to focus on various aspects of poverty, sustainable development, access to trade markets, human rights and environmental sustainability, which affects all people in the world today.

This declaration earmarked eight specific goals that should be achieved by 2015. These millennium goals and targets are listed below:

Goal	Target
1. Eradicate extreme poverty & hunger	1. Halve the number of people who live on less than R10 a day 2. Half the number of people suffering from hunger / malnutrition
2. Achieving universal primary education	3. Ensure that boys and girls alike complete primary schooling
3. Promote gender equality and empower women	4. Eliminate gender discrimination in all levels of education by 2015
4. Reduce child mortality	5. Reduce the death rate of children under five by two thirds
5. Improve maternal health	6. Reduce the death rate of mothers by two thirds
6. Combat HIV & AIDS, malaria and other diseases	7. Halve the spread of HIV & AIDS by 2015 8. Halve the spread of TB, cholera and other contagious diseases by 2015
7. Ensure environmental sustainability	9. Develop policies & programmes that will reverse the loss of environmental resources 10. Halve the proportion of people without sustainable access to safe drinking water and sanitation 11. Significantly improve the lives of at least 100 million slum dwellers
8. Develop a global partnership for development	12. Develop an open, rule-based, non-discriminatory trading & financial system 13. Address the needs of poor countries through debt cancellation, tariff & quota-free exports and programmes for debt relief 14. Develop sustainable programmes for landlocked countries 15. Develop international and national measures to deal with the long-term debt management 16. Develop strategies for the employment of the youth 17. Provide access to affordable medicines 18. Make available the benefits of new technologies such as telephones & computers

The above source was adapted from a publication by the Environmental Monitoring Group. Learners and educators must ensure that the interview guide is aligned to the assessment tasks below. Where there is a need, a follow-up interview has to be conducted. The selection of interviewees should represent the various sectors applicable to the assessment task, for example ordinary citizens would form part of the household sector and fishermen would form part of the production flow.

Economics require extensive research for statistical purposes. Learners are therefore encouraged to share their oral research with each other. The accuracy of the information should be thoroughly verified.

Structured class debate / discussion

The oral research, coupled with the extended background information and the short film that has been produced, will provide the class with access to a number of economic principles. Study the millennium goals carefully and answer the following questions as part of a structured class debate.

Guiding Questions: (The discussion should not necessarily be confined to the guiding questions alone.)

1. To what extent does the oral research provide evidence of extreme hunger and poverty in Hout Bay as well as in Paarl?
2. What elements (indicators) of poverty should be taken into account before one can come to the conclusion that these areas are indeed poverty-stricken?
3. How does overcrowding in informal settlements impact on access to clean water and sanitation; and to what extent could this be seen as a violation of human rights?
4. What impact did the apartheid system have on the factors of production in both Paarl and Hout Bay? What is the role that the present government should play in transforming the economic environment?
5. Why is it important that diseases such as HIV/AIDS, TB and cholera are eradicated? What potential impact could this have on areas such as Paarl and Hout Bay and on the macro economy of South Africa?
6. What possible solutions can you suggest for the high crime and unemployment rates in these two areas?
7. Describe the current systems of trade and entrepreneurship in Hout Bay and Paarl? Will these practices assist in addressing the millennium goals that South Africa is committed to? If not, what suggestions can you make that will speed up change in these areas?
8. What role should wealthy or middle-class communities play in bringing about economic growth that is built on fairness and that will create a win-win situation for all households in these areas?
9. What value could economic partnerships have for communities such as Paarl and Hout Bay?

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### Essay

The major participants in the economy are households, firms (companies), the government and the foreign sector. These participants are interdependent and operate in tandem with one another in a mixed economy. At the same time three major currents, namely production, income and spending, have a direct impact on the development and the sustainability of the economy.

Select either Paarl or Hout Bay as your area of focus for the following essay. The assumption is that the selected area will act as a microcosm of the broader macro economy.

1. Provide a detailed description of the major participants in the economy of either Paarl or Hout Bay and explain the relationship that these participants have with one another. Where there have been challenges, provide sound reasons for the tension between the various participants; and where there have been successes, indicate the reasons why.

OR

2. Explain how the three major currents (production, income and spending) impact on the development of the economy in the area that you have selected. If the oral research information that you have sourced is limited, follow-up interviews should be arranged to obtain information on income and spending patterns. To what extent is there disparity in the spending of the various participants from the community?

OR

3. Select ONE of the millennium goals and explain how the 2015 target could be reached in the area that you have selected. Describe in detail which strategies should be implemented and explain the role that the major participants should play in the implementation of the strategies and programmes.

## **The Oral History Project**

Learners set out to research the key question: How were people's daily lives affected by Apartheid in Hout Bay and Paarl? In Paarl, the learners used the oral research to write on issues of race, while in Hout Bay the learners focused on community protest actions at different times under Apartheid.

### **Protest in Hout Bay**

In the early hours of March 17, 1976 residents in Hout Bay are starting to gather on the Hout Bay sports field for a protest against Apartheid.

First to arrive at the sports field was a young lady, well known in the community. Her name is Jill Solomon. She stood firm at the entrance gates of the sports field and had cards in her hand which





.....→ read WE WANT FREEDOM!! While standing at the gates she stares at everyone. She also delivers a speech to all the youth and adults that had gathered to protest and support her.

Her speech: "People, we have come here today to let our voices be heard. We have gathered here today to tell the Government that we are humans too and we've also got a voice that must be heard. We are going to tell the Government that we want freedom." Everyone on the field started shouting, "We want freedom," and continued walking around Hout Bay to get more people to join them. They tried getting as many people as they could.

As they were walking, another lady asked Jill where they were going. Jill replied, "We are on our way to the police station to let our voices be heard."

At the police station, the police force was standing ready for war. The crowd stopped immediately, and stared at the police in fear for their lives. The crowd was silent, and then Jill started singing one of the many anti-apartheid songs.

The crowd started singing as if their lives depended on it. All of a sudden there were gunshots. The police started shooting at the crowd and the first to be shot was an unknown guy.

People were screaming and shouting and many people were confused and didn't know what was happening around them. People were crying and saw how their loved ones were being killed in front of them. Tear gas was thrown into the crowd and Jill tried to save her people. She tried to calm them down. As she was screaming at them, police shot her twice in her back. After they shot Jill the police started backing off from the crowd and no-one in the community could believe that the police had shot Jill dead.

Jill Solomon died in hospital from the wounds to her back. She was the eldest of four children and was well-known in the community. The people in the community knew her as 'the white dove'.

- Andrea Solomon

### **Changes of Apartheid Time**

On 13 March 1996 at Hout Bay people changed their lives by forming a meeting. It was at Icolobom Hall. They shared their views and how they could solve their problems. Some people said, "We must hit the white people." But other people didn't concentrate on those speakers. Some people said it would be better to march to the Government.

Next week there was a person shouting with a loudspeaker. He asked people to go to the hall. People went to the hall and formed a march. They went up and down marching, collecting other people to march and hit other people who didn't want to march. They marched along the road to parliament. And they spoke to the parliament and wanted their rights and responsibilities.

They said Mandela gave us our rights. We need our responsibilities. The constitution said 50/50, we

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are equal. People were angry and they were afraid the police would fire on them. But the police didn't do anything to them.

... Many white people chased them with dogs ... But they got all their needs. Everything went right. Now they have rights for everything. Now there are ... good changes in Hout Bay. Black people have houses. It is a new Hout Bay. Every thing is okay.

- Zandile Ngalwa

Some stories give a general outline of the range of social, political and economic restrictions imposed under Apartheid. The personal feelings these laws evoked in the interviewees makes the sense of injustice they convey all the more compelling.

### Gebeurtenis van apartheid

Apartheid het Caroline da Silva beïnvloed. Da Silva het bewus geword van apartheid in 1975 toe sy graad 1 was. Volgens Da Silva was die oorsaak van apartheid die feit dat die regering nie die mense reg behandel het nie, en mense kon ook nie regkry wat hulle wil hê nie. Mense moes 'n pas hê elke keer as hulle iewers wou gaan.

Mense se lewens was swaar. Baie mense was streng gekant teen apartheid, volgens Da Silva. Swart mense kon nie by die strand swem nie. As daar 'n Slegs Blankes-bord was, sou polisie kom as daar swart of bruin mense daar was.

Volgens Da Silva was mense baie hartseer omdat die regering hulle behandel het asof hulle soos niks is in die lewe. Baie hartseerheid, volgens Da Silva. Daar was ook 'n reël wat gesê het dat hulle nie skool klaar kon maak nie. Mense is uit hul eie huise gesit sodat wit mense daar kon bly. Mense kon ook niks regkry nie.

- Cynthia Wichman

Other stories concern individuals who bravely ignored the social restrictions imposed by apartheid laws.

### Friendship beyond race

When Evelyne Petersen was still young she had a lot of friends.

Evelyne mostly had friends from the same race group that she was. They liked going out, spending time with each other and having fun. The thing they liked doing most was to go to the soccer field on Saturdays. They never spoke to other people until they met people from a different race and started going out with them.

They were not supposed to be friends, but they never cared about what others would say. They still went to the soccer field every Saturday. They all met at a specific place and went to the field.

Whenever they arrived people would look at them and talk about them when they passed. They ignored the people because they wanted to be friends.

When they saw how people were against them being friends they decided to see each other more. During the week they would go out and week-ends they would go to the field. They certainly enjoyed each others company. Whenever they felt like seeing each other they would go to your house and spend the day there. They had a special whistle so if they were visiting you they would whistle to let you know they were outside.

The years passed and they started meeting other people she said. Evelyne then started spending more time with her boyfriend and not with her friends as they did the same to her. She was heartbroken because she didn't expect that from them. Everybody started to go their own direction, but still visited one another and went to the field if they had time. Whenever they needed Evelyn's help they would go to her and ask for advice. She was always helpful and caring and couldn't say no to friends.

Today Evelyne and the friends she went to the soccer field with are still friends. The only problem is that most of them moved and some don't know or remember each other. The friends who live in Hout Bay still come to visit her and some phone her. Most of her friends got married at a young age, some died and the others still communicate with her.

"Friends stay friends, forever," Evelyne says, I hope mine do.

- Ashton Petersen

There are also stories focusing on positive individual and social interventions that are helping to break down the barriers imposed by Apartheid in this community.

Portia Magengelele lived under apartheid rule. She works as a domestic worker. She has made a difference by contributing to breaking down Apartheid in the community of Hout Bay. She reveals the changes she brought in making [it] a better living place for the young people growing up in Hout Bay.

Portia works for two white racist families in Hout Bay. One of the families has three members, the mother, father and their 14 year old boy, and lives in a big house. For the young boy having to grow in a racist family will also make him racist at school and at his house with Portia. The only time that Joshua spent time with a black person was with Portia and he did not belong to any sport organisations.

Since Josh did not have a social life, Portia invited him to visit her at her place during weekends. Portia had two children, two girls that could accompany Josh. When Josh visited the area, he learned things about black people – the way they lived, the way they did things and some shared their thoughts with him of how to make a better life.

... [Josh] ... was a bit scared of the dirty water running through, the toilets, the roads and the small shacks that people lived made Josh appreciate what he had, and he welcomed some of the boys he met to his own place to experience his lifestyle.

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Joshua visited regularly and brought along some of the white boys to experience life as a black person. Many white boys went over to make friends in the neighbourhood of Mandela Park that was classified as a black man's area.

The young boys were sharing worlds and ... became good friends. Portia was very happy and pleased to see these young boys build a non-racist community.

- Deborah

### Zero 2 Hero

It was six years of freedom and the Hout Bay Ward councillor always arranges a tournament on 8 August called "Don't waste water" ... I was playing for a team ... and my father's boss [was] there and his child [was] playing for Kronendal Primary School and our coach told us is that we must play our best.

The tournament started and we won some matches and qualified for semi finals playing against Kronendal Primary School and I was playing a central defender position against Boysie (my father's boss' child). We managed to beat them and the Western Cape Soccer Squad scouts were there and I was selected to play against my team in the final with the Eagle Stars (the team from the harbour) and I was playing with Boysie in the midfield. He was also selected but he didn't know me and we were not friends. I was given the captaincy armband and I communicated with the guys but we lost the game.

Boysie and me were selected to play for Western Province in Holland and Mr Woods asked for our parents but my father was at work and I told the scouter Mr Woods that my father is at work and he asked for his phone number and he was called and he thought I was in trouble cause he saw the boss but was happy afterwards.

We were in the newspaper, on television and ... opportunities came to Hout Bay and I got a birth certificate and went to school with Boysie and went there on weekends. We went to Holland and we lost in penalties in the final and I was the top goal scorer and my teammates were enjoying my celebration the wings waving and I have videos of the matches which my community watches.

- Lulama Mahanjana

Finally, the project inspired heartfelt soul-searching amongst some learners, who discussed what the youth of today can learn from their elders' experience.

Apartheid vir my was baie ernstig, want kyk wat soort lewe ons ouers moes deurgaan om vir ons vandag 'n betere lewe te gee en tog sê ons vir hulle sleg dankie, ek bedoel maar, wat as hulle gesê het nee wag daar gaan nie 'n toekoms wees nie, wat sou dan met my en jou gebeur het, my broer en suster?

Kan ons as tieners nie ook dink aan ons kinders eendag nie, dink julle ouens dit sal vir julle nice wees as jou eie kind nie gehoorsaam wees nie. Ek weet ek is nou maar eers 18 jaar oud, maar dink julle nie

.....→ dat ons ouers goed geskool het om ons gereed te maak vir die lewe wat vir ons vooruit lê nie. Ek sê nie jy moet onmiddellik jou gedagte verander nie, maar dink mooi daarna, en ek myself moet probeer om uit my gemaksones te kom en uit die mense en ook nie net vir mense nie maar eerste GOD bewys dat hy my goed geskape het om vir anders 'n voorbeeld te stel. Soos ons almal weet dat ons niks sonder Hom kan doen nie, jy kan net 'n hero word as jy in Hom glo en in jouself dan word jy 'n Zero na 'n Hero.

Jy moet seker die pyn en wonde gevoel het van apartheid se smarte.

"I was born into Apartheid where the fear of the unknown was dominant ... Judgement according to the colour of my skin, yet all belong to the same human race.

I was born in Paarl and grew up in Northern Paarl, but later our home was taken away, and Northern Paarl became an area for the whites. We then moved to Charleston Hill, where I still live today.

Growing up, I had many friends from different racial groups. As a result of the apartheid policy, I could not go to a sports game together with my friends, because it was simply not allowed ... There were different churches and schools for each race, and the education differed from race to race.

I played rugby ... on one occasion we travelled to Montagu. In Montagu, we stopped at a curio shop where I wanted to buy a little souvenir. As I went in the shop and looked around, the white man at the counter told me that I was not allowed in, because the shop was for whites only. If I wanted something I had to go around the back for the man to help me.

Public places also had separate facilities for whites and non-whites. I experienced discrimination on many occasions ... At the post office, there were two separate doors, one for the whites only and the other for non-whites. [One day] ... the post office ... was empty apart from the white woman behind the counter and me. I had to wait there till she decided to help me. A white man entered after me and was helped immediately. Eventually, the woman told me if I wanted to be helped, I had to go around to the back for service. I found this very frustrating."

- Caylin Groenewald  
La Rochelle Girls' High School, Paarl

Hy het gesê dit was hartseer, tragies. Hy het ook gesê dat hulle nie opvoeding gekry het soos ons nou opvoeding kry nie. Wat vir my geraak het, was toe hy gesê het dat hulle regte van alle bruin en swart mense geskend was, en dat hulle gediskrimineer was deur hul velkleur ...

... Hy het apartheid ervaar deur alle gestrugle en hartseerheid van mense wat nie saam gestaan het nie en dat God ons almal geskape het om mekaar te help en by te staan en om nie na ander die keur van jou vel te kyk en jou daarteen te diskrimineer nie. Hy het ook tydens die onderhoud aan

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.....> my oorvertel dat die polisie geen gewete gehad het nie, want as jy nie jou pas gehad het nie, was jy geslaan met enige wapen wat hulle op hulle gehad het.

- Runella Blaauw

Charleston Hill SSS

I've had many dramatic experiences in my life, many of them, closely associated with Apartheid. One thing that I'll never forget was the exhumation of my father's body.

I was nothing but a young boy when I went through this traumatic event. My father was my role model, I looked up to him! Then one day he just disappeared. He went to work and never came back. Today still I don't know the reason.

My father was very light of complexion, closely resembling features and characteristics of the "white" man. Very often he was mistaken for a white man, obviously, with this came a lot of confusion because all of us, my 9 siblings and I, had a darker skin tone, like my mother.

Anyway, the day my father disappeared is still such a daze. I don't really remember how things happened, until the day he was found. We never expected him to be "gone", we thought he just left us, harsh as it may seem, for me it wouldn't have been so hard to deal with. We still don't even know the cause of death. But my father was found.

Seeing as he had no form of identification on his person, he was taken to the white mortuary where his identification was awaited, but because no one knew who he was and no-one claimed the corpse he was buried in the white cemetery.

A few months after the burial, a newspaper article was published about a man who was found dead about no relatives came to claim the body. The description of the man fitted that of my father. We went to the authorities and it was declared that it was actually my father .

When it was known that he was coloured, we were told to exhume his body and re-bury it in the Coloured cemetery. At first we thought they weren't serious. Then they came to fetch us from our home and we had to dig up the body, while they were watching us rebury it! This devastated us greatly.

This is something I still remember today and I'll probably never forget it. This is also something that contributed to my anger and hatred towards Apartheid. But we had to learn from this and hopefully never have to go through it again, because no one else should intentionally go through that pain and suffering again!

- Ocslay Alexander  
La Rochelle Girls' High School, Paarl

Some of the learners interviewed white people. Their stories show that even for white South African children, the segregation imposed under Apartheid was disturbing and felt unnatural:

As a farm child, growing up with people of different race and culture was not a problem for her. She says she loved them all. Her best friend was a young black girl. She remembered playing in their little houses that looked like huts on the farm, however if other white people saw this then the black people on the farm would be punished. It was a secret to have friends of other races and cultures. It was almost like a "sin" to learn more about people different to you.

- Kyne Lottering  
La Rochelle Girls' High School, Paarl

One interviewee recalled socialising secretly with friends of other races at night:

During the apartheid era, there were so many harsh laws to prevent different races from mixing. Yvette found away to break those laws, but the sad thing was that she could only do that when nobody was watching and that was only at NIGHT... She was a young white girl and did not understand the apartheid regime but, had to learn fast what to do and what not to do. She was soon living a double life, ... [a] pretend life in the day time which included having no contact with anyone ... [other] than her own race and class, but at night she lived a normal life, for ... the darkness made her one colour with her fellow oppressed South Africans which was black...

She went behind the government's back, and mixed with different cultures and races and just [for] the fact that she did that, it is partly thanks to her that today ... I can be sitting here in Wellington with children the same age as me, and the best thing for me is the fact that they all come from different cultures and are of different races."

- Candice Mitchell  
La Rochelle Girls' High School, Paarl

## Lessons for the future

Some of the stories show clearly that the learners were deeply affected by the knowledge they gained through this project. The events uncovered by the interviews moved them and made them think seriously about their own life experience and their role and responsibility as the youth.

When I heard about the incident/riot that happened on June 16th I was puzzled, I was disturbed and also felt a lot of hatred for the "whites". Nowadays youngsters drop out of school simply because they are lazy. I mean, after all the hardship and pain the parents of those students who sacrificed their lives so that we could live in equality and a democratic country. Look how we show our appreciation and our respect – it's despicable! We are the pioneers of our own future, we have the power to change the current state of our country, and we have the chance to show the world what we're capable of doing. So grab the opportunities seize it and remember that the root of all action is thought.



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One of the questions I asked Mr Bailey was does he think being identified as "coloured" is appropriate. He said, "No!" he does not like being identified with colour because he is an African.

- Josephine Kopa  
Noorder-Paarl High School

... sy laaste woorde was dat ons van alle kante wat ons kry gebruik moet maak, want hulle het nie die geleentheid gekry nie en dat ons die hoop is en om vorentoe te kyk in die toekoms.

- Runella Blaauw  
Charleston Hill SSS



# 6. Using Oral History research to develop multimedia resources

Learners used the transcriptions as well as the recordings to develop 10 minute film documentaries and digital photographic narratives. The guide below is intended to give young people very basic tools to tell a story using video technology. It may not be a good quality film but it will communicate the intended message of the media resource.

## Developing a short documentary

Automatic functions on cameras have made video recording technology more accessible for everyday use. Often people have the basic equipment but are not sure how to use it properly. Cellular phones and cameras often have a video function. The first step before attempting to use cameras is to explore the camera's features and its functions. Then become familiar with how the images are captured on the device you are going to use. Standard video cameras will capture images on digital video tape but the camera could also capture on a DVD or SD card, particularly a cell phone. Also establish where the microphone is situated on the device. As it will affect the soundtrack accompanying the pictures you capture.

### Some basic equipment you will need:

- Camera (for stills and motion).
- Make sure that you have all the relevant cables to use the camera, that the batteries are charged and that you have to right tape to use for a recording.
- Practise your picture-making skills by taking photographs.
- A tripod will be useful to hold your camera steady.
- A video monitor (or a TV) to view the images that you have recorded.
- Additional light if you are shooting in a space where the light is low.
- A basic editing package, eg Microsoft XP has the utility Movie Maker

### Know your camera:

- Camera body
- Lens system
- Viewfinder [LCD]
- Power supply, mains and batteries
- Camera controls
- Mounting [Tripod]
- Microphone

### Safety and care of equipment

- Equipment often attracts unwanted attention; your life is more valuable than equipment, don't be victim of crime.
- Be gentle, take care of small parts.
- Keep electrical equipment away from water, dust, heat and magnets. Avoid shocks and bumps.

### What do we know about Film Making?

We watch films every day, so we may already know a lot about films and film making. Let us explore what we know by answering the following questions, on news print or just from the floor:

#### Where do you watch movies?

- TV
- Cell phone
- Cinema
- Projector

#### Non-fiction

- Doccies
- True stories
- Drama
- Comedy
- Romance
- Thriller
- Horror
- Documentary – Reflection of reality
- Drama – Construction of reality

What kinds of movies do we get:

- Horror
- Comedy
- Sci-Fi
- Action
- Romance
- Drama
- Musicals

Short films often require a low budget. There are fewer characters, less dialogue to prepare and easy to produce because it all takes place in one location. Feature length films, on the other hand, are the direct opposite. The budget is bigger, more characters, different locations and so on.

#### What is needed to make a film?

- Story
- Money to make a film
- PC to type scripts
- Camera
- Lights
- Microphones
- Transport
- Make up
- etc

#### Who are the people involved?

- Writer
- Director
- Producer
- Editor
- Cast
- Crew
- Finance, administration
- Artists
- etc

The stages of production

**Stage 1 Research & Development**

Money/Resource  
Writing – Story  
Production, director, scriptwriter  
Concept developed  
Treatment, synopsis, script

**Stage 2 Pre-Production**

Get equipment /planning  
Location/Crew  
Lines, rehearsal  
Scout locations  
Audition

**Stage 3 Production**

Shoot  
Action  
Cut  
Act  
Sound  
Make up

**Stage 4 Post-Production**

Edit pieces together the film – video  
Music – sound design – audio

**Stage 5 Exhibition & Distribution:**

Marketing  
Adverts  
Poster, website, billboards, newspaper/media,  
exhibition  
Community Screen  
Festival Circuit  
Theatrical Release  
SterKinekor, NuMetro  
Airplanes  
Broadcast  
Terrestrial  
Satellite  
Cable  
DVD rental and DVD sales  
New media

Cell phone  
Internet

**Producer**

Gets team together  
Managers the team  
Concept  
Money

**Script writer**

**Researcher**

**Line producer**

**Production manager, secretary**

**Accountant**

**Director**

Direct actors  
Responsible for film's vision (creative)

**Cinematographer**

Shoots the film  
Hair & Make up  
Production assistant, driver  
Sound technician, boom swinger  
Actors/Actresses

**Editor**

Pieces together film

Media specialists  
Exhibition organisers  
Cinema managers  
Projectionists  
Tickets sales  
Festival organisers  
Film sales  
Video sales outlets

### **Producing a short film–documentary**

#### **Film as visual tool for communication**

Video is a term applying to a particular use of technology. The word 'video' is a Latin word adopted in English meaning 'I see'. And the word 'medium' (media) means a 'method / means / tool for communication'. When making a video, you are in the business of communication. It is about the art and the technique of communication. Video is a visual medium, but it is also an audio medium. It is a reminder that the most important part of communication is visual. We learn more when we get more from this medium through our eyes rather than through our ears. An audiovisual medium therefore means the medium that uses the tools of visual and audio communication (sight and sound, meaning what we see and hear). An example of such a medium is video, film or television.

Another medium we use is called broadcasting. To broadcast means that it comes through the airwaves utilising the radio and television. Here we can see the difference between video and television. Video is the process of filming, which culminates in a videotape or DVD. Television is the same technology, same source of production, namely that visuals are broadcast over the airwaves and transmitted through an aerial, which is in turn connected to a receiver inside the television set. The technology is all the same but the product is different in the way that it is distributed. Television is over the airwaves; video is in tape or DVD format.

Television means what we see from afar. 'Tel' is far and 'vision' is sight. In communication you have a number of words that start with 'tel', for example telephone, telegram, and telescope. They all have to do with distance and communication. Television is different from film in that it is a broadcast medium and film is projected through a video machine, DVD player or movie projector.

Here are a few aspects that impact on the quality of communication. It does not include the development of a script which is dealt with at a later stage:

#### **Creating images**

It is important to look at your environment. In order to be a filmmaker you have to walk with your eyes wide open, absorb the world and look for opportunities to create images out of what you observe around you. Store images in your mind, which could lead you to build that encounter into a movie for the future. The visual experiences you store in your mind help to create the story you want.

#### **Music**

Music sets the scene for a movie. It establishes something about the time and place. It helps to create the mood or theme of a scene.

#### **Managing the camera**

Manage the camera properly to get the best results. The camera should be situated in such a way that you get the full image to create a perfect shot. For effective communication with the viewer, use the shot to make clear what your intentions are. Be creative in changing the angle, changing the shot. Variety adds to the creativity of the shot. The codes, symbols or visual language used in the shot should have the same meaning for different people.

## Rehearsal

Rehearsal or practice before doing a recording is always a good start in order to get it right. Everyone involved with the shoot should at least know what to expect. You have to see the story in what you do, whether it is a bad story or a good story.

## Sequence of shots

Make sure you plan the first shot. Where does it begin and where does it end. You can only know where the shot ends if you know where the second shot begins. When the beginning of the one and the end of its predecessor merge, they are part of the same story. You cannot think of one shot at a time, always think about more than one shot. What has come before and what will come after? You cannot think of only one shot at a time. You are thinking sequence and you are thinking flow. The camera has to take the viewer into the situation the actors find themselves in.

## Different types of shots

Every shot is designed in the storyboard before the shooting starts. There is a lot of detail in the storyboard to get a picture of what will happen in the movie. It also indicates the action of the actors and all the information you need to direct the sequence. The storyboard is the creative side of making a movie. The storyboard will also form part of your script to indicate what your plans will be when putting the script into action, i.e. making the movie.

## Types of shots

As much of what you shoot will include people, it is a good idea to become familiar with the five main standard types of shot size, or proximity of camera to subject, which will be the most comfortable for your viewers to watch.

The first is a 'wide shot' or 'establisher' as it is sometimes called. This type of shot gives the audience an idea of where they are before you begin to pick out detail. If two people are sitting in a room together talking to each other, your wide shot or establisher will show the two of them in frame together in order to show their position in relation to each other before you begin to film them closer in frame.

The second type of shot is a 'long shot'. This type of shot shows a person from head to toe. Be careful with headroom here. Too much space above a person's head in the frame will look strange, as will too much space between the person's feet and the bottom of frame.

The third type of shot is a 'mid shot'. This type of shot shows your subject from just below waist level to just above the top of their head. This type of shot can be used for formal interviews. It gives the viewer a sense of a respectful distance from the subject whilst still making them the prominent figure in the image.

The fourth type of shot is a 'close up' and can be used to draw the viewer nearer to the action or the words that are being said. This type of shot shows your subject from mid-chest to almost the top of their head and is ideal for most interviews.

The last size of shot is the 'tight close up' which can be used when you are filming an interview for

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the more intimate moments. The shot cuts through the top of the person's head and also part of their chin. Remember, it is better to lose more of the person's headroom than it is to lose much of their chin from the frame. A tight close up can also be used to pick out detail within a scene. By using it you are telling your audience what they should be looking at or focusing their attention upon. A good combination of all these shots allows an editor to cut a scene or story together.

Where the camera is positioned is important to plan your shots. The camera angle has to match what the character sees. Therefore know the character, the setting, the content and the resolution.

## Camera movements

- Pan – description of a shot, when the camera moves horizontally from left to right or vice versa
- Whip pan – when the camera moves across quickly
- Tilt up or tilt down – head to foot shots
- Composition:
- Focus
- Exposure
- Framing
- Rule of thirds

## Shooting guidelines

Overlap the actions – do everything twice.

'Tops and tails' – give yourself some space before you record. eg. first record count to 3 ... and then action! This gives you space for editing or at the end of the scene continue recording for a few seconds.

Avoid bright backgrounds – it can negatively impact on clarity.

Practice each shot to get the action right – make sure the actor is doing the right thing.

Change the shot, change the angle.

One person (the director) calls the shots. The sound has to be monitored through the headset. The picture is monitored through the viewfinder. Make decisions and take control. Where you put the camera and what scenes you are going to use are very crucial.

Shot	Visual	Audio
1.	Boy & girl sitting together	Girls says something
2.	Over the shoulder shot	Boy responds to girl
3.	Close-up to girl	Girl says something
4.	Reverse shot boy over shoulder	

## **Technique (basic tool to plan your shots), for example:**

Stages in the production process

Idea / concept

Write a one or two-page story of the film you would like to make. It is also be good practice to prepare an explanation of why the story is important and why you have chosen to tell it on film

In the case of this project, the topic learners worked on was: How were people's daily lives affected by Apartheid in Hout Bay and Paarl?

The learners had already researched their topic during the training phase. They used the transcriptions from the Oral History project to support their research. The transcriptions helped them to personalise their ideas and concepts because they met and interviewed the people and thereby directly experienced the context of their topic.

## **Storyboard**

Develop a picture story of your film like a comic strip. Draw pictures of each scene in your film.

## **What is the purpose of making the proposed film?**

Why do you want to make the film?

## **What is the film's topic, and what do you want to say about it? (Your point of view.)**

The topic = what is this film to be about? Eg. gold fish.

The point of view = your opinion, eg. I hate gold fish!

## **Who do you want to say it to? (Target audience)**

A particular group you want to inform or influence or inspire. Be very specific. For example, children between the ages of 6 and 9 years of age or women living in the Athlone area. Consider how much the target audience already knows about the topic? You don't want to tell them things they already know.

## **What do you want the audience to do when the lights come on?**

Brainstorm some down-to-earth goals. For example, I want learners to understand that there are people trying to reconcile and build a new future for South Africa.

## **What is the budget?**

Or how much money do you have, how much money do you want someone else to give you to make this production? What do you need to make the film, for instance R1 000. What happens when you can only raise R600? Do you wait until you raised the full amount or do you downscale the project?

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### What is the treatment / storyboard?

Consider the following while you rewrite the answers to the above questions, this will help you think and plan:

Write down everything you want to see in the film, all the places you wanted see in it, the people you wanted to interview, etc. Put it in a format like this:

Shot	Visual	Audio
1.	Boy & girl sitting together	Girls says something
2.	Table Mountain with the clouds coming over it.	When the clouds come over the mountain, prepare for rain.
3.	etc.	

### Budget estimate

Consider how much money you have available to make the film. Will you need money for transport, props, for equipment hire? Remember this is a low-cost documentary. Be innovative and try not to spend unnecessary money.

### Production planning

Make an effort to draw up a plan of the shoot and share the plan with people involved in the film. Consider schedules for managing the crew, call sheets and gathering equipment.

### Production

This is the actual process of capturing images which you drew in your storyboard. You will be shooting the sequences as you set it out. Don't be too rigid. Allow for creativity. Remember make up, props and action is needed now.

#### The process of writing a book compared to film making:

##### A Book has

Chapters

Paragraphs

Sentences

##### A Video/Film has

Scenes

Sequences

Shots

### Post production

The editing process is time-consuming but valuable because careful editing can improve the quality of your film. Look at your footage on a monitor to check whether you have all the shots you had planned. Make a plan of the footage you have on paper and then transfer it to your editing package.



## Exhibition / Film Festival

When your film is finished organize a screening at school or at your local library. Plan the exhibition carefully and invite the interviewees as special guests.

## Developing a digital photographic exhibition

What makes a 'good' picture? The four points below are essential when using any camera, whether it is stills or motion, because all play a role in the final product. In order for the picture to be effective, bear in mind the following:

### Colour

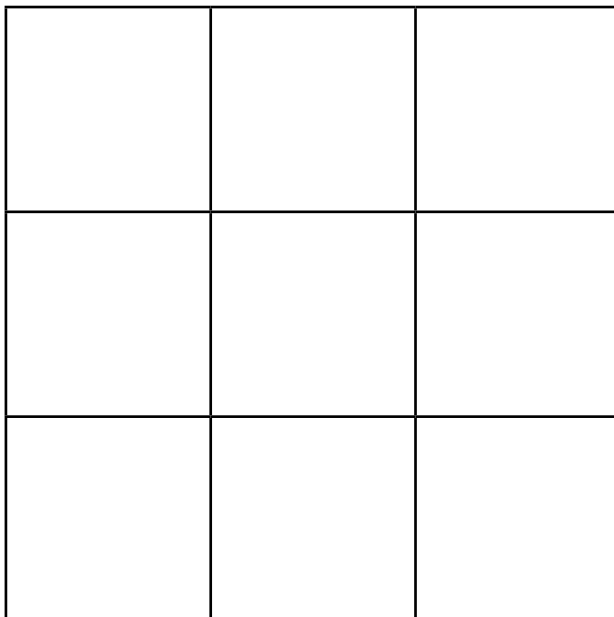
Take control in how to manipulate the camera to serve your intention. Getting the colour right is essential for various reasons. Colour can help the photographer to create a mood and express detail.

### Framing / Composition

A photographer needs to work within a frame which is interpreted as the space visible in the viewfinder. How the photographer uses this space in order to communicate will affect the outcome of the picture. Frame is about using a visual tool to create an idea and images in order to communicate.

### Filling the frame

Rule of thirds: When you look through your viewfinder, divide the image into thirds, both horizontally and vertically. The points where the lines cross, the so-called Sweet Spots, are the points to which our eyes naturally drift. Place the primary subject or area of interest therefore on the left or right vertical line, with the main interest on a sweet spot.



### Light / Exposure

Light and exposure relate to colour but also more crucially to how effectively you want the picture portrayed visually. Too much or too little light has different outcomes and impact on the effectiveness of your use of the medium.

### Types of lights

- Artificial lighting normally derived from a flash or studio lighting
- Natural lighting from the sun or moon. Make sure sun is behind you to avoid sun spots on lens.

A photographer uses light to create dramatic feeling and images. Flat light gives a lifeless, dull effect to a photograph. Over and under exposure is caused by either too much light or too little light on a subject or image.

### Focus

A picture that is out of focus can be confusing, unless it is purposefully used as an artistic technique to make a statement. Focus impacts directly on the visual clarity of the picture. In other words, there has to be a reason why your pictures are blurred. Before taking the photograph make sure the subject is clearly defined and your hand is steady.

### Four kinds of views can be utilised when focusing:

- Whole view – back up, photographing entire scene.
- Wide, outsiders view.
- Bird's eye – looking down. Can create suppressed, young, weak, dominated effect.
- Worms Eye – looking up. Can create towering, powerful, wise, immense effect.
- Straight on – looking directly at scene. Creates an undiluted, honest, realistic effect.
- Close-up – Zooming in to accentuate element.

### Planning the digital exhibition – a photographic narrative

#### Step 1 Selecting photographs through picture analysis

In preparation for a digital photographic exhibition, the photographs taken should be analysed by the group as a means of selection. Picture analysis allows one to interpret the image. It is also a way of looking at how images are created.

Consider the following:

- Who took the picture?
- Who was it taken for – target audience
- Where was it taken?
- When was it taken?
- Why was the picture taken?
- What can do you see in the picture

- What is the picture about?
- What are the three core colours?

What is the photographer communicating to the viewer? The intention of the picture should be as close to the result as possible to effectively communicate to the viewer what you are trying to relate.

The effectiveness of communication can be very difficult. The interpretation of pictures says something different to each individual.

The use of colour to express mood is also crucial in this regard. This is the first introduction to video production.

Always remember the intention of what you are trying to communicate when using pictures or film.

Remember that your selection should be based on your research topic. You have a message that you wish to convey in your exhibition. The selection of photographs will help you to reach your goal.

### **Step 2 Permission to take photograph**

If you want to use someone's picture for an exhibition it is important to get the person to sign a release form in which he or she grants permission for the use of their image. A release form is a contract between you and your subject. The subject will be far more receptive to giving you their permission if they know what you will be using it for or where you will be displaying the image. A name, address, signature, date and statement of detail are all you need for a release form.

### **Step 3 Using the transcriptions to develop a narrative**

Use the information extracted from the transcriptions to develop a narrative which will accompany your photographs. Remember that you are telling a story. Your narrative should not be too long because it will draw the reader or viewer away from the photographs. Be careful to strike a balance between the narrative and the photographs.

### **Step 4 Producing the photographic narrative**

This stage involves putting the narrative and photographs together in a PowerPoint presentation. Your digital exhibition should not be excessively long. It must capture the attention of the viewer and the viewer should be able to catch your message. Provide your presentation with an appropriate title. Remember that all the people who assisted you in developing the exhibition must be acknowledged at the end of the presentation.

- Part of the Consent Agreement with the interviewee and the people you photographed is that you will take your final product to them before you screen it to the public. You have to honour this commitment.

# 7. Conclusion

Mrs Danielle Viljoen, History educator at La Rochelle Girls' High School, has shared her experience on the 2008 Schools' Oral History Project:

'When our school was asked to participate in the Oral History project, I was quite sceptical. I wondered what the final outcome of this project would be and it sounded like too much work for the learners and me. Looking back, however, I can truly say that all History teachers should definitely consider completing an Oral History project with their grade 10 -12 learners.

'I realised that Oral History is such an important component of our lives and that it is our responsibility as History educators to make our learners aware of that. This Oral History project taught my learners how to engage with local history and heritage. It connected them with their own history, the history of families, their own and other communities. This project provided my History learners with the necessary tools to make the study of History more relevant and interesting.

'During the completion of this project, I made the following observations: My grade 11 learners were interested in interviewing an adult in their community who personally experienced the Apartheid years. They were eager and optimistic and I could clearly see that they found the training sessions that were held during the course of the project very enjoyable. These training sessions were well organised and a lot of trouble was put into them to make the experience as enjoyable as possible for the learners.

'An Oral History project requires much preparation on the part of the teachers as well as the learners. I therefore feel that in future teachers should be notified long in advance so that the necessary planning and organising can be done timeously. It is unfortunate that teachers have such a heavy workload and a valuable project like this, can easily be neglected.

'To complete an Oral History project successfully, one should keep your learners motivated at all times. You should stress the value of their contributions. My learners became aware that Oral History focuses on the role of ordinary people and that anyone can make history.

Schools in disadvantaged communities do not necessarily have the resources or technology to complete an Oral History project with their learners. The learners need dictaphones to conduct their interviews and if it cannot be provided by the teacher or the school, it may be a huge obstacle to overcome. This should be taken into consideration.'

# Project participants

## INTERVIEWEES (PAARL)

Ms Caroline Stevens, Mr Johan Smith, Mr Petrus van der Horst,

## INTERVIEWEES (HOUT BAY)

Mr Melvin Carolus, Ms Magdalene Cloete, Mr Daniel Davids, Mr James Davids, Ms Sybil Davids, Mr Philip Frans, Mr David Isaacs, Mr Andile Mkuku, Ms Evelyn Petersen, Ms Bridget Tobin, Ms Caroline da Silva, Mr Randall Williams

The educators and learners who worked together on the project

## Charleston Hill Senior Secondary School



Mr Anthony Meyer and learners Lodewyk Amerika, Johan April, Lucinda Arendse, Ettiene Arries, Runella Blaauw, Cernolisa Cupido, Cavendy Festus, Jesney Jantjies, Kylie-Dee Januarie, Melony Jacobs, Ruzaan Josephs, Caron Pienaar, Lesley-Ann Sauls, Daphne Solomons, Eldeano Smith, Juliana Syster, Vinjon Steenkamp, Denise Watson and Janine Williams.

## Hout Bay High School



Messrs Winston Afrika and Andile Mkuku and learners Cheryldene Akers, Wendy Baba, Wendy Bobelo, Luyolo Bolothi, Giovanni Bowman, Mongwe Buka, Curt Carolus, Chanay Cloete, Genevieve Cloete, Venorese Cloete, Thabisa Dakuse, Jamie-Lee Davids, Joseph Duma, Shemenay da Silva, Laetitia de Jager, Colvin Edsin, Raven Frieslaar, Amanda Guenantin, Donicke Guenantin, Christine Gesoond, Monray Isaacs, Yvette Jacobs, Donna-Lee Julies, Gcobisa Ketwa, Miché Klink, Mkhanyiseli Kolisi, Shana-Lee Lawrence, Lebohang Legwale, Branwin Louw, Percy Louw, Nozuko Magengelele, Lulama Edward Mahanjana, Inga Maqabuka, Luvo Matwa, Simphiwe Mba, Nolovuyo Mbekwa, Graham McClare, Nathan Meyer, Deborah Mkhapuzza, Zikhona Mkiva, Ricardo Moses, Ondela Mposi, Dube Ngalwa, Nomakholwa Ngalwa, Zandile Ngalwa, Wiseman Njobe, Kelly-Lee Opperman, Nikita Opperman, Ashton Petersen, Siphokazi Phakamisa, Estiaan Pockpas, Aubrey Putti, Nolovuyo Runeli, Tamryn Sampson, Samantha Saunders, Andrea Solomon, Vuyani Sotashe, Sergio Stoffels, Britney Strauss, Carlene Swarts, Zimbini Tafeni, Tanya Taillard, Siphamandla Tyityi, Kaylin Wagner, Cynthia Wichman, Dudley Williams, Lauren Williams, Lucille Williams, Sulaiman Wyngaard, Lauren van Rooyen and Michaela van Boom.



### La Rochelle Girls' High School

Ms Danielle Viljoen and learners Ocslay Alexander, Sin ad Comninos, Caylin Groenewald, Kyne Lottering, Tandy-Lee Marinus, Candice Mitchell, Emma Nkuzane and Lauren Zwaan.



### Noorder-Paarl High School

Learners Josephine Kopa and Thulisa Jacobs.



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