

# Learning to investigate the history of Cyprus through artefacts

## A Teacher's Guide



**Title: Learning to investigate the history of Cyprus through artefacts – A Teacher's Guide**  
**ISBN: 978-9963-8991-9-7**

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**Printing:** K&L Lithofit Ltd, Nicosia, Cyprus

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Produced in Cyprus.

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AHDR is an intercommunal organization whose mission is to contribute to the advancement of historical understanding amongst the public and more specifically amongst children, youth and educators by providing access to learning opportunities for individuals of every ability, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, ethnic or social origin, birth or other status, based on the respect for diversity and the dialogue of ideas. In doing so, AHDR recognizes the values of the Universal Declaration of Human Rights, the European Convention on Human Rights and Fundamental Freedoms, the UNESCO aims on education, and the Council of Europe's recommendations relevant to history teaching. AHDR activities include research and dissemination of research findings; development of policy recommendations; enrichment of library and archives; organization of teacher training seminars, discussions, conferences; publication of educational materials; organization of on-site visits and walks; development of outreach tools; establishment of synergies between individuals and organizations at a local, European and international level.



The International Children's Film Festival of Cyprus (ICFFCY) is a non-profit association, that has been organising the film festival for children and youth of Cyprus. This festival is the only one of its kind on the island to combine movies with education, therefore building strong links with all the schools and communities involved in Cyprus. Cinema and its role in the lives of young people is the focus of this annual event and the films selected use educational criteria, which will enable the children to become citizens in today's world. ICFFCY has also been involved in various media education projects and their implementation in Cyprus. ICFFCY is founding member of the CCMC.



This publication, accompanied by a Student's booklet and also available in the Turkish and Greek language, was made possible with funding from the United Nations Development Programme – Action for Cooperation and Trust (UNDP-ACT) and with funding from the US Embassy's Bicommunal Support Programme. The 'Learning to investigate the history of Cyprus through artefacts' pedagogical pack is the result of a positive and constructive synergy between AHDR and ICFFCY and is one of the education packs produced as part of the Multiperspectivity and Intercultural Dialogue and Education (MIDE).

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# Contents



<b>Acknowledgements</b>	<b>page 5</b>
<b>1. Introduction</b>	<b>page 7</b>
<b>2. Why objects of the past help students to learn</b>	<b>page 9</b>
Cross-curricular links	page 9
<b>3. The process of archaeology: from the ground to the museum</b>	<b>page 10</b>
<b>4. Artefacts and their contribution to historical thinking</b>	<b>page 13</b>
How do archaeologists learn about the lives of ancient people?	page 13
Using artefacts to develop skills of historical understanding	page 13
<b>5. Model of progression for evidence, with special regard to the study of artefacts</b>	<b>page 14</b>
<b>6. Lesson Plans: What do objects tell us about people in the past?</b>	<b>page 17</b>
<b>Lesson Plan 1</b>	page 17
How do we know about the past?	
<b>Lesson Plan 2</b>	page 22
Using clues to reconstruct the past	
<b>Lesson Plan 3</b>	page 29
Mystery objects	
<b>Lesson Plan 4</b>	page 33
Preparing for our museum visit	
<b>Lesson Plan 5</b>	page 43
Our museum visit	
<b>Lesson Plan 6</b>	page 46
Reflecting on our museum visit	
<b>Lesson Plan 7</b>	page 54
Using evidence to understand the past	
<b>Bibliography</b>	<b>page 57</b>



# Acknowledgements



Many individuals and organisations have helped in the production of these booklets. In particular we would express our gratitude to:

The Cyprus Museum-Nicosia and Department of Antiquities; The Medelhavsmuseet, Sweden; Fraser Sturt and Alison Gascoigne for granting us permission to reproduce photographs.

Historians Dr Peter Cunningham and Mr Denis Shemilt for their detailed feedback and support.

Mrs Stephanie Young and Mr David Powell for their help.

Parents, educators and students in Cyprus who have given their feedback during this process.

The Board of the Association for Historical Dialogue and Research (AHDR), the Board of the International Children's Film Festival of Cyprus (ICFFCY) and AHDR-MIDE consultants.







# 1. Introduction |

In this Teacher's Guide, you will find information on the process of archaeology implemented through seven plans with cross-curricular links. We have presented artefacts from the Ayia Irini<sup>1</sup> collection, which are currently residing in both the Medelhavsmuseet in Stockholm, Sweden and the Cyprus Museum in Nicosia. These artefacts come from the sanctuary located in Ayia Irini/Akdeniz (Morphou/Güzelyurt area) of Cyprus and had a specific, votive purpose.

We present artefacts from the Ayia Irini collection as a specific excavation case study. Unlike Ayia Irini, many ancient sites on the island of Cyprus were explored in an unscientific manner during the 19<sup>th</sup> century. As a result, much of the ancient Cypriot sculpture, housed today in museums all over the world, comes from poorly documented excavations without detailed information of the discovery's context. The work of the Swedish Cyprus Expedition was fundamental in changing poor recovery practices. The excavation of the important sanctuary of Ayia Irini, where great numbers of terracotta votives had been placed by ancient worshippers, for the first time offered a reliable picture of a typical open-air sanctuary during the Archaic period.<sup>2</sup> Presenting Ayia Irini as a case study, allows us to explore the complexity of understanding an object, by asking questions related to the period of which the objects belong to, the type of archaeology site, the discovered materials and their special characteristics etc. A similar process can be followed using different artefacts by selecting a different case study.



**Photo 1:** Working in the museum with the Student's booklet.  
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Additionally, we have included:

- an example of a possible model of progression in children's thinking about evidence, adapted from the work of Peter Lee and Denis Shemilt;
- notes on possible cross-curricular links;
- useful references and links to glossaries, dictionaries, and museums with education programmes, archaeological and historical publications.

The educational approach that underpins this booklet is for you to invite students to interact with the concepts of artefacts and why they are important to history. You may do this by placing emphasis on questioning students about artefacts in order to elicit their own responses:

1. Ask questions about the things themselves. What is it made of? How was it made? What could it be used for? Make links between these objects and their known world.
2. Ask questions about what the objects can tell us about the past. Who used it? What does it tell us about their lifestyle? How important was this object to the people who used it?
3. Ask questions about other evidence we need to help us to confirm or modify deductions that we have made. How limited is the evidence from the objects themselves? What written evidence survives from the people who used these objects? What other groups may have left evidence about similar objects?

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1. For the purpose of this particular booklet, the topographical location of the sanctuary will be referred to as Ayia Irini/Akdeniz, while the archaeological site and the material from it, will be referred to as Ayia Irini, the name used by the excavators.

2. Astrom, P. and K. Nys (Eds.) (2008) *The Swedish Cyprus Expedition 80 Years. Proceedings of the Symposium in Honour of the Memory of Einar Gjerstad, Held in the Royal Academy of Letters, Stockholm, 28 September 2007*. Sävedalen: Paul Åströms Forlag.

Since artefacts are mute, these questions will help students formulate their own theories and engage in critical and historical thinking. They will be able to make links with contemporary objects (e.g. jug), and understand that when examining artefacts people should not make assumptions based on their own contemporary experiences. When forming tentative interpretations, students need to be encouraged to take into account the context in which the artefacts were found.

Each lesson plan has a suggested outline to help you: we provide a description, activities with suggestions and a proposed time-allowance for completing them. The question that ties together the whole unit is: **What do objects tell us about people in the past?** However, it is up to you to adapt the lesson plans according to the interests and needs of your students and available time.

### From the classroom to the museum

A successful museum visit needs to be structured, prepared and organised around three main stages: **before**, **during** and **after** the visit.

**Before** the visit, students should be given the opportunity to become familiar with appropriate vocabulary, concepts and knowledge necessary to benefit from the museum visit.<sup>3</sup> The student's booklet contains many activities that can be used **during** the visit. Depending on the interest, level of students, time available and the number of escort-teachers or parents present, **during** the museum visit activities should not exceed the two hours. **After** the visit activities should be designed to help students broaden their new knowledge, enrich their creativity, and collect or research more information on issues raised during the visit. Depending on the level of the students, and time available these activities can take the form of short projects. Both the **before** and **after** visit activities can take place at any time that the educator, considers appropriate. Some **before** visit activities may be repeated **after** the visit. Also, if certain activities in the museum visit booklet need to be adapted to suit the interests of your students, then this should not hold you back. Moreover, you are encouraged to open up a dialogue with the wider community of people specialised in “reading” and working with artefacts, such as archaeologists, museum educators, museum curators and conservators, artists, etc. and invite them into the school setting to share perspectives with students.



**Photo 2:** Working in the museum with the Student's booklet.  
(Copyright ICFFCY & AHDR).

The lesson plans and activities shared in this publication and accompanying student's booklet are ideas, some of the many ways you can teach with artefacts. You may wish to generate your own ideas to suit your students' particular needs and interests. You are therefore strongly encouraged to plan your lessons to take account of students with special learning needs or difficulties; this might involve modifying the task or providing adult support or – even better – helping students to help one another through peer teaching. In this respect, the Student's booklet can be seen as another tool for further reflection. For further information and more educational material (e.g. photos, graphs, powerpoint presentations, table with names of geographical areas, towns, villages and sites as used by Greek Cypriots and Turkish Cypriots in the past and today), please visit [www.ahdr.info](http://www.ahdr.info).

3. See for example the 'Nicosia is Calling' Series by Tuğberk, A., K. Pachoulides and C. Makriyianni (Eds.) (2008). *Nicosia is Calling; Teacher Guide*. Nicosia: Kailas Printers and Lithographers Ltd.



## 2. Why objects of the past help students to learn<sup>4</sup> |

With hands on activities focusing on particular objects of the past, students become motivated to learn and discover the past. For example, students can learn how people lived and how they met their needs. Touching the past is more exciting! Also, by gradually introducing students to a multiplicity of sources and resources, including authentic artefacts, images, visits to museums, historical and archaeological sites, students' fascination increases. Learning becomes enjoyable and as students feel motivated, it is easier for them to learn. *"The idea of something used by real living, breathing people hundreds or thousands of years ago has an abiding appeal for many people, students and adults alike ... If you can actually see and touch it, even better!"*<sup>5</sup>

Moreover, studying an artefact from a multi-disciplinary point of view helps students acquire and use certain concepts and skills in depth.



**Photo 3:** Working in the museum with the Student's booklet. (Copyright ICFFCY & AHDR).

### **How can objects help us find out about where people lived?**

Educator gradually introduces students to one and then a number of different sources to discover the development of a local site over a long period of time. Can any peaks and troughs be identified in the site's development over a period of many centuries? How does the present use of the area compare with its history?

### **How can objects help us find out about the material people used?**

Students can be prompted to look at types and uses of materials. What materials were used and why? Consider the survivability of different materials when buried in the ground and in different soil conditions, as well as conservation methods for artefacts.

### **How can objects help us find out about the technology people used?**

Students can study artefacts and drawings based on archaeological evidence to compare different technologies throughout time. How do they compare with the present? Why do some designs change while others remain the same? Does this relate to function?

## **Cross-curricular links**

### **How can objects help us teach Languages?**

Describing artefacts, talking and writing about virtually any project experience and any of the activities described in the following pages may help teach language from a fresh perspective.

### **How can objects help us teach maths?**

Making estimates from ruins and partial remains is a wonderful way of catching students' attention while developing their mathematical and historical thinking. Students can be asked to estimate the size and shape of a complete vessel using fragments of pottery from a loan box, or measure and draw finds. You can introduce scale and discuss ways by which archaeologists use scale to record excavations on the ground in scale plans on paper.

There are more cross-curricular ideas after Lesson Plan 5.

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4. The information provided in this section is based on the Canterbury Archaeological Trust Ltd 2000, available online at <http://www.canterburytrust.co.uk/schools/discover/discov02.htm>.

5. See previous note.



### 3. The process of archaeology: from the ground to the museum

**History** (from Greek ιστορία - historia, meaning 'inquiry, knowledge acquired by investigation') is the study of the human past, a field of research which uses a narrative to examine and analyse the sequence of events, and which sometimes attempts to investigate the patterns of cause and effect that determine events. **Archaeology** is the study of material culture from the past, including objects, paintings, furniture, buildings, town plans and landscapes, as well as human, animal and plant remains. In other words, archaeology potentially includes the study of anything human beings have had any part in creating – either by making it (such as a house or a pot) or leaving it unchanged (such as an open space in a city, or an uncultivated hillside).<sup>6</sup>

The results of archaeological work are books of analysis written by archaeologists and objects in museum displays. How objects left behind by people in the past end up in museums is the process of archaeology. Below, Archaeologists explain the steps they follow, including exploration, excavation, interpretation, and dissemination:

#### 1. Exploration

Archaeological exploration can lead to excavation, or it can be an end in itself. As archaeologists, we decide where to explore by conducting archival research in libraries (looking at the results of previous investigations, and maps, aerial photographs etc.). Many practical considerations also affect where archaeological work takes place, such as whether the area is currently built up, or whether the subject of research is considered important enough to warrant funding. The products of archaeological exploration (and excavation) are as much a result of contemporary decisions as they are of ancient ones.

In order to explore archaeological landscapes, we use a variety of techniques for identifying ancient features. These include:

- *Field surveys* (noting – and in some cases collecting – artefacts or standing remains in the landscape), geophysical survey (studying the relative strengths of the magnetic fields of different materials under the ground, or the differing electrical resistivity of different materials under ground).
- *Studying aerial photographs* (in which archaeological features beneath the ground can show up as differences on the surface of the ground, such as slight changes in topography, or in the growth of crops, or in the formation of frost). These kinds of enquiry, if conducted on a large enough scale, can give us an idea of the lay-out of a town, the presence of a feature, such as a burial mound, or the distribution of settlements in a landscape, such as a river valley. In many cases, this is what we want to find out, and that is the end of the project. In other cases, exploration can lead to identifying precisely where to excavate.



**Photo 4:** Survey Work, Tinnis, Egypt. (Copyright Alison Gascoigne).

6. For further reading, see: Renfrew, C. and P. G. Bahn (2008). *Archaeology: Theories, Methods and Practice*. New York: Thames and Hudson; Renfrew, C. and P. G. Bahn (2001). *Αρχαιολογία: Θεωρίες, Μεθοδολογία και Πρακτικές Εφαρμογές*, Ιουλία Καραλή-Γιαννακοπούλου (μτφρ.). Αθήνα: Ινστιτούτο του Βιβλίου - Α. Καρδαμίτσα; Bahn, P.G. (2001). *The Penguin Archaeology Guide* (Penguin Reference Books). London: Penguin Books (Non-Classics); Çambel, H., G. Arsebük and S. Kantman (1994). *Cok dilli arkeoloji sozlugu*. Istanbul: Arkeoloji ve Sanat Yayinlari.



## 2. Excavation

Excavation is very costly, and the process of excavation is a destructive one – the gradual peeling away of deposits, features and objects from a site ultimately leaves it barren. We have to justify this cost and destruction before we can carry out excavation.

Excavation involves the removal of ancient depositions (floor layers, rubbish pits, walls, foundation trenches, objects etc.) in the opposite order from that in which they were deposited. In other words, we dig the latest thing first and work our way down to the earliest things. As we do this, we have to record precisely the nature of what we find, and where we found it. This is done in words using recording sheets, or graphically using plans, maps and section drawings.

As we dig, we find objects left behind by ancient people while they were using or abandoning the site. These objects have to be cleaned, numbered, drawn and described (for recording purposes) and finally stored until they are interpreted by specialists.

What we find depends on the kind of site we are excavating; for example, a farm site is likely to yield storage vessels, farming equipment, organic remains from food processing etc. It also depends on what the objects were originally made of, what the environment was in which it was buried, and what happened to the site after the object was deposited. For example, clothes rarely survive because cloth material rots quickly in most environments. Often, only parts of objects survive – such as a metal blade of a knife, but not its wooden handle. Seeds and food remains can survive if they have been burnt after they have been deposited – they may have been thrown onto the cooking fire at the end of a meal.

## 3. Interpretation

The most important part of the archaeological process is interpreting what we find. Often we start by trying to assign a date to the objects, as this helps us date the layers or buildings in which they were found. Sometimes we can give an absolute date to an object (i.e. depending on the circumstances, give a year, decade, century, or millennium); often we give a relative date to it (i.e. we think it is from before or after a certain date).

There are several scientific techniques used for dating objects, to include: *thermoluminescence* for ceramics (where ceramics are heated and the amount of light they emit is measured as an indication of when they were fired), *dendrochronology* for wood (where tree-rings in ancient timber are matched with rings from timbers of a known date), *radiocarbon* dating (where the carbon-14 content of organic matter is measured, assuming a constant rate of depletion of carbon-14 over time). Most commonly, typology is used



**Photo 5:** Excavating Roman Pottery Kiln, Cairo, Egypt.  
(Copyright Alision Gascoigne).

to date artefacts (this is the organisation of objects into groups according to formal characteristics and the arrangement of these types chronologically).

The *analysis of human skeletons* (if they survive – bone does not survive well in acidic soils) can tell us about ancient diet and health, while animal bones can tell us about ancient farming practices and the economy. *Palaeo-faunal*<sup>7</sup> remains can tell us about ancient environments. We also spend a lot of time comparing what we have found with the results of earlier excavations, in order to contextualise our own finds.

Finally we suggest meanings and interpretations for our finds. We try to understand what objects, buildings, materials, and spaces meant within their ancient contexts.

#### 4. Dissemination

We present our findings in two major ways: the first is in publications, such as a site report or an analytical book, and the second is in museum displays. Most of the objects we find end up in museum storerooms; only a few in museum cases! Museum displays used to be packed full of objects of similar types; now, museums try to incorporate the stories of a few selected objects, often based on the interpretations of the excavators, into the displays they present to the public.



**Photo 6:** Reviewing museum publications (Copyright AHDR & CCMC).

#### Important notes:

- Where archaeologists excavate is often dictated by town planners and developers, since, over time, many ancient sites have been permanently covered by modern towns and other human constructions.
- What archaeologists discover in excavated sites is only a sample of the activity that once took place; much of the original evidence has been lost.
- Conducting an archaeological excavation is expensive and destructive.
- Pre-excavation, archaeologists can never be certain of the amount and quality of evidence they will find.
- Removing an object from the ground is a difficult and challenging process. How much we learn from an excavation is to a degree dependent on the aims and competencies of those digging it!
- We cannot discover everything about the past – even with the best tools and resources, the best archaeologists and support systems a good deal of evidence will remain lost forever.

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7. Fauna is all of the animal life of any particular region or time. *Palaeo-fauna* refers to ancient remains.



## 4. Artefacts and their contribution to historical thinking |

### How do archaeologists learn about the lives of ancient people?

As students learn about ancient societies, they should be made aware of some of the ways in which archaeologists learn about the lives of ancient people (e.g. through the careful examination of artefacts). Students could visit an archaeological 'dig' if remains are unearthed in a nearby site or you could invite archaeologists to come and speak about how they work.

### Using artefacts to develop historical knowledge and historical thinking

If used in the classroom setting from the early years, historical artefacts will:

- make a distinctive contribution to students' substantive historical knowledge and understanding;
- make an essential contribution to the student's understanding of a central second-order concept – evidence; without an idea of 'evidence' and how it is constituted through the questioning of sources, students cannot understand how the discipline of history works.

In addition, the practical nature of work with artefacts gives them special value in supporting students' learning. Students need to learn skills of questioning and analysis, of theorising and testing theories. It is important for the teacher to keep checking that such activities are helping to build a powerful concept of historical evidence (see model of progression on page 12).

The special role of artefacts in building both substantive knowledge and conceptual understanding in school students can be further elaborated as five justifications for incorporating them in your teaching. These justifications embrace historical and pedagogic issues:<sup>8</sup>

First, the handling and investigation of historical artefacts is by its nature activity-based and as such, can have a strong motivating influence in the teaching and learning of history. Second, students who have reading or other learning difficulties can be as effective as their classmates in analysing and making deductions from the evidence of artefacts. Third, the use of artefacts as historical evidence makes an important contribution to achieving a broad and balanced understanding of history. Writing has existed for a comparatively short part of human history, and even when used it tended to be the preserve of the rich, powerful and well educated. On the contrary, objects have been used and owned by all classes of people, of all ages, and genders.

Fourth, examining artefacts helps students to appreciate the resourcefulness of people in the past. Because the technologies available to us today are so much more varied and sophisticated, the appliances, tools and items we make and use appear to be much 'better' than those used by people in the past. By examining historical artefacts students can appreciate that people in the past were equally creative at solving practical problems, given the constraints of the technologies available to them. Fifth, artefacts provide particularly valuable opportunities to examine instances of cause, effect, change and continuity; they often reflect the needs, circumstances or technologies of their users, and the development of related objects over time may be traced (i.e. lamps and lights through the centuries).



**Photo 7:** Terracotta statuette of a bull, Ayia Irini  
(Copyright: Cyprus Museum)

8. National Council for Curriculum and Assessment (NCCA), Ireland, History Teacher's Guidelines, Approaches and methodologies, Using artefacts  
[http://www.curriculumonline.ie/en/Primary\\_School\\_Curriculum/Social\\_Environmental\\_and\\_Scientific\\_Education\\_SESE\\_/History/History\\_Teacher\\_Guidelines/Approaches\\_and\\_methodologies/Using\\_artefacts/](http://www.curriculumonline.ie/en/Primary_School_Curriculum/Social_Environmental_and_Scientific_Education_SESE_/History/History_Teacher_Guidelines/Approaches_and_methodologies/Using_artefacts/) [20 December 2010]



## 5. Model of progression for evidence, with special regard to the study of artefacts

Although this model of progression is based around the use of evidence and how it specifically pertains to artefacts, it is grounded in good subject practice in its widest sense. Learning to understand the nature of evidence is an integral part of the journey that must be made by all students as they are helped by their history teachers to move from a view of historical knowledge as certain and universal towards an appreciation that historical knowledge is tentative and provisional. Moreover, historical knowledge is heavily affected by the choices made (e.g. funding, timeframe, leadership etc.), which is driven by the purpose for which it is needed.

This is a research-based model of progression developed by Lee and Shemilt (2003). It is a way of capturing how some aspects of children's and young people's ideas about evidence can gradually shift and become more powerful in enabling them to understand how history is constructed and how they, too, might work with sources. It must be remembered that Lee and Shemilt's model was not intended to be exhaustive. It is illustrative of changes in children's ideas that have been observed, particularly in relation to how they evaluate sources.

Notice that the progression model reminds us to think clearly about what evidence is. Evidence is not a thing. It does not already exist in documents or in the ground. Evidence is an abstract idea. It comes into being only when historians or archaeologists – or, indeed, young students of history – ask questions of sources. Evidence must be *constituted*. The historical enquirer *establishes* evidence for an enquiry.

The model of progression below is a guide to the kind of understanding that we, as teachers, may try to guide our students toward. It is definitely not a mark scheme, nor should it be used as a model for specific exercises or activities; rather, it should underpin all teaching in a general sense. The higher levels are aspirational for students in their early teens (i.e. early secondary school). Teaching that gets students thinking at Level 3 or 4, and which hints at the further progression in Levels 5 and 6 can be deemed very successful. The model is by no means definitive and should be seen (as in the title of the article upon which it is based) as a scaffold, not a cage.<sup>9</sup>

Lee and Shemilt's model said more about 'records' than 'relics'.<sup>10</sup> The second column is therefore an effort to go beyond the model in set out in their article, by setting out some of the possible implications of such a model for thinking specifically about artefacts. This should be treated tentatively and as a basis for discussion and reflection by teachers, or possibly as a starting point for teachers' own research into the results of their practice. It is not a rigid or prescriptive model. Research into children's ideas is relatively new and models are still being developed.

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9. Lee, P. and D. Shemilt (2003). *A scaffold, not a cage: progression and progression models in history*. Teaching History 113, 13-23.

10. Shemilt, D. (1987) *Adolescent ideas about evidence and methodology in history*. In C. Portal, (ed) *The History Curriculum for Teachers*, Lewes: The Falmer Press: 39-61.



Level	Generic model of progression for evidence <sup>11</sup>	Model of progression with specific regard to artefacts
<b>Level 1, Pictures of the Past</b>	Students treat potential evidence as if it offers direct access to the past. Questions about the basis of statements about the past do not arise. Stories are just stories.	Students are likely to think that sources show ‘bits’ of the past and different sources show different ‘bits’. It is as though sources allow us to look through cracks in a wall separating present from past! All assumptions about an artefact will therefore have the same value. The issue of the truth or falsity of what artefacts show about the past is no more relevant than the truth or falsity of direct experience in the present. Students are likely to make little use of contextual information on museum notices or in catalogues and will just look at the artefacts as something we would have seen in the past.
<b>Level 2, Information</b>	The past is treated as fixed and known by some authority. The students treat potential evidence as information. That information is part of a given story that someone, usually the teacher, knows. The student sees the story as a jigsaw and the evidence as part of the jigsaw. The only question that arises is whether it fits (i.e. is true) or it does not fit (i.e. is not true). Given statements to test against evidence, students match information or count sources to solve the problem. Questions arise about whether the information is correct or incorrect, but they have no sense of a methodology for answering such questions.	People in the past had artefacts. Assumptions about the artefact have different values. It is the job of the historian to seek out the best value (i.e. the true one). The big advance at Level 2 is that sources are assumed to contain information about the past, as opposed to serving as a window through which the past can be seen. Whereas this information is explicit in record sources, the information given by relic sources (e.g. artefacts) is provided in brochures or display notes. Level 2 students do not question how a relic source gives us this information. They assume that artefacts, like records, speak for themselves. But they do now assume that information can be either true or false. At the same time, without any methodology for determining whether or not sources are ‘telling it like it was’, they find it easy to dismiss information that conflicts with what they think they already know or wish to believe.
<b>Level 3, Testimony</b>	Students will now see questions as to how we know about the past as sensible: they begin to understand that history has a methodology for testing statements about the past. The past is reported to us by people living at the time. Like eyewitnesses today, they do this well or badly. The key issue students tend to cite is ‘being there.’ The people who were there will know better what happened, the people who were not there will not know what happened as well as the people who were there. Notions of bias, exaggeration and loss of information in transmission supplement the simple dichotomy of truth-telling and lies.	<p>Assumptions made about the artefacts have value because the artefact was present at the time being studied. These assumptions are seen as having degrees of accuracy.</p> <p>With ‘relic’ sources as opposed to ‘records’, student understanding of methodological issues at this stage can be fraught and complex, however. For example, Level 3 students often treat issues of authenticity as though they are about reliability.</p>

11. Ibid.

<b>Level 4, Scissors and Paste</b>	The past can be probed, even when no individual reporter has told us truthfully or accurately what happened. We can build knowledge about the past, by putting together the best (true) bits of different sources of evidence.	Students continue to focus on the truth or falsity of the information given by or contained in sources but there are advances in methodology: artefacts can be used along with evidence found in other sources to make a picture of the past. Using a jigsaw method, however, students will often reason that points of agreement or absence of clear disagreement between two sources will prove the truth of some item of information. When disagreement between a pair of sources is registered, some students conclude that information from both is false while others feel entitled to accept whichever corresponds with prior beliefs or instincts.
<b>Level 5, Evidence in Isolation</b>	Here students understand that statements about the past must be inferred from sources of evidence. Sources need to be questioned and we can ask questions of sources that they were not designed to answer, so that the evidence will bear questions for which it could not be testimony. Reliability is not a fixed property of a source, and the weight we can rest on any piece of evidence depends on the questions we ask of it.	<p>The key advance at Level 5 is that students appreciate that sources (both record and relic) are used as sources of evidence not information. Inferences from sources of evidence are now explicit and students begin to ponder distinctions between valid and invalid inferences.</p> <p>This is why working with artefacts can be very helpful in moving students into this level. First, artefacts do not convey information in and of themselves; second, they require inference (achieved through questioning) if evidence is to be yielded.</p>
<b>Level 6, Evidence in Context</b>	A source only yields evidence when it is understood in its historical context: we must know what a source meant to those by and for whom it was produced. We need to understand the people who made the evidence in order to understand the evidence. To undertake this process, much historical work has to be taken for granted. Over time the flawed assumptions about the nature of the evidence and its creators can become slightly less flawed.	<p>The artefact and the creator have equal status in our studies. The artefact can tell us about the creator and understanding the culture of the creator can tell us more about the artefact. Examining this mutual relationship helps us build up a picture of the past.</p> <p>A key assumption underlying Level 6 thinking is that we can only begin to explain how we know about the past by presuming that we already know quite a lot about it. In other words, in order to make sense of sources, we must interrogate them within a context of knowledge that fixes their temporal location and cultural form of life.</p>



## 6. Lesson plans: What do objects tell us about people in the past? |

### Introduction:

The activities described in these lesson plans are intended for use with students between 12-15 years of age, or with those who are developing an awareness of the role of historical evidence and are beginning to think about the various ways artefacts can be part of an historical enquiry. Timing for individual activities are not given in order for you to adapt the plans according to the needs of your students.



### Lesson Plan 1: How do we know about the past?<sup>12</sup>

#### Key question in focus:

- How do we know about the past?

#### Learning Objectives:

By the end of the lesson students will be able to:

- name an extensive range of sources from which we might be able to derive evidence about peoples' lives in the past;
- place those sources within broader categories of types of source;
- reflect on their own lives and environments as a way of generating potential sources of evidence.

#### Teaching and learning materials:

- PowerPoint slides (slides – see suggestions in following pages)
- A4 printed copy of Activity Sheet 1 (see below)
- A4 printed copy of Slide 2 with all headings and examples.

#### Preparation

- Have Slide 1, PowerPoint, ready on the projection screen
- Have enough photocopies of Activity 1 sheet for every 2 students

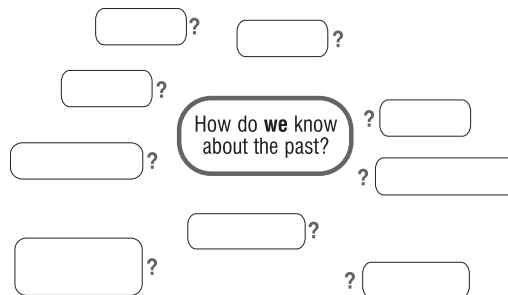
#### Starter

Ask students 'How do we know about the past?'. Help them by narrowing down ideas, (e.g. *How do we know that that people lived in Cyprus thousands of years ago? What sorts of clues are there? Where might historians or archaeologists find those clues?*). Make it clear that you are wanting them to state possible **sources** (see Slide 3 to be sure of where you are heading), and take care not to confuse sources with evidence. Model a couple of examples for them, first.

12. The activity is from the NGfL Cymru team, History Detectives, designed by Mel Williams and Joanne Griffith - Northop Hall CP School - Flintshire County Council –Available at: [http://www.ngfl-cymru.org.uk/eng/irf10\\_-\\_history\\_detectives](http://www.ngfl-cymru.org.uk/eng/irf10_-_history_detectives). [10 December 2010]

### Activity 1

Students are given the Activity sheet below (in pairs) and are asked to discuss and write down their own ideas.



Activity sheet 1

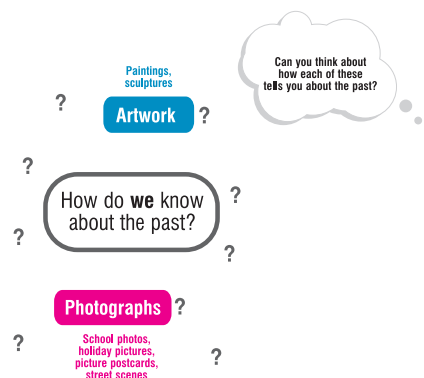
### Activity 2

Using Slide 1, encourage students to come up with their own suggestions while you click on relevant question marks on the slide as students come up with corresponding ideas. (You will need a printed copy of Slide 2 with all headings and examples). When clicked on, each question mark will reveal a category when clicked on. Keep emphasising that if they get stuck, they should think about their own lives and environments for ideas.



Slide 1

Clicking on the 'thought bubble' will encourage the students to think about the examples for each area. Then clicking on each title will reveal other examples.



Slide 2

Once a heading has been revealed, you can encourage other examples in that category before moving onto another title. As students get used to the idea, help them to anticipate future lessons where the idea of ‘evidence’ will be more explicitly developed.

You could do this by asking them such questions as,

*‘If you wanted to find out about X, where might you look? If you had a question about how people did X, where might you look?’*

By doing that you will help them begin to think in terms of the source as a place or thing, but that we would have to ask questions of it if we were to turn it into evidence for something (a claim or conclusion in response to whatever question was asked or problem was posed).



Slide 3

### Extension activity

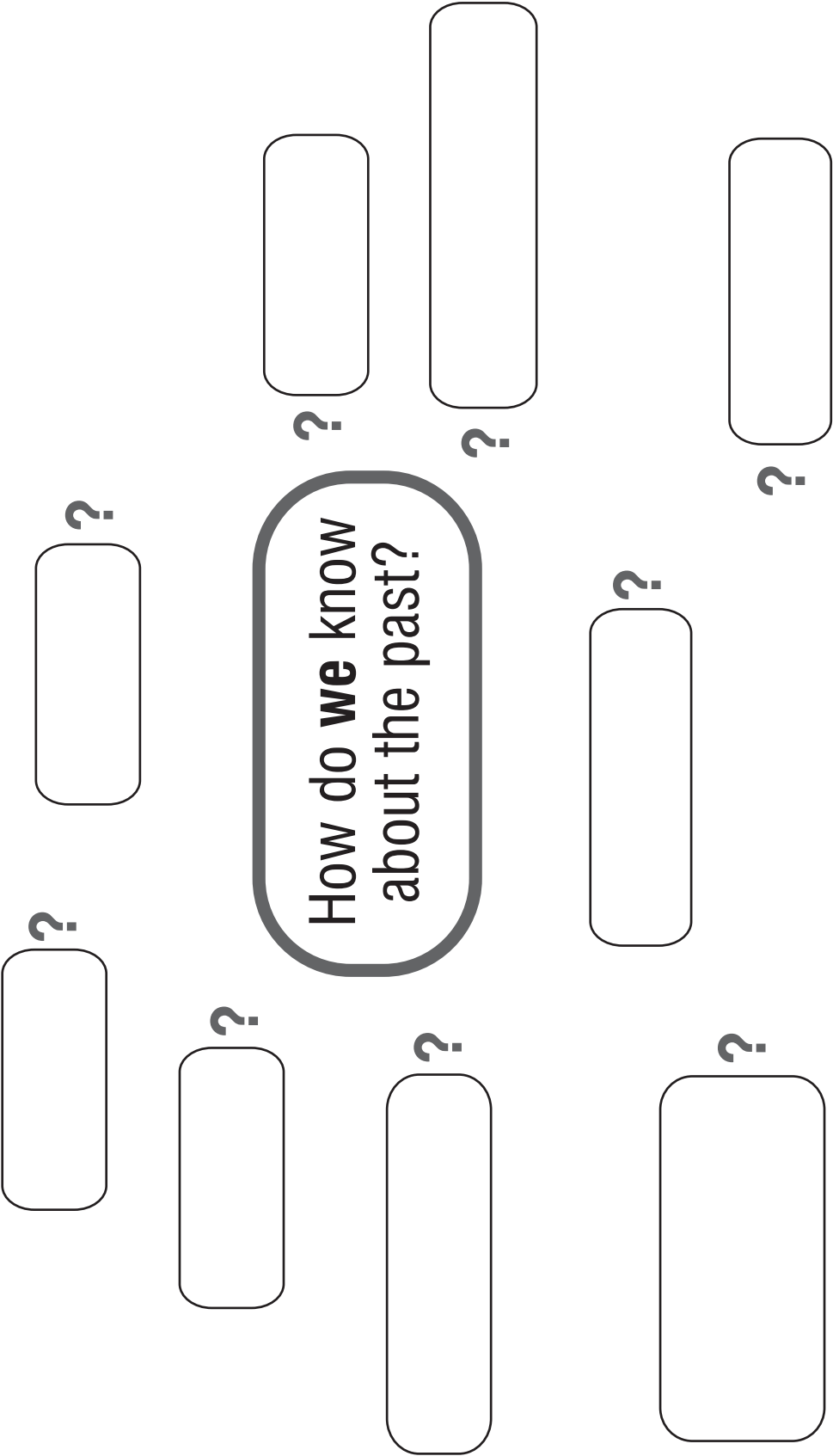
You can also annotate Slide 3, writing in any other ideas or suggestions that the students come up with. At some point, you will need to have real examples of documents and of artefacts (or photos of artefacts and photos environmental objects like street furniture) to illustrate this task and as a focus for students' thinking, ensuring that their concept and mental image corresponds with the teacher's.

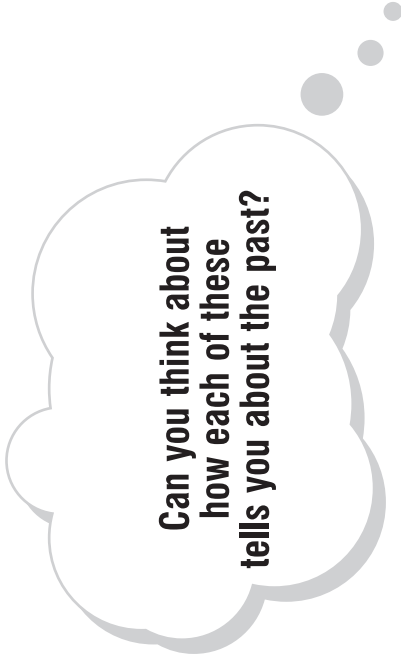
### Plenary

Print off and copy the final Slide 3 as evidence of discussion and place it on the notice-board/exhibition panel as reference point for next lessons. Before dismissing the students, check their understanding by naming a category and getting them to give examples of sources, or by reversing this so that you state examples of sources and they name a category. For example, you might say,

*‘Let's think again about what records, maps, census returns, letters, laws passed by governments have in common. If we wanted to sum up all those sources in one word, what would we call them?’*

Make sure that they can do this so that you can establish whether your lesson objectives have been met.





Stately Homes,  
Castles, Town  
Hall

**Buildings**

?

Paintings,  
sculptures

**Artwork**

?

War medals,  
irons, coins,  
stamps, tools,  
school slates

**Artefacts**

?

How do **we** know  
about the past?

**Transport**

?

Carriages, vintage  
cars, steam trains,  
Penny Farthing

**Living People**

?

Grandparents, local  
experts, personal  
experience

**Street Furniture**

?

Lamp posts, post  
boxes, street signs

**Photographs**

?

School photos,  
holiday pictures,  
picture postcards,  
street scenes

**Written and  
Visual Media**

?

Books, Internet,  
CD Rom, TV &  
Film

**Documents**

?

Records,  
maps, census



## Lesson Plan 2: Using clues to reconstruct the past<sup>13</sup>

### Introduction:

This lesson plan aims to help students understand how historians and archaeologists gradually reconstruct aspects of the past by using sources as evidence to solve particular problems, such as what an object might have looked like, what it was used for or what values its creators or users might have held. This works best when historians and archaeologists keep asking good questions of the source or of new sources or of parts of sources that they find. This is like gradually solving a mystery. The sources contain possible clues but it will only be possible to 'read' these clues by keeping an open mind, by asking disciplined questions and by constantly testing their earlier ideas and theories in the light of possible new evidence.

### Key question in focus:

- **What kind of knowledge can we construct by asking questions about objects that we dig out of the ground?**

### Making progress from Lesson 1

In Lesson 1 students learned that historians and archaeologists draw upon a vast range of source material, the relics and records that the past has left behind. In Lesson 2, students will start to reflect on the process by which such sources or parts of a sources can be used to build knowledge. Students will do this by asking questions in a disciplined way, by revising their ideas and theories as possible new evidence comes to light.

### Learning objectives:

By the end of the lesson students will be able to:

- frame early ideas or theories about the nature of an object from limited fragments;
- modify those ideas or theories in the light of new questions or new evidence that comes to light;
- reflect, explicitly, on the continuous process of questioning and testing ideas;
- offer an account of the process by which historians and archaeologists gradually make and support their claims.

### Teaching and learning materials:

1. 7 bags (for a class of 28 students, you will need one bag for a group of 4 students)
2. 14 exact copies of an inexpensive breakable object (pottery) like a plate or a vase or a box made of clay:
  - 7 objects are smashed into several pieces and 3-4 pieces of each one is placed together in a bag
  - The other 7 identical objects remain intact – also placed in the bag with the pieces
3. 2 copies of questions grid (see below)
4. photos of archaeologists/historians

Health and safety note: use sandpaper to smooth and round off any sharp edges, in order to protect students from cutting their hands.

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13. The lesson plan 2 is based on the material for Educators created by Ian Dawson (October 2010). Bits & Pieces: Using Clues to Reconstruct the Past. In ThinkingHistory - Online activities and 'issues' on history teaching and learning. Available at:  
<http://www.thinkinghistory.co.uk/ActivityBase/BitsandPiecesReconstruct.html>.



### Preparation

1. Select 3-4 pieces of a smashed object that contain different clues about the complete object and arrange them so that you can give them to students one piece at a time.
2. Hide the complete identical object in a bag.

### Starter

Begin by informing students that the objectives of the lesson's activities are to understand how historians and archaeologists use clues to reconstruct the past, how they find evidence from the clues to support their conclusions and why it is possible to study the same clues and still reach different conclusions about the past. Students then form groups of 4.

### Activity 1

Give one piece of a broken object to each group. It is important that you programme exactly which pieces of the object come out, and in what order. This is so that the learning journey is carefully planned for maximum effect. For example, if a piece from the base of a vase is given first, there is some doubt about what it could be. If they get the rim, particularly with a narrow vase, it could be clearer (i.e. it can't be a plate whereas the base piece could be). The movement from less certainty to greater certainty is central to the success of this lesson and the exposition of certain elements needs to be carefully mapped out. Ask students to examine the piece carefully and to discuss with their group members what the complete object looked like. Give them the following Question Grid to help them with this:

Questions about the object	Your answers	Evidence which supports your answers:
How big was the object?		
What shape was it?		
What colour was it?		
Was it decorated or plain?		
What was it made of?		
How old is it?		
How was it made?		
What was it used for?		
What is the value of the object for people who used it?		
What is the value for an archaeologist?		

### Activity 2

Give each group another piece of a broken object, which contains some further clues for students to identify. Now ask them to discuss whether they feel they need to change some of their original answers of the Question Grid, and if so, to give reasons why. Ask students to produce a **reconstruction drawing** showing what their group thinks the whole object looked like. Differing points of view should be presented, as long as the conclusions are justified to the group and supported by evidence.

### Activity 3

Give students a final piece of the same broken object that contains at least one final clue for them to assimilate into their thinking. Ask again whether they want to change some of their answers to the previous questions, and, if so, why? Give each group an empty Question Grid to be completed.

### Extension Activity

Give each group the bag containing the complete object. Ask students to examine the complete artefact and discuss their previous answers in relation to what they see in front of them. Allow some time for students to engage in productive discussion and then pose the question:

*‘Why did you arrive at different conclusions each time?’*

### Plenary

Coordinate a discussion on the method the students adopted as they gradually came closer to understanding the nature of the original object. Get them to think about how and why they were revising their opinions at each stage. Your goal is to get them to reflect on why asking questions was so important and how putting different fragments together helped them to form new theories at each stage. Use the students’ experience to explain that historians and archaeologists follow similar procedures each time they are faced with possible new evidence.

**Archaeologists and historians search for evidence to support or challenge their initial ideas or theories (hypotheses). They continue to do this even though they are aware that their resulting knowledge may still be provisional and fallible, and even if there are limits to that search (e.g. information is lost forever, no or limited access, different questions posed).**

Archaeologists and historians use sources to look into the past, and they study these sources to find clues, which will become the evidence upon which they build arguments and conclusions. Archaeologists and historians have a laborious and challenging task to perform, yet they should always be open to the possibility of revisiting and revising their conclusions in light of new findings, new readings, or new questions posed. You may also show photos or short films of archaeologists and historians in action, for example, see the photographs in the pages that follow.

### Links to other subjects and activities in history/archaeology clubs – students get a taste of practical archaeology:

You could bury objects (or fragments) in layers of sand in an old wooden box, or in an area of the playground that is specially set aside for students to use as their archaeological excavation area – to dig up and record using a grid.

**Photo 8:** Maritime Archaeology, Excavation. (Copyright Fraser Sturt).



**Photo 9:** Survey Work, Tinnis, Egypt. (Copyright Alison Gascoigne).



**Photo 10:** Excavation, Auldham Farm, Scotland. Copyright Kenneth Aitchison, Accessed From The Archaeological Image Bank, <http://Ads.Ahds.Ac.Uk/Learning/Imagebank>



**Photo 11:** Roman Pottery Kiln, Cairo, Egypt. (Copyright Alsion Gascoigne).



*Photo 12: Drawing Finds In The Finds Hut, Cairo, Egypt. (Copyright Alison Gascoigne).*



*Photo 13: Library Work. (Copyright CCMC & AHDR).*

Questions about the object	Your answers	Evidence which supports your answers:
How big was the object?		
What shape was it?		
What colour was it?		
Was it decorated or plain?		
What was it made of?		
How old is it?		
How was it made?		
What was it used for?		
What is the value of the object for people who used it?		
What is the value for an archaeologist?		



## Lesson Plan 3: Mystery objects

### Introduction:

The activities described in this lesson plan are intended to assist students in finding out about the past from artefacts, extracting information, making inferences/deductions, asking/answering questions, selecting/recording information and communicating their findings.

### Key question in focus:

- What can objects tell us about people?

### Making progress from Lesson 2

In Lesson 2 students began to experience and think about the process of constructing provisional historical knowledge from artefacts. In Lesson 3 they will need draw on that experience and understanding as they reflect in more detail on the processes that historians and archaeologists adopt. This time, in addition to asking questions, they will deploy and then reflect on processes of inference and deduction. They will also engage in selection and recording, reflecting carefully on the factors that informed their choices.

It is a good idea to refer back to Lesson 2 as much as possible and to get the students themselves to notice how Lesson 3 is extending some of the ideas and processes that were adopted in the last lesson. For example, in Lesson 2, various questions were modelled for them. In parts of this lesson they must generate their own questions. *Point this out to them so that they understand the significance of what they are learning.*

Remember that all the time you are trying, steadily, to build a more powerful concept of evidence. See the model of progression on pages 11-13. This may help you to think about the quality of your students' ideas and how you might improve their power.

As before, take care to use the words 'source' and 'evidence' carefully. Notice when students use these words incorrectly. Simply correcting them may not be enough. Think about how you can shift students' misconceptions by involving them in further activity and questioning and so move them forwards in their thinking about the idea of evidence. They need to understand that evidence is not 'already there'. Evidence comes into being only through a process of questioning, in the context of a particular enquiry.

### Learning objectives:

#### By the end of the lesson students will be able to:

- extract information from an artefact by making inferences and deductions;
- generate their own questions;
- select and record information that may be useful as evidence within their investigation;
- explore the language of certainty and uncertainty in order to reflect on the relative strength of their claims.

### Teaching and learning materials:

1. 7 strange, contemporary objects – in 7 bags (number depends on number of students; for example for a class of 28 students, you will need 7 bags: one bag for each group of 4 students)
2. Discussion Cards: Reading an artefact (student's cards)

### Preparation

- Hide selected, strange contemporary objects – into non-see-through (e.g. paper, cloth or dark plastic bags) bags.
- As much as possible, use real physical, unusual objects as they engage students' natural curiosity about the details of people's everyday lives, and enhances active learning.
- Ensure that there is one mystery object for every 4 students, to work on later in groups.

### Starter

Begin by presenting one contemporary artefact (e.g. a strange agricultural tool), from the bags and invite students to ask questions about it.

### Activity 1

Inform students that all contemporary artefacts in the bags belong to a friend of yours in an effort to get students to think creatively.

### Pair work

Distribute cards like the ones presented below. The cards contain questions to help students with their discussions, and space for students to write down information in relation to their questions. Then, give one bag to each group.

**The importance of careful and respectful handling is discussed, and all the important points raised by students can be written down in bullet point PowerPoint (You can print bullet points and keep them in classroom as collectively decided rules). Students should be reminded that the museum object will be quite rare or precious, and as such students can learn the necessity of care in handling. Handling gloves might give students an idea of how museum objects should be treated.**

When everyone has identified their mystery object, pose the question:

*'How can we use these objects in order to find out about people today?'*

With the help of discussion cards, invite each group of students to:

1. *examine the object they have in front of them closely*
2. *handle and feel it*
3. *think about its ...*
  - a. *... physical features, construction*
  - b. *... function, design*
4. *draw conclusions about the people who made and used it*
5. *investigate further*

### Discussion Cards: Reading an artefact (student's cards)

#### Physical features

1. What colour is it?
2. What does it look like? ... shape, size
3. How does it feel? ... texture, temperature, weight
4. What does it sound like? ... hollow, tinny, solid
5. Can you see any inscriptions?



### Construction

1. Was it made in pieces? ... or in one piece?
2. Are there signs that it was made in a mould?
3. What was it made of? ... wood, metal, clay/pottery, plastic, fabric?

### Condition

1. Can you see any signs that it may have been damaged or worn?
2. Is the object complete?

### Function

1. How might it have been used? ... for what purpose?
2. Has the object been changed or repaired in any way?
3. Who might have used it?
4. Where might it have been used?

### Design

1. Does it do the job it was designed for well?
2. Were the materials suitable for the object?
3. Would it have been easy to use?

Encourage students to use tentative language to reflect levels of uncertainty/certainty. Words and phrases like the following could be noted on the board, as cues for students to use:

- *Most probably,*
- *Probably,*
- *It is likely,*
- *It is unlikely,*
- *This ... shows beyond any doubt that ..., etc.*
- *There may be a case for arguing that ...*
- *We cannot be sure about ...*
- *One possible conclusion could be ...*

Use this language as a tool for active, open reflection and discussion about the degree of certainty or uncertainty that the language embodies. For example, choose three or four students and ask them to choose between two very similar phrases that might both be suitable for stating one of their conclusions. Ask them to talk about (or 'reflect out loud') why they chose one phrase over the other. Where students are showing an increasingly appropriate and secure understanding of the concept of evidence and how to talk about it, you can move them further forwards by asking supplementary questions such as:

- How sure can we be that this is the case?
- What other evidence might we need in order to become more certain about this?
- Could there be an alternative interpretation to this?
- Do you have the same approach to the object as its creator or user? Why not? How is what you are doing different from what the creator or user did?

Students discuss and keep notes.

Then ask students to present their findings, justifying to their group members how and why they arrived at their conclusion.

## Activity 2

**Group work:** Place all objects where they can be seen by all students. Then, pose a new question:

*'What do these objects tell us about the person who owns them? Why do you think this?'*

Students discuss in pairs and collect the evidence to justify their answers and also how they arrived at that conclusion.

## Extension Activities

Ask students to work in groups of 4 and to present orally the conclusions they reached about the owner of the objects of the contemporary artefacts. The following words and phrases may help students use the language of evidence:

We have established that ..... /We are going to suggest that ..... / We are not yet sure, but we think we might be able to offer a theory that .....

In support of that main claim, the students might then say such things as:

Source X/ part of Source X can be used as evidence to suggest that .....

- This evidence suggests that ..... because.....
- We think ..... because.....
- Having asked the question ..... we decided that XYZ could be evidence for .....
- We also think .....because.....
- We remain unsure about ..... and would need to find different evidence to support such a conclusion.
- Finally, we think that ..... because.....

**Notice how each of these sentences acts as a scaffold to ensure that students are realising that evidence comes into being through questioning and that it can be used to support a case (or theory or idea).**

## Plenary

Students present their story. You (or the friend whose objects you have used) give a more complete account of the artefact, from your point of view. Students discuss their findings in the light of what you added to the discussion.



## Lesson Plan 4: Preparing for our museum visit

### Introduction:

Activities described in this lesson plan are intended to prepare students for their museum visit.

### Key questions in focus:

- How do artefacts enable us to understand the past?

### Making progress from Lessons 1 to 3

In this lesson the students will apply and consolidate their learning from Lessons 1 to 3, as they anticipate their museum visits. You should make reference back to students' learning in Lessons 1 to 3 as often as possible so that students stay reflective about the complexity and importance of what they are doing.

### Learning objectives:

By the end of this lesson students will be able to:

- anticipate some of the special opportunities and challenges that the museum setting will provide;
- apply all the processes learned in Lessons 1 to 3 to the museum context;
- use contextual information about a source – e.g. where an object was found or other objects that were found with it – to sharpen their questions, and to test and revise their tentative claims.

### Teaching and learning materials:

- Photo of museum to be visited
- 'Question the source' diagram – one for each group of 4
- Copies of source – one for each group of 4
- Copies of enlarged parts of museum mystery objects – one for each group of 4

### Starter

#### Introduction to the museum (individual activity)

Tell students about the museum visit and show a photo of it. Ask students to share their knowledge and personal experience of this or other museums they may have visited.

If no student has been to the particular museum, invite students to describe what they see when looking at the building, and, given their observations, to try to identify its theme (e.g. archaeological museum, war museum, etc.) based on the type of architecture.



*Photo 14: Cyprus Museum-Nicosia*

## Activity 1

### Setting the context

Introduce the key question:

*'How do artefacts enable us to understand the past?'*

Then ask them to reflect on where they think ordinary people can **find** such artefacts. Initiate a short discussion on museums, in which you help them to be reflective and critical about the museum context. For example,

**What** are museums for? **What** do we find there? **What** kinds of sources are placed in museums? **Who** does the selecting and collecting of objects in museums?

Then, before proceeding with the ensuing activities, make a clear link with the learning in Lessons 1 to 3. For example, you might say:

*'Any of us - anyone at all! - can go to a museum and join in the work of asking and answering historical questions for ourselves! Isn't that exciting? So even though we might not be professional archaeologists or historians, because we have museums we can take part, in our own ways, in building and testing our own claims about the past. We could go to a museum and just say, 'Oh look, isn't that nice!' or 'Oh look, weren't people clever in those days!'. But if we did that we would be missing out on so much else that we could learn from the sources in a museum. We might also reach WRONG conclusions. We might fail to TEST our ideas and check that they really CAN be supported with evidence. etc'*

After making those points, invite the students themselves to explain why using all that they have learned in Lessons 1 to 3 might be especially important in a museum. Make sure that all the key points learned in Lessons 1 to 3 are discussed and that all students contribute to the discussion. As the discussion proceeds, try to build excitement and curiosity about the museum:

*'Yes, so if we go to the museum armed with our new idea of historical 'evidence' and if we go to the museum armed with our questioning skills and our inference skills, we are going to be able to reach and test our own conclusions!'*

Inform students that what they will be focusing on at the museum will be the findings of the Swedish Cyprus Expedition because:

Many ancient sites on the island of Cyprus were explored in an unscientific manner during the 19th century. As a result, most of the ancient Cypriote sculpture, housed in museum all over the world, comes from poorly documented excavations. Without detailed information about the artefact's discovery, it can be difficult for historians and archaeologists to understand its historical significance. Context is important.

Fortunately, members of the Swedish Cyprus Expedition understood this concept and their work reflected this important realization at the sanctuary of Ayia Irini, where great numbers of terracotta votives were set up by ancient worshippers. The discovery of the sanctuary at Ayia Irini provided a reliable picture of a typical open-air sanctuary during the Archaic period.

Astrom, P. and K. Nys (Eds.) (2008) *The Swedish Cyprus Expedition 80 Years. Proceedings of the Symposium in Honour of the Memory of Einar Gjerstad, Held in the Royal Academy of Letters, Stockholm, 28 September 2007*. Sävedalen: Paul Åstroms Forlag.

Invite students to share their ideas about what the Ayia Irini sanctuary might have revealed to its discoverers. Then, share more information:

### The Swedish Cyprus Expedition

The Swedish Cyprus Expedition began in 1923, when the Swedish archaeologist Einar Gjerstad was invited to Cyprus in order to carry out excavations at various sites. His findings were published in his thesis *Studies on Prehistoric Cyprus* (1926). Upon his return to Sweden, Gjerstad organized another archaeological expedition to Cyprus, but this time he arrived in Cyprus with a team of archaeologists including Alfred Westholm, Erik Sjöqvist and the architect John Lindros to continue the excavations.

Source: Hägg, R. (1996). 'Swedish Cyprus Expedition', in: *An Encyclopedia of the History of Classical Archaeology: L-Z*. N. de Grummond (ed.). Westport: Greenwood Press.

And a bit more information:

The Swedish Cyprus Expedition carried out excavation work between 1927 and 1931, covering a vast area of the island. A total of 25 sites were investigated, dating from the Neolithic to the Roman period. The aim was to establish a chronology for Cypriot archaeology and to investigate certain archaeological problems. Gjerstad and his team found a huge number of artefacts and the results of the excavations were published in a series of important archaeological volumes: *The Swedish Cyprus Expedition, Vols. I-IV: 3* (E.Gjerstad et al.), Stockholm and Lund 1934-1972 (SCE).

All the artefacts from these excavations were divided and today are located in the Cyprus Museum (Nicosia, Cyprus) and Medelhavsmuseet (Stockholm, Sweden).

Source: Rystedt, E. (Ed.) (1994). *The Swedish Cyprus Expedition – The Living Past, Museum of Mediterranean and Near Eastern Antiquities*, Medelhavsmuseet, Memoir 9, Stockholm.

## Activity 2

### Questioning the source

Give each group of students (max. 4 in each group) a copy of the following diagram and the source-photo. Inform students that what they are going to study in the museum, and that this is an approach that they can adopt with any source that they will find in the museum. Encourage them to pay close attention to the specific questions in each layer. Model some initial responses for them so that they realise the different kind of thinking required in each layer of the diagram that follows.<sup>14</sup>

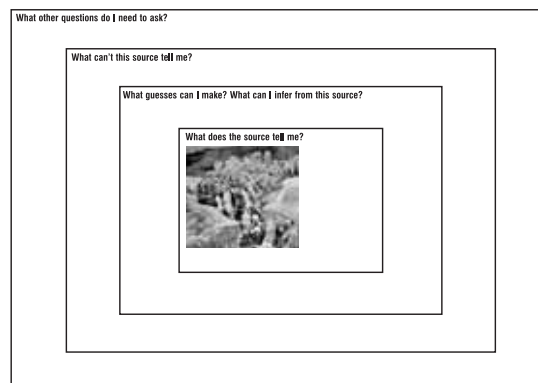


Diagram 1

14. This diagram is explained in Riley, C. (1999). *Teaching History* 97, Visual History Edition.

Visit each group and encourage discussion. When you see that each group has progressed to the outermost layer, *'what other questions do I need to ask'*, share the following information with the group.

The cult site of Ayia Irini is located at Ayia Irini/Akdeniz in northern Cyprus, near Morphou/Güzelyurt. The sanctuary was discovered by the Swedish Cyprus Expedition in 1929-1930. It was built over a pre-existing Late Bronze-age site. Almost 2000 terracotta figurines were found in situ, standing in a semicircle around an altar. The figurines are dated to the Cypro-Archaic period (650-500 BCE).

Source: Karageorghis, V. (1982). *Cyprus: From the Stone Age to the Romans. Ancient Peoples and Places: 101*. London: Thames and Hudson.

Then lead discussion on how this might alter their earlier, tentative inferences from the source. Are they able to make *stronger* claims now? Are they able to make *different* claims now? Do some of their earlier claims now seem more suspect? While discussing the 'layers of inference diagram' keep reminding them of their learning in Lesson 3 on the language of certainty and the importance of thinking about how strong/weak their claims are.

#### **Now remind students again of the key question:**

*'How can we use artefacts to enable us to understand the past?'*

Tell them that they will shortly present a summary of their analysis of this source, drawing upon the new contextual information about it. Give the groups a further three minutes to prepare this.

Invite the groups to share their findings and hypotheses about how this source could help us to understand the past. Where there are differences of conclusion, use this as opportunity to get the students to defend their case using the source as evidence appropriately. Carefully challenge any misconceptions. Challenge students where their choice of language is careless or unhelpful.

### **Activity 3**

#### **Getting to know our museum 'Mystery Object' (Pair activity)**

Tell students that during their museum visit they will focus on seven museum mystery objects (one object for each group of 4 students) and give each group a photocopied enlarged image of a part of the artefact to be examined (examples from the Ayia Irini collection follow). Students use Discussion Cards: Reading an artefact to try to identify what the object might be (see Lesson plan 3 for student's cards).

### **Plenary**

Ask each group to present their object and findings. They should tie in the presentation and artefacts with the visit by answering the question,

*'What more is the museum visit likely to tell us about these artefacts and the past?'*

Reinforce the point that the museum will supply contextual information that will enable them to *ask better questions of each source*.













Images and information on particular artefacts, in case you decide to use the current mystery objects to visit the Cyprus Museum-Nicosia:



**Photo 15:** Terracotta chariot, Ayia Irini  
(Copyright: Cyprus Museum)



**Photo 16:** Terracotta female statuette:  
woman seated in a chair flanked by  
sphinxes, 700-600 BC, Ayia Irini  
(Copyright: Cyprus Museum)



**Photo 17:** Terracotta statuette of a bull, Ayia Irini  
(Copyright: Cyprus Museum)



**Photo 18:** Terracotta statuette,  
Ayia Irini (Copyright: Cyprus  
Museum)



**Photo 19:** Terracotta statuette,  
Ayia Irini (Copyright: Cyprus  
Museum)



**Photo 20:** Terracotta male  
statuette, 600-550 BC, Ayia Irini  
(Copyright: Cyprus Museum)



**Photo 21:** Terracotta statuette,  
Ayia Irini (Copyright: Cyprus  
Museum)

What other questions do I need to ask?

What can't this source tell me?

What guesses can I make? What can I infer from this source?

What does the source tell me?



## Lesson Plan 5: Our museum visit

### Introduction:

The following activities described in this lesson plan are intended to accompany the student's booklet 'Visit the museum artefacts.'

### Key question in focus:

- How do artefacts enable us to understand the past?

### Making progress from Lesson 4

Student will apply all the learning from Lessons 1 to 4 in the museum context. Teachers should use their observation of student working to establish the quality of earlier learning and to work out where any misconceptions still need to be remediated.

### Learning objectives:

By the end of the lesson, students will be able to:

- examine museum artefacts in depth, drawing upon contextual information supplied and generating their own questions;
- extract information from objects by making inferences and deductions;
- use the concept of evidence appropriately in their inferences from sources;
- select and record information in a purposeful way, as part of a specific enquiry.

### Teaching and learning materials:

- Student booklet exploring different aspects of the collections (comparison sheet, material sheet and gender sheet)
- Images of contemporary objects for comparison

### Starter

#### Museum 'Mystery object'

Give each group the enlarged image of the mystery object they studied in the previous lesson and ask them to find it in the museum. Once they identify it, give them the booklet and encourage them to find out more.

*Students work in pairs each to complete the booklet.*

### Group work (or work in pairs): Getting to know the museum and its artefacts

*First pages of students' booklet – making inferences and deductions about objects*

Working in groups (or in pairs), students will:

- make comparisons between an archaeological artefact and a contemporary object;
- research the materials used to make the artefact and which materials have survived and which haven't;
- research the roles of men and women at the time that the artefact was created.

*Students' booklet – presenting your selected artefact*

- The students draw and label the selected artefact adding as much detail as possible.



### Extension Activities

- Presentations by different groups of their research; try to do this in a creative and active way, for example, by asking questions; doing a mime; who am I? Performing a little drama, play etc.
- Selecting an object:
  - The students choose an artefact from the collection
  - They will collect as much information as possible on the artefact
  - They will answer the “5W’s and an H” to explain their choice of artefact (Who? What? When? Where? Why? and How?)

### Plenary

*Students’ booklet - discovering where Cyprus artefacts can be found around the world.*

- Identifying various museums on a map.
- Matching the different Cypriot artefacts to their museum.
- Recognising that many artefacts have been removed from their country of origin.
- Discussing and re-capping what they have learnt in the museum.
- Discovering the archaeological collection of a museum.
- Being aware of the different sources and evidence.
- Choosing an artefact for the follow up work in class.

## Cross – curricular approach to using Artefacts

Cross-curricular teaching involves a conscious effort to apply knowledge, principles, and/or values to more than one academic discipline simultaneously. Cross-curricular teaching is usually presented to students through a theme, topic, or a unit of study; this becomes the framework with goals/outcomes that specify what students are expected to learn as a result of the experiences and lessons that are a part of the unit. Interdisciplinary/cross-curricular teaching is often seen as a way to address some of the recurring problems in education, such as fragmentation and isolated skill instruction. Interdisciplinary teaching can also enhance education by promoting the link between the various subjects taught at school and the way we approach learning out of the school environment. Using artefacts as a starting point provides opportunities for you to explore and teach skills and concept from a range of subjects, apart from history. Below are a few ideas from an extensive range. The key to successful cross-curricular teaching is inter-educator cooperation, team planning and group discussions.

### Language

- **Descriptive writing: Adjectives, describing the object** – create a pool of words which can be used (i.e. describing what it might be used for and how) and how they feel when they look at the artefact.
- **Factual writing:** Describing how the artefact was found (i.e. answering who, what, when, where, why and how the artefact was made).
- **Narrative writing:** The story of the artefact (fictional) (i.e. who might have owned it, what it was used for and how it was used). The story of the artefact (factual) research into the use of the artefact (i.e. what does the object tell us about the person who made/owned it?).
- **Newspaper articles:** Conduct interviews by having the students pretend that they are journalists and archaeologists (i.e. students can think and write about how the artefact was found and what questions are important to ask).
- **Poetry:** write a descriptive poem about your artefact.

### Citizenship

- Understanding the significance of the object to the society from which it came.
- If the object selected has a spiritual/religious significance discussion about how it was used and why.
- Recognising that the people who used the object were part of a community.
- Understanding the different roles people play in a community and the cross cultural links found in artefacts (i.e. similar/same artefact used around the world).
- Understanding the impact made on technology/civilization by artefacts.

### Science:

- Understanding the properties of the material from which the artefact was made.
- Why and how did this artefact survive whereas others don't?

### Drama / media

- The story of the artefact in movement; Mime – how the artefact is used - Stage play about the artefact.
- Questioning the artefact – what would it tell you if it could talk?
- Short documentary about the finding of the artefact.
- Short animation where the artefact is the main character.
- Podcast about the artefact – Photographs of the artefact.
- Presentations of the artefact using PowerPoint and other forms of media.

### Art and design

- Drawing - Painting - Collage of the artefact including other similar object.
- Making a replica of the artefact from either clay or any other suitable material e.g. papier mache.
- Creating a visual context for the artefact – i.e. sticking a photograph of the artefact on paper and drawing a scene around it.
- Comparing image of the artefact with the modern equivalent and using both in a piece of artwork.

### Geography

- Where was the artefact found? Location of the dig, identify this on a map of the island.
- What type of terrain exist in the area that the artefact was found.
- Explain the condition of the artefact: Why did this artefact survive whereas others didn't? Weather conditions? Soil erosion?
- Settlements: Why did people choose to live in that particular area? What existed there to enable them to make this particular artefact?

### Mathematics

- Measurement: time, length, weight, etc.
- Size and shape, collecting and organising data, estimating and predicting.



## Lesson Plan 6: Reflecting on our museum visit

### Introduction:

The activities described in this lesson plan are intended as a follow-up to the museum visit, making use of student's newly acquired experience, expanding on students' possible questions, comments, ideas and helping them to explore the need for further research and how it might be focused. Lesson Plan 6 is preparing students for Lesson Plan 7 – the final lesson of the sequence. Lesson Plan 7 expands directly on the ideas explored in this lesson.

### Key question in focus:

- What can objects dug up from the ground tell us about life in ancient Cyprus?

### Making progress from Lesson 5

In this lesson, students draw together their prior learning using evidence established through interrogating a prescribed set of artefacts. This activity is more open-ended than some of those in the earlier lessons. It will therefore allow students to develop and demonstrate their evidential thinking and it will allow you to assess the quality of that thinking. The lesson allows you to establish what kinds of understandings you think that students are developing and where their thinking might be more limited.

At this stage, you may find it useful to consult the progression model on pages 11-13. This will enable you to reflect on the quality of students' learning and the state of their understandings at this stage.

### Lesson objectives

By the end of the lesson students will be able to:

- using unfamiliar starting points, choose their own starting points for asking questions of the source;
- relate individual sources to each other, and to contextual information, with a particular question in mind;
- draw together possible claims that might be made using that source;
- reflect on how tentatively or definitely a claim can be made;
- use contextual knowledge to support questioning and judgement.

### Teaching and learning materials:

- Source: Ayia Irini Figurines
- Information Cards 1-12 (see following pages)

### Preparation

- Photocopies of source and Information Cards 1-12 (a set for every 3 students)
- Class to be organised in groups of 3

### Starter

Begin by asking students, as a class, to think about all the types of information that they have had to use to find out about the unknown artefacts and people who used them (e.g. reconstructions drawn later, photographs, replicas of objects, written information provided by archaeologists, maps). Students might write their answers on stickable papers. When students have gathered a big list, on the board, ask them which of these were sources (relics or records from the time) and which were short accounts provided by archaeologist, historians or curators, much later. Ask for their help in moving the stickable papers between the headings below.

The goal here is to reinforce the message that we cannot reach a judgement about the meaning or utility of an artefact without thinking about it in its broader historical context. This involves relating it to other sources and also to a complex mixture of contextual information which other experts have already established. Of course, claims by other experts should also be open to question, but sometimes we have to take certain, less contested contextual information for granted in order to move forwards with an enquiry.

Sources (relics or records from the time)	Short accounts provided by archaeologists, historians or curators, much later

### Activity

Put the enquiry question of this lesson forward:

***‘What can objects dug up from the ground tell us about life in ancient Cyprus?’***

Give students some provocative propositions relevant to the main source (in our case the Ayia Irini figurines) that you have been studying and that students have encountered in their museum visit. Then get them going with working out whether they could support or challenge some propositions in relation to the source. To do that, students would have to refer to all that contextual information about the figurines (provided in the following pages, titled as Information Card 1, Information Card 2, etc.). Your provocative propositions might be, for example:

**We cannot use these figurines to tell us much about fashion in Cyprus, during ...**

**OR**

**We could use these figurines to understand how far religion was important to the ancient peoples of Cyprus.**

**OR**

**Men and women’s lives were very different at this time in Cyprus.**

**OR**

**It is difficult to tell the purpose these figurines served.**

These are only examples. Whatever 'provocative proposition' you generate, it should be something that students could argue either for or against, using the source that you have supplied.

Invite students, working in threes, to discuss and figure out a way of supporting or challenging one of these statements, always drawing upon the chosen source (the figurines in this example) as evidence and interpreting it in the light of as many Information Cards as possible. Make sure that they understand that they are building a case from the source, together with contextual information about it. Do not let them drift off into a generalised discussion about the propositions. They must use the source to establish evidence for or against one of the propositions.

Give them the option of preparing their own visual aids to help the rest of the class understand their case. Give them a time limit for their discussions (eg 15 mins). Warn them that at the end of the set time, each group must present its case for or against one of the propositions to the rest of the class and that this will be followed by questions from the rest of the class and some debate.

Visit the groups and encourage students to think in a disciplined way and, when they are ready, to prepare their oral presentation carefully. Intervening in the groups with good questions will help their thinking and keep them focused. For example, you might say,

*'But remind me, what are you trying to find out...?'*

or

*'Are you sure you want to present that as such a strong claim?' Consider language such as, 'The figurines might therefore suggest' or 'Bearing this context in mind, we could, perhaps, infer from the figurines that ...'.*

Keep modelling that language to them so that they reflect on the degree of certainty of their claims.

When they are ready to present, select spokespersons from a couple of the groups – or as many as you have time for – to present their case, orally.

Keep in mind that they will probably do it quite badly at first, and it will be entertaining. There will be lots of laughter as they realise how difficult it is. This will energise the class and remind them how difficult it is to do. Do not worry if they make many mistakes. Use this as an opportunity to establish the quality of their understanding and then to feed in questions and ideas that will tighten their thinking and improve their concept of evidence.

This activity – both the group work and its presentation – will also act as a springboard for you to remind them of their earlier learning about how to use sources well, how to ask good questions, how to frame ideas or theories tentatively and to test them with further questions and against further sources, and so on. Use their (not very good!) efforts in this lesson plan to get them ready for a really big final challenge (see Lesson Plan 7). Get them excited about what will follow in the next lesson.

A sample of a source (Ayia Irini Figurines) that could be offered to students, is presented below, in addition to the Information Cards, which aim to provide some contextual information about the source.



## Source



**Photo 22:** Room IV of the Cyprus Museum, where approximately two thousand clay figurines and statues (terracotta statuettes) are displayed that were found around a circular altar in the Archaic sanctuary at Ayia Irini.

[www.cypriusmuseum.com](http://www.cypriusmuseum.com)

Copyright Cyprus Museum-Nicosia.

## Information Card 1

The sanctuary is located in Ayia Irini/Akdeniz (Morphou / Güzelyurt). It was excavated in 1929-1930 by the Swedish archaeological expedition. The expedition was lead by Einar Gjerstad (Hägg 1996).

## Information Card 2

The figurines are made from terracotta (baked clay). The archaeologists found about 2000 of them in situ, standing in a semicircle around an altar. They can be associated with a fertility divinity which was also related with cattle and war (Karageorghis 1982: 141).

## Information Card 3

The figurines are dated to the Cypro-Archaic period (650-500 BCE). They are primarily male ones and represent human figures, animals and minotaurs. There are also war chariots drawn by horses, riders, ring dancers, and bulls (Karageorghis 1982: 141).

## Information Card 4

About half of the figures were given to the Swedish Cyprus Expedition and now belong to the Medelhavsmuseet (Mediterranean Museum, Stockholm), while the rest are in the Cyprus Museum in Nicosia (Rystedt 1994).

## Information Card 5

“Presently, all the figurines exhibited are marked with correct inventory numbers, and there is an inventory list of the 500 figurines which were exhibited in the showcase. The figurines whose inventory numbers could not be discovered, were taken to the storerooms, where about 1000 figurines awaited inventory. The other half of the Ajia Irini finds is [sic] kept in the Cyprus Museum in Nicosia”

S. N. Fischer, 2009, ‘Excavating’ in the storerooms – the legacy of the Swedish Cyprus Expedition’ *Medelhavsmuseet* 4: 17.

[*Medelhavsmuseet* is the journal of the Medelhavsmuseet Museum in Stockholm. It is aimed at research and lay readers with an interest in the archaeology, museums and history of the Mediterranean].

**Information  
Card 6**

“Summary

In Late Cypriote III the sanctuary consisted of a complex of rectangular houses with walls built of mud-brick on stone foundations of rubble...In these rooms all the cult requisites were found: offering tables of stone slabs, large pithoi, jugs, bowls, a cult-axe of stone, pestles, grinders, spindle whorls...The cult thus shows a close resemblance to that of Idalion in Late Cypriote III. This cult is a typical agrarian cult with the worship of deities protecting the crops and cattle, filling the storerooms with corn, wine, olives, honey and other vegetables. To these deities products of this kind were offered.”

E. Gjerstad, J. Lindros, E. Sjöquist and A. Westholm (1935) *The Swedish Cyprus Expedition. Finds and Results of the Excavations in Cyprus 1927-1931*, Stockholm. Vol II: 820-1.

[Intro: The “summary” sections are at the end of the reports. They are very brief in relation to the descriptions of the excavation and finds. It is the section in which the excavation director gives his interpretation of the site.]

**Information  
Card 7**



**Photo 23:** Website of Medelhavsmuseet on Cyprus artefacts:  
<http://www.smvk.se/smvk/jsp/polopoly.jsp?d=1380>

**Information  
Card 8**

"Finds and Objects Register...

29. Fragment of statuette. Only lower part of cylindrical body with splayed base preserved. Black, vertical bands on body. Height 8.8. L 9. 100.2.

30. Statuette, as No. 27; trapezoid head; pellet mouth. The decoration is the same but with a band round head; latticed lines in breast; no lines round waist. Lower part of body, both arms, and part of band round head missing. Height 9.0. L 9. 100.2.

31. Fragment of terracotta horse. Length 7.3. L 9. 100.2.

32 Statuete as No 27; longer, triangular rounded beard. The decoration is the same as No. 30, but hair painted black. Both arms missing. Height 20.3. L. 9. 99.7.

33. Conical terracotta helmet with straight top. Height 13.4. L 11. 102.2..."

E. Gjerstad, J. Lindros, E. Sjöquist and A. Westholm (1935) *The Swedish Cyprus Expedition. Finds and Results of the Excavations in Cyprus 1927-1931*, Stockholm. Vol II: 676.

[The *Swedish Cyprus Expedition* volumes are the major, primary reports on the Swedish expedition of 1927-31. They are organized by site, and for each site the excavation is described (walls, layers etc), and the finds listed. The Finds and Objects Register is the list of objects from the site].

**Information  
Card 9**

"Classification of finds

Style IV

Two groups can be distinguished within this style, too. Styles IV A and IV B... The sculptures of the first group are characterized by the following distinctive features. The head is almost triangular or trapezoidal; the chin is strong; the lips are pursed, almost angular, and smiling; the cheeks and nose are rather prominent; the eyes are almond-shaped with lower lids straight and curved, ridged eyebrows close the eyes; the forehead is sloping; the nose and forehead are almost aligned with each other; the chin is shaven or provided with a long beard worked in vertical grooves; the hair falls in along the back of the head in a compact mass with slightly concave sides and sometimes a single curl is visible below the helmet front... The modeling is rougher than in Style III and lacks the elegance and artistic refinement of that style"

E. Gjerstad, J. Lindros, E. Sjöquist and A. Westholm(1935) *The Swedish Cyprus Expedition. Finds and Results of the Excavations in Cyprus 1927-1931*, Stockholm. Vol II: 781.

[Intro: The section called 'Classification of Finds' organizes the finds according to type or style, whereby objects that have similar formal characteristics are grouped together. This is a way of establishing relative chronology].

**Information  
Card 10**

The figurines are primarily male ones. There are also war chariots drawn by horses, riders, ring dancers, bulls and *minotaurs*. The majority of the male figurines are dressed in long garments and stand in frontal positions. They wear helmets or conical caps. Some wear earrings; others carry votive offerings, while others hold flutes and tambourines. According to the archaeologists, this sanctuary is characteristic of the rural cult. The cult revolves can be associated with a fertility divinity, and similar sites can be found in other parts of Cyprus. The divinity of Ayia Irini was also related with cattle and war. Because of the antiquities law in the 1930s, about half of the figures were given to the Swedish Cyprus Expedition and now belong to the Medelhavsmuseet (Mediterranean Museum, Stockholm), while the rest are in the Cyprus Museum in Nicosia. In Stockholm, most of them are now exhibited the way they were found (in situ).

Karageorghis, V. (1982). *Cyprus: From the Stone Age to the Romans. Ancient Peoples and Places 101*. London: Thames and Hudson.

**Information  
Card 11**



**Photo 24:** Swedish Cyprus Expedition: excavations at Ayia Irini, 1929, terracotta statuettes in situ.

(Copyright: Cyprus Museum.)

**Information  
Card 12**



**Photo 25:** Swedish Cyprus Expedition: excavations in progress at Ayia Irini, 1929.

(Copyright: Cyprus Museum.)

**Whichever source you ask students to explore, try to choose one which you judge useful in consolidating students' prior learning and in challenging them to think more deeply about how sources and other contextual information can be used as evidence to support particular claims. Take particular care to make sure that they are treating written, visual and artefactual contextual information appropriately.**

For example, on the one hand, people who write things down might be writing things for a particular purpose at the time, they might be trying to persuade someone of something or to conceal something. This is called witting testimony. We therefore need to remember what the source was being written for at the time, before we can consider how it might help us or where we might need to be cautious. On the other hand, this can make such sources useful for other kinds of question! When we want to find out about attitudes, aspirations, hopes or beliefs, 'witting' evidence can be very useful. ***It all depends on the question being asked.***

Artefacts offer quite different opportunities and limitations. Artefacts are limited to what we can deduce. They do not directly tell us about the attitudes or the feelings of those who used them. They are not 'conscious' testimony. They do not convey information in and of themselves. This, however, makes them particularly useful for moving students forwards in their evidential thinking. Students cannot fall into the trap of saying that the source is 'reliable' or 'unreliable' or 'useful' or 'not useful' in and of itself. They cannot collapse into the lazy assumption that if a source is 'biased', it might not be 'useful'.<sup>15</sup> Because artefacts cannot, by definition, be 'witting', the idea of 'bias' is meaningless and irrelevant. (This trap is easy for students to fall into with written sources!) Instead, they must work by making a series of inferences. This keeps students strongly focused on the big question that they are trying to answer, and on the hypothesis or claim for which the artefact might constitute evidence. Once again, you must keep bringing students back to establishing the relationship between the source and the hypothesis being suggested or tested.

### Plenary

Now return to the big question with which you began the lesson:

*'What can objects dug up from the ground tell us about life in ancient Cyprus?'*

Get students to reflect on how their thinking has expanded since the beginning of the lesson and/or since the beginning of the whole lesson sequence.

Draw students' thinking from the whole lesson sequence together by getting them to think about:

- a) how the process of working with artefacts may differ from the process of working with a written source;
- b) for what *kinds* of understanding about the past artefacts might artefacts be particularly helpful.

Try not to push students into merely repeating pleasing formulas about the above issues. Such formulas may not show understanding. Let them explore ideas using their own efforts to find appropriate language. Your role is to push them into reflecting on the quality and rigour of their thinking. Remember that you are trying to *open up* thinking, not to close it down.

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15. For an example of the dangers of this misconception and some ways of overcoming it, see Smith, P. (2001) Why Gerry now likes evidential work, *Teaching History*, 102, London: Historical Association. Using artefacts may be a surer way to combat the problems that Smith identifies, however.





## Lesson Plan 7: Using evidence to understand the past.

### Introduction:

This lesson plan comprises two activities: a debate and a short essay. Students are asked to come up with structured arguments. The lesson builds on the proposition-testing activity in the previous lesson, but this time using a collection of sources (including artefacts) rather than just one main source. This will give students more opportunity to develop and demonstrate independent thinking using the epistemological concepts (such as historical 'evidence') and methodological principles (such as asking questions or relating one source to another) that they have been learning in all the preceding lessons.

### Key question in focus:

- **What claims can we make about X** (name an aspect of life in Cyprus at a particular time) **from** (name a collection of artefacts, perhaps one you have put together for your students or a selection from the museum)?

### Demonstrating and consolidating progress made across the lesson sequence:

This lesson draws together all of the prior learning in the previous lessons by asking students to build an argument of their own. The activity is open-ended and not as carefully scaffolded as in earlier lessons.

It is important, therefore, *that you use the results of students' work in Lesson 6 to work out students' readiness for the main activity of Lesson 7*. If Lesson 6 showed any confusion in students' thinking then you will need to remediate that, through discussion or explanation, before students begin work on the main task of Lesson 7. For example, if your students are failing to think about the people in the past who might have made the evidence, if they are jumping to conclusions too quickly or with unwarranted certainty, or if they are judging the source reliable or useful *in itself* rather than remembering to relate it to possible questions, then you need to remind them or steer them into the thinking fostered earlier in the lesson sequence.

This lesson is important as a tool for concluding the lessons, not only because the arguments that students will construct will tell you a great deal about their thinking, but also because it will give the students a sense of purpose. They are going to produce something substantial, something difficult and something of their own. They are going to produce *their own argument*. There is much freedom for the students to explore the issues and to draw upon their own examples.

### Learning objectives:

By the end of the lesson students will be able to:

- show how claims can be reached or challenged concerning a particular past issue by making inference from sources;
- use different types of source to establish evidence for an argument;
- show how one source can be used to illuminate an issue in another;
- synthesise various aspects of an argument into one coherent whole.

### Teaching and learning materials:

- Previous Work

### Starter

Recall the previous lesson's learning by asking one group that did not present last time, to do so. Encourage discussion about the case the group advances.

Now explain to the class that that activity was a warm-up for the final, big challenge. They are going to do something similar to what they did last lesson – using sources to establish evidence for or against a proposition – but on a larger scale. They will use more than one main artefact. They will use a collection of sources, including both artefacts and other types of source.

### Main Activity

Once again, give students some provocative propositions relevant to some artefacts that you have been studying. This time, they will use three to five sources taken either from a particular collection in this booklet or from a collection of sources that you have put together or a collection from a museum. It would be useful to give them a couple of sources that are familiar to them from earlier lessons and a couple of new ones. Make sure that the collection includes some artefacts.

You, in your role as teacher, should decide whether to *specify* the three to five sources that they will use or whether to give them a larger collection from which they will make their own, smaller selection of three to five. Your decision here will depend on the progress your students have made and the sources available to you. If you let them make their own selection, stress that their selection must include at least two artefacts.

Your provocative propositions might be, for example:

**We cannot use these sources to tell us much about the lives of women in Cyprus, during ... .**

**OR**

**We could use these sources to understand the lives of women in Cyprus better.**

**OR**

**Men and women's lives were very different at this time in Cyprus.**

**OR**

**It is difficult to tell how far religion was important to the ancient peoples of Cyprus.**

These are only examples. Whatever 'provocative proposition' you generate, it should be something that students could argue either for or against, using the source collection that you have supplied.

In pairs, let them choose one of your propositions. You could use one of those above or you could offer some more which are more appropriate to the sources you have chosen. Give them propositions where the conclusions are uncertain and where there will be something to argue about.

Now tell the students that, working in small groups, they have 30 minutes to build a really careful case, supporting or challenging the proposition. They will present this case orally, to the whole class, in 30 minutes time. They will each have five minutes in which to present. They must draw upon sources, explaining how they could be used as evidence for or against the proposition. Encourage the students to support their arguments with reference to several sources that they have studied throughout this seven-lesson sequence, including the museum visit itself.

Although students will present orally, encourage them to make notes on what they plan to say so that their use of language will be careful and helpful. Remind them of some of the sentence starters that were modelled in earlier lessons and give them some more to draw on, especially where the students are weak or have poor literacy. For example:

**... (source) ... could be used to argue that... .**

**(source) ... was created by ... in order to ... and it might therefore show us what people wanted/thought ... .**

**We think that we can use ... (part of source) as evidence to support/challenge ... (the proposition).**

Build in some special ground rules to make it more challenging and to make sure that draw upon all aspects of learning. For example:

- **Ground Rule 1: you must refer to *at least* two artefacts**
- **Ground Rule 2: you must make sure that you always use the words 'source' and 'evidence' correctly!**

Add your own ground rules in order to tackle particular weaknesses which you know in your own students' thinking – weaknesses that have come to light by listening to them and observing them in Lessons 5 and 6.

### **Plenary**

They then are given time to answer the question with a piece of writing. They could do this in the remainder of the lesson and/or as a homework. This writing will give you further insights into how far the students have met the learning objectives for the lesson and for the whole lesson sequence.

When the students hand in their work, give them some qualitative, written feedback on their essays, rather than a mark or grade. Comment on the quality of their evidential thinking. For example, you could comment on how clearly and persuasively their process of argumentation supports their claims. Set them some targets for developing their evidential thinking in future.

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**For online examples of sites for museum education and teaching with artefacts related websites, you may wish to visit:**

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**Also, for interesting material related to the teaching and learning with artefacts, you might wish to also visit:**

<http://www.an-article-on.com/Museums/>

<http://discoveryeducation.com/>

<http://school.discoveryeducation.com/lessonplans/programs/artifacts/>

<http://www.bbc.co.uk/learning/subjects/history.shtml>

[http://www.bbc.co.uk/schools/websites/4\\_11/site/history.shtml](http://www.bbc.co.uk/schools/websites/4_11/site/history.shtml)

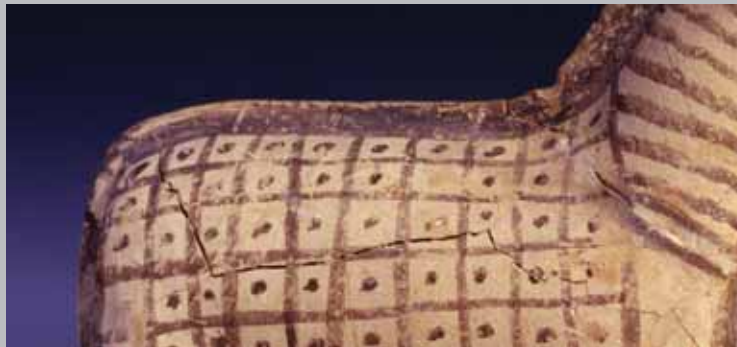
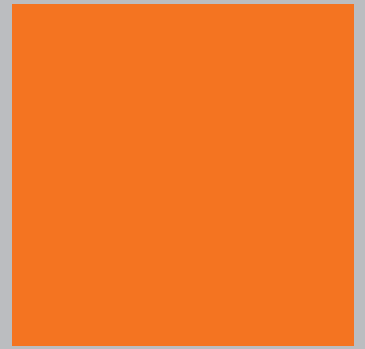
<http://www.ahdr.info>

**For examples of Museum Educational Programmes,** you might wish to guide students to discuss criteria on what educational programmes should include to promote historical thinking, then encourage them to search the internet using as key words: "museum education programme", and collect information on various programmes across the world, that they will need to evaluate based on the criteria and then present in Powerpoint to the whole class.









This series of lesson plans and accompanying resources is designed to help teachers to introduce students to an investigative approach to studying history. Through these seven lessons, students can explore ways of using artefacts as evidence for their own historical enquiries. The lessons form a coherent journey, gradually preparing students to engage in constructing their own arguments in the final lesson.

Learning to think historically is both challenging and exciting. Students need to learn disciplined techniques so that they can construct and support their own claims, and so that they can challenge and support the claims of others. The lesson plans therefore offer teachers a detailed step-by-step guide to supporting students in these new ways of thinking. Varied and interesting activities for students are accompanied by teacher guidance on how to ask questions, lead discussion, reflect on the quality of student thinking and reinforce new learning.